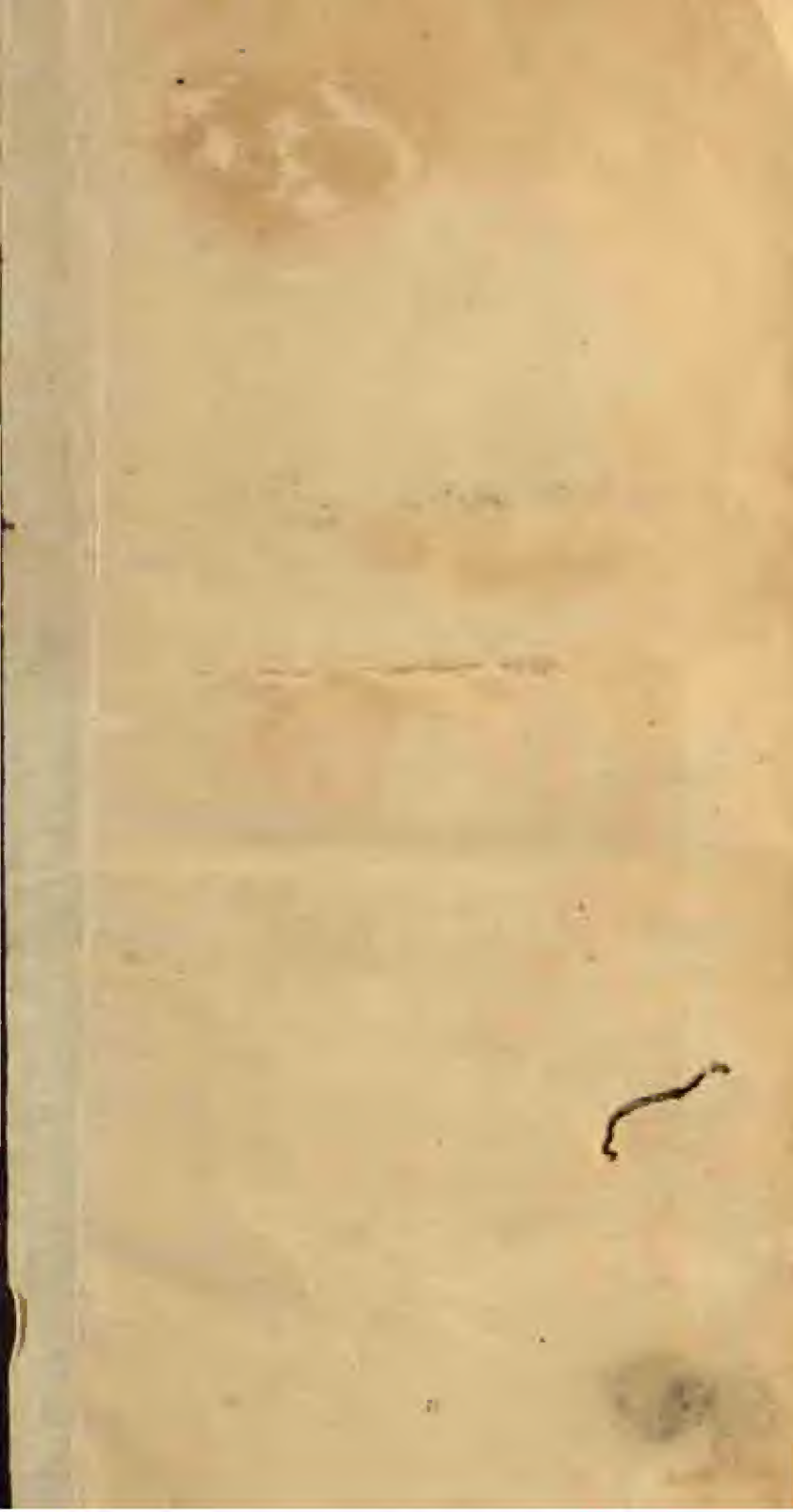


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THE

SĀHITYADARPAṆA

OF

VIS'VANĀTHA

(Parichchhedas I—X)

WITH NOTES

ON

Parichchhedas I, II, X

AND

8527

HISTORY OF ALĀṆKĀRA LITERATURE

BY

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Preface to the Second Edition.

In this edition two important additions have been made. The History of Alankāra Literature has been treated of in the Introduction at considerable length. I have been interested in this subject for over twenty years and contributed to the Indian Antiquary some articles on it several years ago. So far as I know there is no work in English dealing with the History of Alankāra Literature in a comprehensive manner. In the present essay I received material help from the writings of Buhler, Peterson, Aufrecht, Col. Jacob, Dr. Jacobi, Prof. Pathak, Mr. Trivedi and a host of other scholars. It has been my endeavour to arrive at my own conclusions after considering the views of my distinguished predecessors. I hope that I have been able to make my own humble contributions to this field of research.

At the repeated requests of many friends I have included in this edition the whole of the text of the *Sahityadarpana* (as appendix E, which contains *Parishēbhada* III-IX). I have collated three mss. in settling the text of the *Sahityadarpana*.* I have been able to trace a few more quotations than the editors of the *Kāvya-mālā* were able to do. I hope that these additions will render the book more acceptable to University students and to the general public and that they will extend to it a cordial welcome.

P. V. KANE

* The three mss. are respectively designated क, ख, ग. They are No. 598 of 1867-91, No. 712 of 1891-95 and No. 380 of 1895-1898 of the Deccan college collection. The ms. क is incomplete and breaks off in the 3rd *pariśēbhada* after *kārikā* 39. ख contains several gaps, viz. a portion of the 2nd and 3rd *pariśēbhada* and almost the whole of the 6th *pariśēbhada* are wanting. It has numerous marginal notes and gives the *chhaya* of Prakrit verses occurring in the text. ग is complete and looks rather old. All the mss. are at least 200 years old.

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To
the memory of
my younger brother
BALKRISHNA VAMAN KANE, B. A.
whose affection and keen interest en-
couraged me in my first labours
on the history of Alaṅkāra
Literature.



Introduction.

The History of Alankāra Literature.

The History of Alankāra Literature can naturally be divided into two parts. The first part should give an account of the important works on the Alankāras'āstra, a brief analysis of the contents and the chronology of writers on the Alankāras'āstra and other kindred matters. More space will be devoted to early writers. The second part would comprise a review of the subjects that fall to be treated under the Alankāras'āstra, attempt to show how from very small beginnings various theories about Poetics and literary criticism were evolved, dilate upon the different aspects of an elaborate theory of Poetics and trace the history of literary theories in India.

Part I.

1 As in many other branches of Sanskrit Literature, so in the Alankāras'āstra also, we come across many writers whose works have not come down to us and who are no more than mere names to us. राजशेखर, for example, in his काव्यमीमांसा (p. 1) tells us how the science of Poetics could claim to have been proclaimed by Śiva to Brahmā, from whom it was handed down to others and how it came to be divided into eighteen sections (अधिकरण), each of which taught in this world by a particular teacher 'तत्र कविरहसं सहस्राशः समान्नासीत्, जैष्ठिकमुक्तिर्धर्मः, रीतिनिर्णयं सुवर्णनाभः, आनुप्रासिकं प्रवैतायनः, यमकानि चित्रं चित्राङ्गदः, उच्छ्वेपं क्षेत्रः, काव्यं पुलस्त्यः, औपन्यसौपकायनः, अतिशयं पाराशरः, अर्थक्रेममुत्तमः, उन्मत्तवृत्तारिकं कुबेरः, वैभोदिकं कामदेवः, रूपकनिरूपणीयं भरतः, रसाधिकारिकं नन्दिकेश्वरः, दोषाधिकारिकं विष्णुः, गुणीपादानिकमुपमन्वुः, औपनिषदिकं कुचुमारः, इति.' It is doubtful how far this list is authentic or whether most of the writers named are mythical. It is however to be noted that सुवर्णनाभ and कुचुमार appear as teachers of the सांप्रयोगिक and औपनिषदिक sections of Erotics in the कामसूत्र (I. 1. 13 and 17), while Bharata's work dealing with Rūpakas (plays) has come down to modern times. The हृदयङ्गमा a commentary on the काव्यादर्श informs us that काश्यप and वररुचि had composed works on Poetics before the काव्यादर्श 'पूर्वेषां काश्यपवररुचिप्रभृतौनामाचार्याणां लक्षणशास्त्राणि संदृश्य पद्यांशोच्च' (on I. 2) and 'पूर्वसूरिभिः काश्यपवररुचिप्रभृतिभिः' (on II. 7.). The com. ब्रह्मानुपालिनी on the काव्या. mentions काश्यप, ब्रह्मदत्त and नन्दिस्तानी as the predecessors of Daṇḍin. The

Sinhalese *siya-bas-lakara*, a work on rhetoric, after paying homage to ब्रह्मा, ऋक् and बुद्धस्वति, refers to a sage कादम्प (J. R. A. S. 1905 p. 841). All these works are no longer available.

The question naturally arises :—what is the most ancient extant work on the *Alaṅkārasāstra*? Some comparatively modern writers on *Alaṅkāra* have put forward the *Agnipurāṇa* as the original source of all later teachings on this *śāstra*. Therefore the claims of the अग्निपुराण must be examined.¹

2 The Agnipurāṇa. महेश्वर in his काव्यप्रकाशादौ says 'सुहृन्माराणाञ्जुमारान् स्वादुकाव्यप्रवृत्तिदारा गद्यने शास्त्रान्तरे प्रवर्तयितुमग्निपुराणादुद्धृत्य काव्यरसास्वादकारणमलङ्कारशास्त्रं कारिकाभिः संक्षिप्य भरतमुनिः प्रणीतवान्'. Similarly the कुण्डानन्दिनी, a commentary on the साहित्यकीमुदी of विद्याभूषण, says 'काव्यरसास्वादाय अग्निपुराणादिदृष्टा साहित्यप्रक्रिया भरतः संक्षिप्यभिः कारिकाभिर्निबन्धन्.''

The अग्निपुराण has been frequently printed in India (in the B. I. series, Anandās'rama series and at the Venkates'vara Press in Bombay). Chapters 336–346 (of the B. I. edition) deal with subjects falling within the province of Poetics. Chapter 336 defines a *kāvya*, classifies *kāvyas* into संस्कृत and प्राकृत (of three sorts), into गद्य, पद्य and मिश्र; subdivides these and defines in particular कथा, आख्यायिका, महाकाव्य. Chapter 337 deals with topics of dramaturgy (such as the kinds of dramas, वस्त्रावना, the five अर्थावृत्तिः, the five सन्धिः). Chapter 338 speaks of the *rasas* together with the स्यामिमात्र, अनुभाव, व्यभिचारिभाव, the आलम्बनविभाव and उद्दीपनविभाव, the various kinds of heroes and their companions and the heroines (नायिका). Chapter 339 speaks of the four *rās*, पाञ्चाली, गौडी, वैदर्भी and सौदी and the four वृत्तिः, मारगी, शास्त्री, कौशिकी (कैशिकी?) and आरमदी. Chapter 340 contains a description of the various natural movements of the principal limbs (head, hands, feet &c.) and other parts of the body (eyebrows &c.) in dancing. Chapter 341 dilates upon the four kinds of अभिनय (acting), सात्त्विक, वायविक, जाह्निक and आहार्य. Chapter 342 defines and divides शुब्दालङ्कारः, viz. अनुप्रास, दम्भक (of ten kinds), निवृ (seven varieties) &c. Chap. 343 deals with अश्लीलङ्कारः (such as उपमा, रूपक, सङ्कोक्ति, &c.). Chap. 344 is spoken of as dealing with शुब्दाश्लीलङ्कारः, but therein are

¹ For detailed discussion of this question vide my paper (in I. A. vol 46 1917) pp. 173 ff.

included such figures as आक्षेप, समामोक्ति, स्वांशोक्त. Chapters 345 and 346 dwell respectively upon the गुण and दोष of काव्य. There are in all 362 verses in these chapters.

It is not possible to give even a brief analysis of the contents of the 11000 verses of the Agnipurāṇa. It is an encyclopaedia dealing with all sorts of subjects in which mediaeval India was interested. Chapter 362 (the last one) contains (verses 52-63) a brief enumeration of the topics treated of in it. It contains summaries of various branches of Sanskrit Literature.

The evidence for determining the date of the Agnipurāṇa (and particularly of the *sāhitya* portion) and examining whether it can be regarded as the oldest extant work on Poetics is as follows:—

(a) The अग्निपुराण refers to the seven kāṇḍas of the रामायण, to the इतिवंश, to गिङ्गल (327. 1.), पालकाप्य, शालिहोत्र, धन्वन्तरि and सुहृत्. It contains (chap. 380) a short summary of the मगवद्गीता by combining half verses of the latter. Chapters 359-366 contain lexical matter almost the whole of which is identical with the verses and portions of verses of the अमरकोश. It cannot be supposed that all these works (the गीता, अमरकोश &c.) borrowed from the अग्निपुराण. It must be supposed that the अग्निपुराण in its desire to give summaries of every branch of literature drew upon the lexicon that was most popular when the *purāṇa* was compiled. Various dates have been assigned to अमरसिंह. Prof. Macdonell (H S L p. 433) thinks it not improbable that he flourished about 500 A. C. Max Müller says that the अमरकोश was translated into Chinese in the 6th century (India; what can it teach us! 1st. ed. p. 232). Dr. Hoernle (JRAS 1906 p. 940) places the अमरकोश between 625 and 940 A. C. rather on shadowy grounds. Mr. Oak places it in the 4th century A. C. Taking even this early date, the अग्निपुराण, if it borrowed from the अमरकोश, cannot be earlier than the 6th or 7th century A. C. as a good deal of time must have elapsed before the अमरकोश could attain a pre-eminent position as a lexicon.

(b) The अग्निपुराण says that the *rīti* Bhārati was so called because it was promulgated by भरत (भरतेन प्रणीतत्वाद्भारती रीतिरुच्यते; chap. 339. 6). भरत says that he promulgated the four Vṛttis by order of Brahmā and that the भारतीवृत्ति was so called after

the *Bharatas* (मया काव्यक्रियाहेतोः प्रक्षिप्ता द्रुहिणाञ्चया ॥...सनामवेदैः भरतैः प्रमुक्ता सा भारती नाम भवेत्तु वृत्तिः ॥ नाट्य. 20. 23 and 25). This shows that the अग्निपुराण had before it the नाट्यशास्त्र of भरत (or at least the portion dealing with वृत्तिः). Though the नाट्यशास्त्र knows works of the *purāṇa* class (अन्येपि देव्या एभ्यो ये पुराणे संप्रकीर्तिताः । नाट्य. 13. 35), yet it nowhere alludes to the अग्निपुराण.

(c) There are numerous verses in the अग्निपुराण that are identical with verses of the नाट्यशास्त्र. Compare नाट्य. 6. 36 and अग्नि. 338. 12; नाट्य. 6. 39 and अग्नि. 338. 7-8; नाट्य. 20. 28-29 and अग्नि. 337. 11-12; नाट्य. 16. 60-62 and अग्नि. 342. 15-16. Taking the character of the two works into consideration it will have to be conceded that it is the अग्निपुराण that borrows.

(d) The definitions of रूपक, उत्प्रेक्षा, विशेषोक्ति, विभावना, अपहृति and समाधि given by the अग्निपुराण (348. 23, 34-35, 26-27, 27-28; 344. 18, 13 respectively) are almost the same as those of the काव्यादर्श (II. 66, 221, 323, 199, 304, I. 93 respectively). Besides these there are many phrases and half verses that occur in both works e.g. एवं चतुष्पदी तच्च वृत्तं जालिरेति विधा (अग्नि. 336. 21 and काव्या. I. 11); सा विधा नौलितीर्ण्णा गम्भीरे काव्यसागरम् (अग्नि. 336. 23 and काव्या. I. 12); अग्नि. 336. 22 and काव्या. I. 16; अग्नि. 336. 25 and काव्या. I. 15. It has not been possible to point out (except in two instances, viz. काव्या. II. 226 the well known लिम्पतीव &c. and II. 276 अक्ष द्य मन &c.) that Daṇḍin borrows his definitions or examples from others. Daṇḍin belongs, as will be shown later on, to the 6th or 7th century. So the अग्निपुराण, if it borrows from the काव्यादर्श, must be later than this date.

(e) The definitions of रूपक, काक्षेप, अपस्तुतप्रशंसा, पर्यायोक्त and समासोक्ति are almost identical in मामह (II. 21, 68, III. 28, 8, II. 79) and the अग्निपुराण (343. 22; 344. 16; 344. 16; 344. 18; 344. 17). मामह distinctly states that he composed his own examples and also himself settled the definitions of figures (स्वर्णकृतेरेव निदर्शनेनैव मया प्रकृतां खलु वागलङ्कृतिः । मामह II. 96; गिरामलङ्कारविधिः सविस्तरः सर्वं विनिश्चितं विधा मयोदितः । III. 57). मामह, as shown below, belongs to the 6th or 7th century A. C.

(f) It appears that the अग्निपुराण was aware of the theory of *dhvani* promulgated in the *Dhvanikārikās* and elaborately set forth in the *Dhvanyāloka*. It says that चनि will be included in some one out of पर्यायोक्त, अपहृति, समासोक्ति, अपस्तुतप्रशंसा, काक्षेप (स काक्षेपो ध्वनिः स्वाच्च ध्वनिना व्यव्यते यतः and एषामेकमन्येव (स्वैव ?) समाख्या ध्वनिरित्यतः । अग्नि. 344. 14 and 18). This shows that though the

अग्निपुराण knew the theory of ध्वनि it was not willing to subscribe to it. This view of the अग्निपुराण is similar to the view of रामह and उद्भट as said by the अलङ्कारसर्वस्व 'इदं हि तावद्दामडो-
द्भटप्रभृतयश्चिरन्तनालङ्कारकाराः प्रतीयमानसर्वं वाच्योपस्कारकतयालङ्कारपञ्चमिश्रितं
मन्यन्ते । तथाहि—पर्यायोक्त्याप्रस्तुतमर्थसाप्तमाशेषक्यासेपञ्चाजस्तुत्युपमेयोपमानान्वयादी
वस्तुनामं गन्धमायं वाच्योपस्कारत्वेन स्वसिद्ध्ये पराक्षेपः परार्थं स्वसमर्पणमिति
उपयोक्तं द्विविधया भङ्गना प्रत्येपादितं तैः' (p. 3). *Fide* also ध्वः 'पर्यायोक्तेऽपि
यदि प्राधान्येन व्यंग्यत्वं उद्भवतु नाम तस्य ध्वनान्तर्भावः । न तु ध्वनेस्तवान्तर्भावः' (p. 39 ff.). It therefore may be argued that the portion on
Poetics in the अग्निपुराण is not much later than the ध्वन्यालोक. The latter work, it will be seen, was composed in the latter
half of the 9th century. It is further to be noted that two
verses (अपारे काव्यसंसारे &c. and शृङ्गारी चेतुषिः occur in the अग्निपुराण
(338. 10-11) and in the ध्वन्यालोक (p. 222). In the latter
these verses are introduced with the words तथा चेदमुच्यते and so
it is possible to argue that the ध्वन्यालोक is merely quoting from
another work. But these verses are followed by a brief
discussion which winds up with the words ध्वनिरेव प्राधान्येन
काव्यमिति स्मितमेतत् (p. 223). So it is not unlikely that the अग्नि-
पुराण knowing as it does the theory of ध्वनि borrows the verses
from the ध्वन्यालोक.

The foregoing discussion goes to establish that the अग्निपुराण
is later than the 7th century at least and that the section on
Poetics was probably compiled about or a little after 900 A. C.

It is significant that no early writer on Poetics quotes from
or refers to the Agnipurāṇa. रामह quotes from the विष्णुपुराण
but nowhere refers to the अग्निपुराण. The first Alaukāra writer
of note who distinctly mentions the अग्निपुराण as an authority
on Poetics is विश्वनाथ (14th century), who quotes अग्नि. 336.
3-4 and 337. 7 (विश्वगोसायने नास्ती), although works on धर्मेशास्त्र
such as अपराक्षटीका and the अङ्कुरतस्तनुर of बङ्गालसेन (begun in 1268
A. C.) refers to the Agnipurāṇa as an authority. But भरत's
नाट्यशास्त्र is quoted with reverence by the ध्वन्यालोक, the लोचन
and other early writers. Even रामह and उद्भट appears to refer
to him as an authority as well be shown later on. Therefore
the अग्निपुराण is later than भरत, रामह, उद्भट and probably the
ध्वन्यालोक and has no claim to be regarded as the original work
on the अलङ्कारशास्त्र. Modern writers, guided by their reverence
for Purāṇas in general because they were ascribed to the
mythical Vyāsa, naturally looked upon the अग्निपुराण as the
most ancient work on the अलङ्कारशास्त्र.

3 The Nāṭyasāstra of Bharata. For several reasons the Nāṭyasāstra must be regarded as the oldest extant work on the theory of Poetics. That work contains the first exposition of the rasa theory (for which see part II) and also contains considerable information upon many topics pertaining to the Alankārasāstra.

The Nāṭyasāstra has been published in the Kavyamālā series. The work as published is full of corrupt passages and lacunae; a scholarly edition of the text is a great desideratum. The work contains 37 chapters and about 5000 verses, mostly in the अनुष्टुप् metre. Here and there, particularly in chap. 6, 7, 27 there are prose passages. There are a few verses in the Āryā and other metres; sometimes the Āryā verses are preceded by the words अत्र मृगानुवंदये वार्ये मन्त्रः (chap. VI p. 64) or अत्रानुवंदये वार्ये मन्त्रः (chap. VI p. 65 and p. 68, chap VII. p. 73). The first expression seems to mean that Āryā verses closely following some sūtras had been composed and were cited. Whether the sūtras are those of Bharata himself or another is doubtful. It appears probable that the word मृग refers to the words of the author of the Nāṭyasāstra himself and that the Āryas also were his own composition. The words may also mean 'composed in a laconic style like sūtras'. Sometimes we have the words अत्रानुवंदयो श्लोको (chap. VI p. 62) or simply अत्र श्लोकः or अत्र अर्थः. What the word अनुवंदय means it is difficult to say. Literally taken the word means 'handed down in the śāś' (i. e. handed down from teacher to pupil). So the words mean that the verses in question were traditionally handed down by spiritual descent to the author of the Nāṭyasāstra or they were the heir-looms of his family. The words may possibly mean 'connected with the same topic or springing from the same topic and adding to it'. It is not possible to give even a brief analysis of the contents of the नाट्यशास्त्र. The following is a mere outline: chap. 1 instruction in नाट्यशास्त्र here called the fifth Veda was imparted to मरु by Brahmā; 2 construction of the theatre (नाट्यमण्डप); 3 worship of the deities presiding over the theatre; 4 Tāṇḍava dance and its technique; 5 Pārvaraṅga, Nāṇḍī (benediction), prologue; 6 Rasas, their Vibhāvas (generating and accessory moods), Sthāyibhāvas (permanent moods); 7 the Rāgas, Sthāyī, Sāttvika and Vyabhichārī; 8 Abhinaya of four kinds (आत्मिक, वाचिक, आदाय, and

सात्विक); 9 the various movements and positions of the hands, chest, waist &c; 10-11 instructions about exercises in various gaits and postures (चारी) and rapid movements on the stage; 12 various manners of carrying the body in the case of divine characters, kings, lower characters and the seats appropriate to them; 13 the four *prayittis* (combinations or modes of dramatic representation, dress, dialect, usages) viz अप्रमदी, दाक्षिणात्य, वाङ्माली and ओद्गुणशी; 14-15 metres with examples; 16 the *lakṣaṇas* of *kāvya*, their definitions, the *alaṅkāras*, उपमा, रूपक, दीपक and यमक, ten blemishes of *kāvya* and ten *guṇas*; 17 Prakrit dialects, modes of address and the appropriate accent and pitch of the dialogues in a drama; 18 the ten kinds of *rūpakas* (plays); 19 the plot, the five *sandhis* and their constituents; 20 the four *crittis*, सार्वी, सात्वती, वैशिकी and भारमती; 21 the dress and ornaments of actors; 22 the representation of *Bhāvas*, *Hāvas* appropriate to males and females, the ten stages of love, the eight kinds of *Nāyikās*; 23 the various ways and means for succeeding in one's pursuit of love, go-between; 24 various kinds of *Nāyaka* and *Nāyikā*, attendants of the king and his harem, the accomplishments of the सूत्रधार, विदूषक and other characters; 25 special directions about acting; 26 assignment of parts to the members of a dramatic company according to their sex, age, ability &c; 27 What makes for success in a dramatic representation, qualifications of dramatic critics and spectators; 28 musical instruments, the seven *śrīs*, the *gāyans*, *śrāṇas* &c; 29-34 various aspects of vocal and instrumental music; 35 qualifications of the various members on the staff of a dramatic company and the artisans required by it; 36-37 how dramaturgy descended to the earth.

It will be seen from the foregoing statement of the topics of the *Nāṭyaśāstra* that the most important chapters of it for the purposes of Poetics are the 6th, 7th, 16th, 18th, 20th, and 22nd. The reputed author of the *Nāṭyaśāstra*, Bharata, is a mythical character, supposed to have access to the world of gods as well as to the mundane world. Whether actors were called *bharatas* because they studied the work of Bharata on dramaturgy or whether the *Bharatas* were originally a clan of people proficient in the mimetic art and Bharata is only an imaginary person, a sort of legendary eponymous hero of the dramatic art, is a disputable point. Whatever may be the true theory, it is clear that the extant *Nāṭyaśāstra* is not the work

of Bharata, but of some one else who had traditionally learnt the doctrines and practice of the art and made a compilation. The words मानुवंशी कोकौ (or भावे) point in the same direction. The Nāṭyas'āstra says in a prophetic strain that कोहल (or कोहल?) will spread Nāṭy doctrines in the world (37.18) and that कोहल (कोहल?), वत्स, शाण्डिल्य and वृद्धि (वृ?) wrote on the Nāṭyas'āstra (37.24). The name of कोहल as a writer on नृत्यशास्त्र occurs in the कुट्टनीमत (verse 81) of दामोदरगुप्त (latter half of 8th A. C.) along with भरत. A work on Tāla attributed to कोहलाचार्य exists in the India Office Library. हेमचन्द्र (in the काव्यानुशासन p. 325) speaks of कोहल as writer on drama-surgery. In the वात्स्यमाधव of राजशेखर there is a नाट्याचार्य कोहल addressing रावण 'परमेशिनो नानसमुद्रः प्रथमपुत्रस्तु नाट्ययोगेभिर-ताचार्यश्च कृत्तिरभिनवं क्षीतास्त्वयं इति नाटकं प्रयोक्तव्यम्' (before Act III. 12). The रत्नार्णवमुपाकर of शिवभूषाल mentions भरत, शाण्डिल्य, कोहल दत्तिल and मतङ्ग as authors of works on Nāṭya (1st विद्यास verses 50-52). The कुट्टनीमत in two consecutive verses 122-123 mentions दत्तक (along with कामशास्त्र writers like वात्स्यायन) and दन्तिल (along with भरत and विशाखिल). Therefore it is doubtful whether they are identical. It is also a question whether दन्तिल and वृद्धिल are identical. Besides कोहल, शाण्डिल्य, वत्स and वृद्धिल, the नाट्यशास्त्र often refers to the views of others in the words अन्ये, अन्यैस्तु etc. (e. g. p. 48, p. 109).

The date of the Nāṭyas'āstra.

Various estimates of the age of the Nāṭyas'āstra have been offered by scholars. Prof. Maconnell assigns him to the 6th century A. C. M. M. Haraprasāda Śāstri assigns it to 2nd century before Christ (J. A. S. B. 1913 p. 307). Prof. Levi in a brilliant article (translated I. A. vol. 33 p. 163) relying upon the use of such words as स्वामी in the नाट्यशास्त्र (17.75) as terms of address tried to prove that the नाट्यशास्त्र was composed about the time of the Indo-Scythian *Kshatrapas* some of whom like Chashtana are styled *swāmī* in the inscriptions. In spite of the brilliant manner in which the arguments are advanced, and the vigour and confidence with which they are set forth, the theory that the Sanskrit theatre came into existence at the court of the *Kshatrapas* and that the supplanting of the Prakrits by classical Sanskrit was led by the foreign *Kshatrapas* appears, to say the least, to be an imposing structure built upon very slender foundations. An obvious reply is that the inscription was composed

by one who was thoroughly imbued with the dramatic terminology contained in the Nāṭyaśāstra. The upper limit of the Nāṭyaśāstra cannot be fixed with certainty. The शास्त्र mentions the Pās'upatas (12. 76), the S'ākyas and Nigranthas (12. 78), the S'aharas and Ābhiras (17. 49), the S'akas (17. 53), numerous Prakrit dialects such as शौरसेनी, मागधी, अर्धमागधी, जावन्ती, दाक्षिण्यत्ता and their peculiarities, the names of numerous countries (in the 13th chapter). But all these details cannot lead to any certain result as to the age of the Nāṭyaśāstra. They, however, make it highly probable that the शास्त्र is not much older than the beginning of the Christian era. The lower limit can be settled with more certainty and to some extent depends upon the date of Kalidāsa. The question of the date of the शास्त्र has been discussed by me in I. A. Vol. 46 (1917) PP. 171-183. A brief *resumé* with some additions is given below.

(b) दामोदरगुप्त in his कुट्टनीमत (v. 75) says that the शास्त्र was promulgated by Brahṃā (ब्रह्मोक्तनाट्यशास्त्रे). So also the दशरूपक (composed about 1000 A. C.) says 'उद्भूतोद्भूत सारं वमद्विक-
निगमात्तात्पर्येण विरिञ्चिके यस्य प्रयोगं मुनिरपि भरतस्याण्डवं नीलकण्ठः' (I. 4). This shows that even in the 8th century the शास्त्र contained statements as in the extant work (I. 1-4 and 11-16) that it was received by भरत from Brahṃa.

(b) आनन्दवर्धन in the ध्वन्यालोक says 'यदि वा वृत्तीनां भरत-
प्रसिद्धानां कैशिक्यादीनां' (K.M. ed. p. 163) and 'यथा वेणीसंहारे
विज्ञासास्त्रस्य प्रसिद्धसम्बन्धस्य प्रकृतसन्निवन्धनाननुगुणमपि भरतमतानुसर-
णमावेष्टया घटने' (P. 150); so also 'अत एव च भरते प्रबन्धप्रवृत्ता-
वस्तुविषयत्वं प्रख्यातोदात्तनायकत्वं च नाटकसावश्यकतेष्वतयोपपन्नम्' (p. 146)
and 'एतच्च रसादितात्पर्येण काव्यनिबन्धनं भरतादावपि सुप्रसिद्धमेव' (p. 181).
The vṛttis called Kais'iki and others are described in the
शास्त्र (chap. 20) and the *oṅga* named विज्ञास is defined in
chap. 19 (p. 71). आनन्दवर्धन flourished in the latter half of the
9th century. The वेणीसंहार had been composed before him and
the author of that drama regarded Bharata as a paramount
authority. Therefore centuries before आनन्दवर्धन the शास्त्र
contained a treatment of *rasas*, heroes, *vṛttis* and such minute
particulars as the *oṅga* called विज्ञास.

(c) The काव्यप्रकाश quotes from Bharata that sūtra 'विज्ञा-
नुमाव्यभिचारिसंयोगाद्रसनिष्पत्तिः' (which occurs in the 6th chap.
p. 63) and gives the interpretation of that sūtra by four

scholars, महलोहट, शङ्कुक, महनायक and अभिनवगुप्त. It will be seen that अभिनवगुप्त's literary activity lay between 990-1020 A. C. and that महनायक flourished between 900 and 925 A. C. शङ्कुक has probably to be identified with the poet शङ्कुक, author of सुवनाम्बुदय, mentioned in the राजतरङ्गिणी (IV. 705) 'कविर्दुषमनःमिन्नुशशाङ्कः शङ्कुकाभिधः । वसुदिद्याफरोक्ताम् सुवनाम्बुदयमभिधम् ॥'. This would assign him to about 840 A. D. सोमेश्वर in his commentary on the काव्यप्रकाश quotes a few verses of शङ्कुक on the above *sūtra* of Bharata and the criticism of Bhaṭṭa Tauta thereon. The exact date of Lollaṭa cannot be determined. But as शङ्कुक, नायक and अभिनवगुप्त are mentioned in chronological order, it is not unlikely that लोहट preceded all the three. He was a जीवांशुक and his name is associated by Alaṅkāra writers with the view that words have a single pervasive power called अग्निवा (and not three) like an arrow (सोवनिषोदिव कर्षरीयंतरो व्यापारः). This view is ascribed to the प्रमाकर school in the लोचन (p. 188) and the व्यक्तिविवेक (p. 27) also criticizes it. The काव्यप्रकाशसङ्केत (1159 A. C.) of माणिक्यचन्द्र (Mysore ed. 83) says that लोहट wrote रसविवरण and सोमेश्वर quotes from लोहट (folio 105 b) 'वमकानुलोमतदितरचक्रादिनिदा हि रसविरोधिन्यः अभिधानमो-
क्तेतद्दद(दु?)रिकादिप्रवादी ना ॥'. This verse is quoted by नमिसाधु also (on सूत्र III. 59) without the author's name. Therefore लोहट flourished after प्रमाकर and before शङ्कुक i. e. between 700-800. The conclusion is that the 6th chapter of the नाट्यशास्त्र dealing with *rasas* had been the subject of interpretation before the 6th century A. C.

(d) अभिनवगुप्त says that ancient sages like भरत regard Yamaka and Upamā as *alanākāras* of word and sense respectively (लोचन p. 5). These are two of the four figures treated of in the 16th chapter of the नाट्यशास्त्र. The लोचन does not quote भामह, उद्भट or दण्डी with the epithet चिरन्तन. Therefore according to it the नाट्यशास्त्र long preceded these writers.

(e) धवभूति (about 700-740 A. D.) looks upon Bharata as the author of लौकिकसूत्र (i. e. नाट्यसूत्र) and as a contemporary of Valmiki, the author of the रामायण (vide उत्तररामचरित IV).

(f) Bhaṭṭa in his काव्यवरी (para 71 of my edition) mentions the नृत्तशास्त्र composed by भरत as one of the branches of knowledge in which चन्द्रापीड became proficient. In the हर्षचरित also (III. para 5) he speaks of music which followed the path laid

down by Bharata (भरतमार्गभञ्जनगुरु गीतो). In another place (इयं II 4) he speaks of actors in the भारमटीवृत्ति (रैणवावर्तनण्डलीरेचकरासर-हरमत्तारम्भनर्तनारम्भारमटीनदाः). रेचक is defined in नाट्यशास्त्र (22: 10) and भारमटी (in chap. 20. 54 ff.).

(g) कालिदास in the विक्रमोर्वशीय (1st Act) tells us that the sage Bharata was the नाट्याचार्य of the gods, that the business of a drama is to evolve eight *rasas* and that Apsarasas helped him to bring his play on the stage (मुनिना भरतेन वः प्रयोगो भवतीत्य-हरसाश्रयः प्रयुक्तः । ललिताम्बिनं तमव भक्तं मरुतां द्रष्टुमनाः सखीकपादः॥). All the three characteristics are found in the extant नाट्यशास्त्र. Vide नाट्य chap. 6. 15 for the eight *rasas* and 37. 19 for the Apsarasas. No scholar of note will now place कालिदास later than about 450 A. C., whatever the earlier limit may be. He knew भरत and looked upon him as a semi-divine person. Therefore the work of भरत must have preceded him by some centuries.

(h) All ancient writers on *alankāra*, Bhatti (between 500-650. A. C.), Bhāmaha, इण्डी, वङ्गद, define more than thirty figures of speech. भरत defines only four, which are the simplest viz. उपमा, दीपक, रूपक and वचक. भरत gives a long disquisition on metres and on the Prakrits and would not have scrupled to define more figures of speech if he had known them. Therefore he preceded these writers by some centuries at least. The foregoing discussion has made it clear that the नाट्यशास्त्र cannot be assigned to a later date than about 300 A. C. This does not mean that the extant नाट्यशास्त्र has come down to us intact from that date. It may be admitted that there may be a few interpolations here and there. But that before 300 A. C. there existed a work going under the name of Bharata containing the *rasa* theory and dealing with dramaturgy cannot be disputed. As there is no other extant work on the theory of Poetics and allied topics as old as 300 A. C. the नाट्यशास्त्र must be regarded in the present state of our knowledge as the oldest work on the अलङ्कारशास्त्र.

पणिक in his commentary on the Dasarūpa (III. 57-60) quotes a verse from भरत "पञ्च 'रसं त्रिपुरदाहे तु लक्षणे महागोहितम् । तत्तत्त्रिपुरदाहस्य विमसेवः प्रयोजितः ॥' इति भरतमुनिना स्वयमेव त्रिपुरदाहेतिदृष्टस्य युक्तत्वं दर्शितम्". In the नाट्यशास्त्र only the latter half is found (IV. 2). The commentator on the सुरस्रतीकण्ठानरण (II. p. 254 Benares ed.) says that, as regards सुरजन्म, भरत mentions the

letters to be employed 'पाठाधुराणि सुरवे लङ्कारी लब्धवाच्यमी रेकः । नगकलमगङ्गाक्षेत्वं योऽयं भरतदिकथितानि ॥'. There is nothing in the नाट्यशास्त्र on this point. अभिनवगुप्त wrote a commentary upon the नाट्यशास्त्र. राघवभट्ट in his commentary called अवशोतनिका on the Śākuntala quotes very frequently the chapters and verses of Bharata's Nāṭyaśāstra and Abhinavagupta's comment thereon. He gives अभिनवभारती as the name of Abhinavagupta's commentary. For example (on p. 6 of the Nirṇaya, ed. of 1922). 'इदं पदं ('गृहधारः पठेद्भारती' नाट्य. V. 98) अभिनवगुप्ताचार्यैरेतदीकायामभिनवभारती व्याख्यातम्'; on p. 20 राघवभट्ट quotes a long passage from the 16th chap. of the नाट्यशास्त्र and remarks 'अभिनवभारती भरतदीकायामभिनवगुप्ताचार्यैरेता प्रकथेन विव्रतया स्थापितानि.' Portions of अभिनवगुप्त's commentary have been recovered in the Madras Presidency, the commentary being therein called नाट्यवेदविशुद्धि (Vide Bhandarkar commemoration vol. p. 368). लोमेश्वर in his commentary on the काव्यप्रकाश quotes from भरत a passage about *ojas* (which is not found in the नाट्यशास्त्र) and the explanation of मङ्गल thereon 'तत्रावगीतस्य हीनस्य वा वस्तुनः शब्दार्थसम्पदा बहुशक्तत्वं निविज्जन्ति कवयश्चादौव इति भरतः । अवगीतस्य हीनस्य वा वस्तुनः शब्दार्थयोरेकसम्पद्य परमुदात्तत्वं (1) निविज्जन्ति कवयः तर्हि तदनोरः स्वादिति मङ्गलः'. The काव्यप्रकाशसहित of माणिस्यचन्द्र also quotes the views of मङ्गल 'दण्डवत्कं समासदैव्येभ्योव इत्यपि न रीतिवैष्येभ्योवसः साधारणत्वाद्गौडीयानिर्देशो न युक्तिमानिति वामनमङ्गलौ' (p. 292 Mysore ed.). हेमचन्द्र (विवेक p. 195) quotes the same two passages from मङ्गल. The काव्यमी. of राजशेखर quotes मङ्गल as a writer on Poetics (pp. 11, 14, 16, 20). Therefore it is not unlikely that Maṅgala wrote a comment on the Nāṭyaśāstra. The लोचन tells us that a verse in the Nāṭyaśāstra (VIII. 112 वहुना समवेतानां रूपं वक्ष्ये भवेद्भु । स मन्तव्यो रसः सादौ क्षेपाः सञ्चारिणो मताः ॥) was variously interpreted and refers to the opinion of मागुरि on the point (p. 175) 'तथा च मागुरिरपि किं रत्नानामपि व्यापिकञ्जामितास्तीलाक्षिप्याभ्युपगमेनैवोत्तरमवोचद्वाटमस्तीति'. This shows (unless the passage is corrupt) that मागुरि explained the rules of भरत. Whether he wrote a commentary on the नाट्यशास्त्र is doubtful. Many authors, when explaining the theory of Poetics, quote Bharata's rules and discuss them, but do not write regular commentaries on the Nāṭyaśāstra. लोहट, सङ्कुक and मङ्गनायक were probably not commentators of the नाट्यशास्त्र, but in discussing the theory of *rasa* in their works on Poetics they explained the *sūtra* quoted above. The नाट्यप्रदीप composed in 1613 A. C. by सुन्दरसिंह quotes the definition of नाट्यी from भरत (नाट्य. V. 25 and 28) and then remarks 'अस्य व्याख्याने

मातृगुप्ताचार्यः षोडशविप्रदासोयमुदाहृतः' (I. O. Cat. p. 348 No. 1199). This leads one to surmise that मातृगुप्ताचार्य had something to do with the नाट्यशास्त्र. राघवभट्ट in his अर्धदोतनिका (p. 15) quotes a passage on आरम्भ and वीज from भरत and then says "अत्र विशेषो मातृगुप्ताचार्यकृतः 'कचित्कारणमात्रं तु क्वचित् कल्यणम्' etc." He quotes numerous passages in verse from मातृगुप्ताचार्य on सूत्रधार (p. 5), on वान्दी (p. 4), on नाट्यकलङ्कार (p. 9), on भूषण the first of the 36 ornaments of *kāvya* (16th chap.), on वक्त्री (p. 37). Some of these quotations are cited by other commentators also. It may be therefore conjectured that मातृगुप्ताचार्य was somewhat of a वार्तिककार (वक्तानुक्तदुरुक्तवित्ताकरं वार्तिकं) to the Nāṭyaśāstra. Whether this मातृगुप्ताचार्य is to be identified with the poet मातृगुप्त, who was made king of Kashmir by हर्ष विक्रमादित्य of उज्जयिनी according to the राजतरङ्गिणी (III. 129-189), is very doubtful.

4 Medhāvin. रामह twice mentions a writer on Alaṅkāra named Medhāvin who enumerated seven faults in Upamā (सप्त उपमादोषाः सप्त मेधाविनोदितः । II. 10). In another place he says 'व्याससंख्यमधोपेक्षामलङ्कारद्वयं विदुः । संख्यानमिति मेधाविनोत्प्रेक्षानिहितकचिद्' . The latter half as printed means 'Utprekshā has been in some places designated संख्यान by Medhāvin'. But this meaning seems to be doubtful. संख्यान, we are told by Daṇḍin, is the name given to व्याससंख्य by other writers ('व्याससंख्यमिति श्लोकसंख्यानं कम इत्येति' काव्यादर्शे II. 373). Therefore the passage in Bhāmaha's work seems to be corrupt. If we read 'मेधावी नोत्प्रेक्षा etc.' then there is correspondence with Daṇḍin's words the meaning being 'Medhāvin (calls व्याससंख्य) by the name संख्यान and in some places (in works on alaṅkāra) उत्प्रेक्षा has not been spoken of as an Alaṅkāra.' नमिसायु in commenting upon Rudraṭa's काव्यालङ्कार (I. 2) says 'ननु दण्डिमेधाविरुद्रग्रामहादिकृतानि सन्त्येवालङ्कारशास्त्राणि'. The question is whether मेधाविरुद्र is one name or whether there were two writers on Alaṅkāraśāstra named Medhāvin and Rūdra. No work on Alaṅkāra composed by Rudra has been referred to by another writer. The व्याहारलोक of रुद्रभट्ट as its contents show cannot be called a work on the अलङ्कारशास्त्र. Therefore it is probable that the full name is मेधाविरुद्र. भर्तृहरि and नटुहरि are often cited as कीर्ति and हरि; so there is no wonder if मेधाविरुद्र be cited as मेधाविन् (vide my article in J. R. A. S. 1908 at p. 545). जगन्ने० quotes a verse of सातवह्म (1091) and of कविलहरी (No 3787) and ह्रमा० of a कविलहरी (1666). This shows that there were many Rudras. On रुद्रट (XI. 24) नमिसायु again quotes मेधाविन् about the seven दोषा of

simile and the manner in which he deals with this topic suggests that the examples he gives are taken from Medhāvīn's work 'अथ च स्वरूपोपादाने तत्त्वणि चत्वार इति ग्रहणाद्यन्मेधाविप्रभृतिभिर्हर्तुं यथा सिद्ध-
चनमेदौ द्वीनताधिवचनसम्भवो विपर्ययोऽज्ञादृश्यमिति सतोपमादोषाः...तदेतच्चिरम्.' On p. 9 (on सूट II. 3) नमिसायु tells us that मेधाविरह and others gave only four divisions of शब्द 'एत एव चत्वारः शब्दविधा इति येषां सन्दर्भं मते तत्र तेषु नामादिषु भव्ये मेधाविरहप्रभृतिभिः कर्तृप्रवचनीया नोक्ता भव्युः'. The विक्रान्तदोष gives मेधारह and कालिदास as synonyms. The काव्यमो० tells us that मेधाविरह was a poet blind from birth (p. 12) and quotes कालिदास as a writer on Poetics (p. 14). The work of मेधाविन् has not come down to modern times.

5 Dharmakīrti. A passage in the वातवदत्ता of Subandhu (Hall's ed. p. 235) 'बौद्धसङ्गतिमित्रालङ्कारप्रसाधितान्' led many scholars like Aufrecht, Hall and Peterson (Preface to सुभा० p. 47 and JBBRAS vol. 16 p. 173) to regard धर्मकीर्ति as one of the oldest writers on Alankāra, following the explanation of किरान that अलङ्कार was a work of धर्मकीर्ति. But the S'rirangam edition reads (p. 303) 'सत्त्विकान्वयस्वनामित्रालङ्कारप्रसाधितान्.' Moreover there is nothing besides this passage to show that धर्मकीर्ति wrote a work on Poetics. Alankāra is a very common word occurring in the names of works and a Sūtrālaṅkāra written by As'vaghoṣa is known from a Chinese translation. That the Buddhist Dharmakīrti was a poet appears to follow from quotations contained in the anthologies where he is often cited as भट्टधर्मकीर्ति (शाङ्ग० No 947=सुभा० 657; सुभा० 737, 1587, 1617, 2246, 3232). The धन्यालोक (p. 216) quotes the verse 'राजपद्मद्विषयव्यो न भणितः केशो मदानर्जितः स्वच्छन्दं चरतो जनस्य हृदये किन्ताञ्चरो निर्मितः । एषापि स्वयमेव तुल्यरमणानावाहरत्की ब्रह्मा कोऽर्थश्चेतसि वेपला विनिर्दिष्टस्तन्वास्तनुं तन्वता ॥' and says that some explained this verse as an example of व्यावृत्ति while it is really an example of अस्तुतवर्द्धता. Then it remarks 'तथाचार्य धर्मकीर्तेः श्लोक इति प्रसिद्धिः सम्भाव्यते न तन्मैव'. The reason assigned is that the verse quoted has underlying it a current of ideas similar to another verse which certainly was composed by धर्मकीर्ति. The verse is then quoted (अ. p. 217). हेनेन्द्र (in मैत्रिलि०), सुभाषितावलि, and other anthologies follow the धन्या० in ascribing the verse राजपद्मद्विषय to धर्मकीर्ति. So the Buddhist philosopher धर्मकीर्ति who commented upon दिङ्नाम's प्रमाणसमुच्चय may have been a poet, but there is nothing to substantiate the claim to regard him as a writer on Alankāra.

6 Bhaṭṭi. The Bhaṭṭikāvya in 22 cantos was composed mainly for illustrating the rules of Sanskrit grammar. It is

divided into four sections, called प्रकीर्णकाण्ड (*sargas* I-V.), अधिकारकाण्ड (VI-IX), प्रसन्नकाण्ड (X-XIII) and विरल्लकाण्ड (XIV-XXII). In the प्रसन्नकाण्ड, Bhaṭṭi illustrates matters that fall to be treated in works on Poetics. In the tenth *sarga* he gives illustrations of 38 Alankāras (including the two शब्दालङ्कारः अनुप्रास and यमक). The 11th illustrates माधुर्यगुण (in 47 verses); the 12th illustrates the figure नाविक (which is said to be प्रत्यक्ष-विषय by नामह III. 52 and इण्डी II. 364) in 87 verses and the 13th elucidates नापासम in 50 verses (where the same verse may be regarded as composed in Sanskrit as well as in Prakrit). On account of these four *sargas* Bhaṭṭi deserves a passing notice in the History of Alankāra Literature. It will be seen from the comparative table in section 12 that Bhaṭṭi illustrates almost the same figures that are defined by नामह and इण्डी. He generally follows the order in which नामह defines the figures, though he in a few cases deviates from नामह. For example, नामह defines रूपक first and then शेषक, and आक्षेप before जयान्तर-न्वास; while भट्टि illustrates शेषक and जयान्तरन्वास before रूपक and आक्षेप respectively; नामह defines तुल्ययोगिता immediately after विरोध, while भट्टि illustrates तुल्ययोगिता after उदाहारूपक and before विरोध. भट्टि does not define अग्रस्तुतप्रशंसा, which is defined by नामह; while भट्टि illustrates the figures हेतु and वाता to which नामह denies the status of alankāras. भट्टि illustrates the figure शिबुण which is found in neither नामह nor Dandin. भट्टि does not illustrate लेश and सूक्ष्म which are said to be excellent ornaments of speech by Dandin (along with हेतु); while नामह denies to all three the position of Alankāras. भट्टि devotes about 20 verses to the illustration of यमक and herein is similar to the treatment of यमक in the काव्यादर्श, while नामह is very brief on this point. From this it is clear that Bhaṭṭi does not follow either Bhāmaha or Dandin, but bases his examples on some other work or works that were prior to both of them.

As to the age of Bhaṭṭi, Mr. Trivedi's Introduction to the मट्टिकाल (p. XVIII ff, B. S. series) may be consulted. भट्टि says that he wrote in Valabhi under king Dharasena (काव्यमिवं विहितं मया बलम्वां भीमरसेननरेन्द्रपालितायाम् (last verse). There were four kings named परसेन that ruled at Valabhi (modern Vals in Kathiawar). When the first परसेन began to rule is not clear. The earliest grant of परसेन II. is dated संवत् 252 (of the

Valabhi era i. e. about 571 A. C. and the latest grant of वरसेन IV. is संवत् 332 (of the Valabhi era i. e. about 651 A. C.). The first वरसेन must have come to the throne some years before संवत् 183 (i. e. 502 A. C.) which is the date mentioned under द्रोणसिंह the successor of वरसेन I. Therefore भट्टि must have flourished sometime between about 500 and 650 A. C.

Bhatti's name is often given in the mss. as भट्टस्वामी and भट्टस्वामी and his father's name is given as श्रीस्वामी (by जयमङ्गल) or श्रीवरस्वामी (by the commentator विद्याविनोद). Some scholars identify the author of the भट्टिकाव्य with the donor भट्टिन्द, son of इत्य, in a grant of भुवसेन III (who was son of वरसेन IV) dated (वलभी) संवत् 344 (653 A. C.). Dr. Hultsch objects to this identification (E. I. vol. 1 p. 92). Mr. B. C. Mazumdar (J. R. A. S. 1904 pp. 395-397) identifies the author of the Bhāṭṭikāvya with the वत्सभट्टि of the Mandasor Sun Temple Inscription (Fleet's Gupta Inscriptions No. 18) dated 473 A. C. on the ground of similarity between the verses of the inscription and the description of autumn in the भट्टिकाव्य (sarga II). This would lead to the result that भट्टि flourished under वरसेन I. Prof. A. B. Keith (J. R. A. S. 1909 p. 435) calls this identification a 'most unfortunate suggestion' and Mr. Mazumdar (J. R. A. S. 1909 p. 759) replies that it is not so. Both Prof. Keith and Mr. Mazumdar agree that Bhatti flourished before Bhāravi and Daṇḍin and that the Bhāṭṭikāvya is not the work of भट्टहरि, author of the नान्यदर्शन.

There are numerous commentaries on the भट्टिकाव्य for which Aufrecht's catalogue may be consulted.

7 Bhāmaha's Kāvya-lāṅkāra. For a long time the Kāvya-lāṅkāra of Bhāmaha was known only from quotations (vide Col. Jacob in J. R. A. S. 1897 p. 285). But recently mss. of the work have been found and Mr. Trivedi has published the work as an appendix to his edition of the प्रतापन्द्यशोधक (B. S. series).

The work is divided into six परिच्छेद and contains about 400 verses (exactly 396 excluding the two verses at the end which roughly give the number of verses on each of five topics पद्यस्य शरीरे निर्णयितं शतपद्यस्य तल्लक्ष्यः । पञ्चाशता दोषदृष्टिः सप्तस्य न्यायनिर्णयः ॥ पद्यस्य शब्दस्य सुखिः सादित्येवं वस्तुपञ्चकम् । वक्तुं पद्यनिः परिच्छेदैर्भाष्यहेन कमेण यः ॥). The verses are in the S'loka metre, except a few at

the end of each परिच्छेद and a few in the body of the work. In the first परिच्छेद after saluting Śārya, he states the purposes of poetry, the qualifications of a poet, the definition of काव्य and divisions of काव्य from different points of view into गद्य and पद्य, संस्कृत, प्राकृत and अपभ्रंश; he divides काव्य into वृत्तदेवादिचरितयंसि, उत्साहवर्यु, कलाश्रय and स्वात्मश्रय and again into five समेकन्ध, अग्निनेयार्थ, नाट्यादिका, कथा, अग्निवद्. He then defines समेकन्ध, omits the treatment of अग्निनेयार्थ (dramas) because it has been treated of by others, distinguishes between कथा and आख्यायिका, refers to the वैदर्भी and गौड styles and remarks that the distinctions drawn between the two styles by some are meaningless; and then speaks of some faults such as देवार्थ, छिद्र etc. In the 2nd परिच्छेद he speaks of three guṇas, साधुर्य, प्रसाद and जीवः and begins the treatment of Alaṅkāras which ends with the third परि०. The अलंकार defined by him are (in order) अनुप्रास (refers to धान्वानुप्रास and लाटीवानुप्रास of others), वनक (five varieties), रूपक, वीपक, वचना (with its seven दोष), प्रतिबल्लापना (as a variety of वचना), आक्षेप, सर्वांतरन्यास, ध्वजिरेक, विभावना, समासोक्ति, अतिशयोक्ति, यथार्थत्व, उपेक्षा, स्वमायोक्ति (according to some), प्रेयस्, रसवत्, ऊर्ध्वस्, पर्यायोक्त, समाहित, उदात्त (of two sorts), छिद्र, अपहृष्टि, विरोधोक्ति, विरोध, गुणव्योम्ति, अप्रस्तुतप्रशंसा, भ्रान्त्युक्ति, निदर्शना, उपमारूपक, उपमेयोपमा, सद्गोक्ति, परिहृष्टि, सप्तन्देह, वनम्ब, उपेक्षावचन, संसृष्टि, नाविक, नाशीः (according to some). He denies the status of अलंकार to हेतु, सूक्ष्म, देश and वार्ता (which must have been defined before him as figures by some writer on Poetics), as there is no वक्तोक्ति in them. In the 4th परिच्छेद he dilates upon eleven kinds of doṣhas in kāvya, defines and illustrates the first ten of them. In the fifth परि० he defines and illustrates the eleventh doṣha which arises from a faulty प्रतिज्ञा, हेतु or दृष्टान्त, the treatment being based upon a discussion of such Nyāya-Vaiśeṣika topics as the number and definitions of pramāṇas, definitions of प्रतिज्ञा and its varieties, of हेतु and its varieties, of दृष्टान्त etc. In the 6th परि० he gives some practical hints to poets for securing सौष्टव्य (grammatical purity) in poetry and in this respect resembles Vāmana who in the fifth अधिकरण of his काव्यालङ्कारमुद्र treats the same subject more elaborately.

Bhāmaha is the oldest extant exponent of the Alaṅkāra school of Poetics. Of his personal history we know next to nothing. In the last verse he tells us that he was the son of Rakṛilagomin 'अवलोक्य मतानि सत्कवीनामवगम्य स्वपिया च काव्यकर्म : सुवतावनमाव भामहेन प्रवितं रक्तगोमिदनुनेदम्'। This name रक्तगोमिन्

has given rise to a heated discussion whether Bhāmaha was a Buddha. Prof. M. T. Narasimhiengar (J. R. A. S. 1905 pp. 535-545) thinks that नामह was a Buddha, as रक्षि (his father's name) resembles some distinctly Buddhist names such as Rāhula, Potala and Gomin is a name of one of Buddha's disciples. Vide J. R. A. S. for 1908 p. 543 against this view. Prof. Pathak (I. A. 1912 p. 235) says that गोमिन् is not a contraction of गोस्वामिन्, but means 'venerable' (पूज्य) and that Rākṣi was a Buddhist. He relies on a *sūtra* in the चान्द्र-व्याकरण 'गोमिन् पूज्ये' (IV. 2. 144 गोमान् अन्यः ।). After all there is not much in a name. When Buddhists and followers of Brahmanism had lived together for a thousand years, there is no wonder even if distinctively Buddhist names were appropriated by Brahmanic people, since Buddha himself came to be recognised as an *avatāra* of Vishnu certainly before the 11th century. The same phenomenon is seen in modern India when Hindus adopt distinctively Mahomedan names and titles and vice versa. An author's religion must be judged from the contents of his books and not from his name. In the whole of the Kāvyaśāṅkārā there is nothing that is peculiarly Buddhist, nor is there any reference to the incidents of Buddha's life and purely Buddhist legends. The first verse salutes सर्वे सर्वम्. सर्वम् is an appellation of शिव as well as of बुद्ध, while सर्वे simply means 'सर्वे हित' and is not given by अमर as an appellation of Buddha. नामह teaches the forms सर्वे and सर्वम् in VI. 53 'हितप्रकरणे ष च सर्वञ्चान्दा प्रदुजते । तत्तद्विषयेषां च यथा सर्वैः सर्वेषु इत्येति ॥' (Compare 'सर्वेषुषाम्वां णट्मौ' पाणिनि V. 1. 10). नामह negatives the अपोहवाद of the Bauddhas as regards the expressive power of words (VI. 16-17 'अन्वापोहेन शब्दोर्ध्वमाहेत्यन्ये प्रपञ्चते ।...यदि गौरित्यर्थे शब्दः कृतार्थोऽन्यनिराकृतौ । जनको यदि गोदुहेर्द्वयतामपरो जनिः ॥'). Kings that drank *soma* are highly spoken of at IV. 49. Most of his examples refer to Brahmanical gods and heroes. He frequently alludes to the characters and incidents of the रामायण and महाभारत. For example, III. 7 (कर्णे, पादौ, शूल्य), III. 11 (उद्योते शक्तिमान् रामो मुखानयानुरोधकः । विदायोपवनं राज्यं तयावनमुपागमत् ॥), III. 5 ('अथ वा मम गोविन्द' &c. to be quoted below), II. 41 (बहुप्रवीर and शार्ङ्ग), II. 55 (सुमादौ भगवान् ब्रह्मा विनिर्मितसुरिव प्रजाः), III. 23 (हन्तु and कुमुदायुष), III. 31 (रामः सञ्जमिन् ताञ्जान् गिरि कौञ्जं नृगुप्तमः), IV. 21 (रवाङ्गदले विम्राणौ पातां कः हन्मुखाहिणौ), V. 39 (जीम and वधिरवान्), V. 41-43 (प्रतिज्ञा of दुर्वोधन, दुषिष्ठिर and जीम), V. 44 (meeting of परशुराम and राम), V. 37 (हनुमान् and सीता).

Bhāmaha was a modest man. At the end of the 4th परि० after pointing out the faults to be avoided in poetry he says 'न दूष्णा-
वायमुराहृतो विविधं चाभिमानेन किमु प्रदीयते । कुतात्मनां तत्त्वदर्शा च माहृतो
जनोभिसन्वि क इवाकमोत्सृजे ॥' (IV. 57). He derived help from his
predecessors, one of whom, Medhavin, he names. He briefly
summarises the sum of literary criticism that existed before
him and says that in enumerating the figures of speech he saw
various works of others and thought over the matter himself.
'समासेनोदितमिदं कीलेदायैव विलारः । असङ्गृहीतमप्यन्यदन्पूज्यमानवा दिशा ॥'
(II. 95) and 'इति निगदितस्तस्या वाचामलङ्कृतयो मया बहुविधकृतीद्वयान्येषां
स्वयं परितर्क्य च' (V. 69). At the end of the 2nd परि० occurs
a verse which has been made much of by some scholars 'स्वयंकृतै-
रेव निदर्शनैरेवं मया धकृता खलु वागलङ्कृतिः' (96). What is the mean-
ing of इव वागलङ्कृतिः? If these words refer to the whole of the
work called कान्यालङ्कार, then the statement (said to be very
emphatic on account of the occurrence of the word खलु) must
be qualified. There are several examples in the work that are
obviously borrowed e. g. IV. 8 'दाडिमालि दशापूपाः पडित्यादि यमोदितम्'
(for which see below); I. 41 हिमापहानिवपरेर्न्वातं व्योमेत्यवाचकम्.
Therefore it cannot be asserted that every example in the book
is Bhāmaha's own. If the words refer only to the examples of
figures of speech, the verse should have occurred at the end of
the third परिच्छेद. Besides even in the second परिच्छेद he quotes
many verses from other writers. It is true that he gives
the sources from which those quotations are taken. But there
is no qualifying clause in the verse (स्वयंकृतैरेव etc.) making an
exception in favour of such borrowed verses. It is not un-
likely that the names of the authors have been lost (if they
occurred in the original) in the lapse of centuries. The
number of the mss. of Bhāmaha's work is not so large as to make
one feel confident about the accuracy of the text of Bhāmaha.
For example the लोचन (p. 71) says मामहेन हि गुरुरेकपतिपुत्रविषययो-
स्तिवर्णनं येनोक्तद्वार इत्युक्तम्, but मामह nowhere defines द्वेयः and only
cites an example which refers to द्वेय (III. 4-5). No com-
mentary on the work has been found. The only one that is
known to have been composed, the मामहविवरण of वट्ट, has not
been yet recovered. Therefore too much emphasis cannot be
laid on the words 'स्वयंकृतैरेव etc.'

Among the authors and works mentioned by name are
the following:—अञ्जुशेखर of रामजना (II. 19 and 58), अदमकवञ्ज

(I. 33), कण्वम् (V. 17), न्वात (VI. 36), पाणिनि (called also सातानुरीय, VI. 62-63), मेघादि, रत्नाहरण (III. 8), राजमित्र (a work, II. 45, III. 10), शास्त्रवर्धन (II. 47). Of these only five viz. अश्वमेधोत्तर, अश्वमेधवंश, रत्नाहरण, राजमित्र and शास्त्रवर्धन are names that are not known from other sources. From the अश्वमेधवंश no quotation is taken by भामह. It is doubtful whether रत्नाहरण is really the title of a work (उवाच रत्नाहरणे चैव शास्त्रेष्वनुवेयाः । गृहेष्वप्यसु वा नात्रं मुञ्चते वदन्तीति नः । न मुञ्चते द्विजात्मक रसदाननिवृत्तये ॥). The examples cited from शास्त्रवर्धन and रामशर्मा are cited for only illustrating faults and they are quoted by नमिसाधु (on सूत्र XI. 24) and in the काव्यप्रकाश (without name). Because these are authors and works not referred to elsewhere, therefore it has been urged by some that भामह is very ancient. There is nothing of the sort. A few years ago even भामह's work was not found. We do not know what the future may discover to us and should be loth to dogmatise on the scanty data at present available. Among the authors and works referred to but not named are भरत (I. 24 'उक्तं तदभिनेयाधेमुक्तोऽर्थस्तस्य विस्तरः' and II. 4), महानाथ of पञ्चलि (VI. 21). As regards other writers and works supposed to be quoted or referred to, vide below on the age of Bhāmaha. भामह refers to the story of बलेश (IV. 40) and of भरवाहनदत्त (IV. 50) both of whom are the principal characters in the बृहत्कथा. He very often cites the views of other rhetoricians under the words अपरे, अन्ये, केपाणिनौ, (II. 6, 8, 87; III. 12, 54) and refers to other writers (on grammar and other Śāstras) also (IV. 6; V. 5, 11, 60). He thought very highly of Pāṇini's system 'अदेवं जगति मतं हि पाणिनीयं' (IV. 63); at the beginning of the 6th परिच there is a fine कृतक on grammar 'स्वाम्भर्तु पदावती पारायणरसातलम् । पातुनादिगणग्राहं ध्यानग्रहवृद्धतुल्यम् ॥ नापारविता दुर्गाधमं न्वाकर्तणार्णवम् । शब्दरत्ने स्वयममललुप्तुमयं जनः ॥'. He refers to दण्डभीति (IV. 39) and to स्फोटवाद (VI. 12 'अपरेषां चादेवं वचो न स्फोटवादिनाम् । ननःकुसुममस्तीति अदध्वातकः सचेतनः'). His verses are generally smooth and polished and have been largely quoted by the लोचन and other later writers.

The कामधेनु (बाणीविलास ed.) quotes many verses from भामह about definitions of मृदु, वृत्ति and topics of Poetics which are not found in the काव्यालङ्कार. नारायण in his poem on the वृत्तरत्नाकर quotes long passages from भामह (pp. 5-6) which indicate that भामह wrote on metrics also. Whether the भामह who wrote the टीका on वररुचि's grammar is identical with our author is doubtful.

Before discussing the question of the age of Bhāmaha, it would be better, in order to clear the ground, to say a few words about the काव्यादर्श.

8 The *Kāvyaḍars'a* of Dandin. The *Kāvyaḍars'a* has been often printed in India (at Calcutta in 1863 with the com. of प्रेमचन्द्रतर्कवागीश, in 1910 at Madras by Prof. Rangacharya with two commentaries, in Poona by Dr. Belvalkar and Shastri Rangacharya Radhī). The work is divided into three परिच्छेद's; in Prof. Rangacharya's edition there are four परिच्छेद's, the third परि० of the other editions being split up into two. The fourth परिच्छेद in the Madras edition begins with the treatment of दोष. There are in all 660 verses (in the Calcutta edition), while in the Madras edition there are 663 verses (the famous verse लिख्यतीव...गता being omitted in the 2nd परि०, 3 added at the end of its 3rd परि०, one added at the beginning of its 4th परि० and one more in the middle, viz the verse 'आधिव्याधिपरीताय अथ शो वा विनाशिने । को हि नाम शरीराय धर्मापेक्षं समाचरेत् ॥' after III. 160 of the Calcutta edition). It is the Calcutta edition from which citations are made here.

The first परिच्छेद defines *kāvya*, divides the latter into गद्य, पद्य and मिश्र; defines सुगुण्य; refers to two varieties of गद्य viz आस्वादिक्ता and कथा and remarks that there is really no distinction between the two; divides literature into संस्कृत, प्राकृत, अपभ्रंश and मिश्र; speaks of the two styles वैदग्ध्य and गौड and of the ten *gūṇas*; defines and illustrates अनुप्रास; mentions the three essentials that contribute to the making of a poet, viz. यतिमा (imagination), सुत (culture) and अभियोग (constant practice). The second परिच्छेद defines the word अलङ्कार, enumerates 35 *alankāras* and illustrates them. The अलङ्कार's treated of are (in order) स्वभावोक्ति, उपमा, रूपक, दीपक, भावृत्ति, आक्षेप, अर्धान्तरन्यास, व्यतिरेक, विभावना, समासोक्ति, अतिशयोक्ति, इष्टेष्टा, हेतु, सूक्ष्म, लेश (or ह्रस्व), वधासंख्य (or क्रम), प्रेयः, रसवत्, ऊर्ध्वस्वि, पर्वयोक्त, समाहित, उदात्त, अपहृति, केष, विशेषोक्ति, तुल्ययोगिता, विरोध, अप्रस्तुतप्रशंसा, व्याजोक्ति, निदर्शना, लक्षोक्ति, परिपृच्छा, आशीः, सङ्कीर्ण and भाविक. The third परिच्छेद gives an elaborate treatment of यमक, defines and illustrates such चित्रद्वन्द्व's as नोमूत्रिका, अर्धचन्द्र, सर्वतोभद्र, स्वरसान-वर्णनियम; gives 16 varieties of प्रहेलिका; ten kinds of दोष.

Dandin's *Kāvyaḍars'a* is to some extent an exponent of the Bitti school of Poetics and partly of the Alankāra school. Of his personal history we know next to nothing.

He appears to have belonged to the Deccan or to some part south of the Narmadâ. In the illustrations the following figure most prominently: मल्लानिल (II. 174; III. 165), कावेरी (III. 166), काञ्ची (III. 114 not actually named but suggested), चोल (III. 166), कलिङ्ग (165), जवन्दी (II. 280 in Prof. Rangacharya's edition, the name of वासवदत्ता). The occurrence of the word पश्य in I. 5. (आदिरावदशोविम्बगादशं प्राप्य वाञ्छवम् । तेषामसन्निधा-
नेऽपि न स्वयं पश्य नश्यति ॥) and in II. 172 (मगवन्तो जगन्नेत्रे ध्रुवांचन्द्र-
मसावपि । पश्य गच्छतु प्रवालं नियतिः केन लङ्घ्यते ॥) has led to the tradi-
tion that Daṇḍin wrote the work for some easy-going prince. But the word is probably a rhetorical device and used for the sake of the अनुप्रास in (पश्य नश्यति). The list of अलङ्कार (II. 4-7) is suspected to be an interpolation by scholars like Dr. Belvalkar on the grounds of the use of the wrong form दीपकावृत्ती (for *वृत्ती*, which would mar the metre), the word लव for लेख and the somewhat strange अप्रस्तुतस्तोत्र and विशेष for अप्रस्तुतमण्डसा and विशेषोक्ति. Though these blemishes are somewhat suspicious, still to regard the verses as interpolations on these grounds is going too far. Such lists of *alaṅkāras* always precede the treatment of them in ancient works. Bhāmaha, Udbhaṭa, and Rudraṭa have them (though not of all figures in *one* place). To use synonyms for the names of figures of speech is not an unknown proceeding. उद्भट (VI. 1) says 'काव्यदृष्टान्तहेतुं मूललङ्कारान्तरे विदुः'. This shows that the figures are to be called काव्यहेतु and काव्यदृष्टान्त but when he comes to the definitions of these he uses the well-known terms काव्यलिङ्ग and not काव्यहेतु and दृष्टान्त (and not काव्यदृष्टान्त). This would explain the use of लव for लेख and स्तोत्र for प्रवृत्ता and also of विशेष for विशेषोक्ति.

The Kāvya-darśa is throughout written in a flowing, mellifluous style. As compared with Bhāmaha, the palm of superiority in the sphere of poetic excellence must be given to Daṇḍin, though as regards precision, logical acumen and clearness of perception Bhāmaha stands higher than Daṇḍin. Daṇḍin's examples bear the stamp of originality and, except in two or three cases which will be discussed below, it has not been possible to point out that he borrows his examples from others.

The Kāvya-darśa mentions the following works by name छन्दोविचित्रि (I. 12), वृहत्कथा (I. 38 भूतभावामयी प्रादुरद्भुतायां वृहत्कथाम्), सेतुबन्ध (I. 39) 'सुहारादाश्रयां भाषां प्रकृष्टे प्राकृतं विदुः । सागरः सुकिरिजानां सेतुबन्धादि-वन्मयम् ॥'. He refers to a कलापरिच्छेद, which he contemplated writing, probably as a part of his काव्यादर्श or

as an independent work 'इत्थं कलाचतुष्टयविरोधः साधु नीयताम् । तस्याः कलापरिच्छेदे रूपमाविर्भविष्यति ॥' (III. 171). At one time eminent scholars thought that छन्दोविविचि was Dandin's own work. छन्दोविविचि is, however, as shown by me in I. A. for 1911 p. 177, a name for the science of metrics and particularly for the Vedāṅga on metrics attributed to विङ्गलनाम who is quoted even in the Śābarabhaṣya (vol. I. p. 16). The word छन्दोविविचि occurs even in कौटिल्य's शोभाशास्त्र (I. 3. 1). The following are among the authors and works not quoted by name. पतञ्जलि's महाभाष्य is quoted as आप्तभाषित 'चोपमानं सिद्धन्तेनेत्यतिक्रम्याप्तभाषितम्' (काव्या. II. 227); भरत's नाट्यशास्त्र seems to be referred to as another school (आप्तमान्तर) 'यच्च सन्त्यवज्ञ, वृत्त्यवज्ञ and लघुस्य see chapters 19, 20, 16 of the नाट्यशास्त्र. In another place दण्डी says almost in the same way as नामह (I. 24 quoted above) 'मिस्राणि नाट्यशास्त्रेण तेषामन्वयं विल्लरः' (I. 31). He refers in general terms to former Āchāryas or learned men; 'पूर्वशास्त्राणि संहृत्य' (I. 2; this is a common statement with writers, compare 'समाहृतान्यतश्चाणि' अमरः); मरुतः occurs at I. 9-10 (former sages explained the body of poetry and its ornaments); II. 7 (इति वाचामलङ्कारा दर्शिताः पूर्वचरिभिः); किं तु बीजं विकल्पानां पूर्वाचार्यैः प्रदर्शितम् II. 3; 'एषाः शोभनं निर्दिष्टाः पूर्वाचार्यैः प्रहेलिकाः' III. 106. He refers to the opinions of other writers on Poetics as केचनचित् or केचित् (II. 227; I. 79) and एके (II. 268 about the definition of लेश). He quotes a half verse लिम्बलीय तमोद्वानि वर्षतीवाञ्जनं नयः (II. 226) and holds an elaborate discussion on it, pointing out that some writers were misled into regarding that verse (well known even in Dandin's day) as an example of उपमा (as the word इव occurs in it thrice), but that the verse is an example of उपमेष्टा (in the first half where two इव occur). This discussion is pointedly referred to by प्रवीणारेन्दुराव on उद्भट (p. 26). The verse occurs in the सूत्रकटिक and also, in two of the dramas discovered and ascribed to Bhāsa by Mr. Ganapati'sāstri, viz. चारुदत्त I. 19 and बालचरित I. 15. दण्डी refers to कापिलः (III. 175) and सुमन्तः (III. 174) and to न्याय which is called हेतुविद्या by him (III. 173).

In the शार्ङ्गपरपद्धति (No 174) a verse of राजशेखर is quoted which makes दण्डी the author of three works 'त्रयोऽङ्गदस्यो वेदास्त्रयो देवास्त्रयो गुणाः । त्रयो दण्डिप्रकल्पाश्च त्रिषु लोकेषु विस्तृताः ॥'. Various scholars have taxed their ingenuity to find out these three works. Pischel made the desperate conjecture on account of

not correctly understanding the discussion about the लिप्यदीव verse that the दृष्टकृतिक was a work of दण्डी and along with the काव्यादर्श and the दशकुमारचरित made up the required number. But now we have two more works in which that verse occurs and they too will have Dapḍin fathered on them if Pischel's reasoning is to be followed. Others like Peterson (Intro. दृष्ट० p. 5) and Dr. Jacobi hit upon the छन्दोविधिते as the third work. But this also has been shown to be wrong. Some took the कलापरिच्छेद as the third work. Whether दण्डी ever wrote a कलापरिच्छेद (which was only contemplated when he wrote the काव्यादर्श), whether it was an independent work and whether राजशेखर know of any such work as a कलापरिच्छेद by Dapḍin are points that require to be established before the कलापरिच्छेद can be fastened upon as Dapḍin's third work.

To add to the confusion there are scholars who seriously question the view that the दशकुमारचरित is a work by the same author that wrote the काव्यादर्श. Mr. Trivedi (Intro. to प्रतापसूत्र० XXXI), Mr. Agashe (in I. A. for 1915 p. 67 and more recently in his introduction to the दशकुमार० pp. XXV ff.) argue that the author of the काव्यादर्श cannot be the author of the दशकुमार० also. This is not the place to examine their arguments in detail. But a brief reference must be made to some of them. Mr. Agashe's first argument is that the author of the काव्यादर्श was a fastidious critic, who warned all poets to eschew even the slightest blemishes (तदल्पमपि नोपैक्षन् काम्ये दुष्टं कथंचन । स्वाद्युः सुन्दरमपि धिक्पैक्षेन दुर्मगम् ॥ I. 7.) and condemned as ग्राम्य even such apparently harmless words as 'कन्ये कामवमानं मां न त्वं कामयसे कवम् । इति ग्राम्योऽवमयांसा वैरत्नाय प्रकल्पते ॥' I. 63, while in the दृष्ट० there are numerous faults in the matter of good taste and grammar and direct references to sexual intercourse. Here two things have to be noted. There is always a great gulf between precept and practice, which has been admitted by all literary critics e. g. the व्याक्तिविवेक says about his method of finding fault with the greatest poets 'स्वकृतिष्ववहितः कथमनुसिष्याकथमवमिति न वाच्यम् ।' कारयति भिषगपथ्यादितरान् स्वपमाचरन्ति तद् ॥' (p. 37); similarly ज्ञेमेन्द्र in his औचित्य० finds fault with his own compositions (under Ārīkāḥ 20 and 21); Besides the दृष्ट० may have been composed while दण्डी was comparatively young and inexperienced; while the काव्यादर्श is a product of mature years. Moreover what दण्डी means when he styles the verse कन्ये &c. as ग्राम्य has not been clearly grasped. He condemns

the downright, rough and outspoken mode of conveying one's meaning and prefers the suggestive method. This is illustrated by दण्डी himself in the next verse which conveys the same sense but in a different manner 'कामं कन्दर्पचाण्डालो मयि वामाक्षि निर्वयः । त्वयि निर्मलसरो दिव्येक्षयाभ्योर्ध्वं रसावहः ॥' (I. 64). The second point emphasized by Mr. Agashe is that there is great difference between the chaste and smooth diction of the काव्यादर्श and the somewhat slipshod style and the long-drawn compounds of the दण्ड०. Here again there is a misapprehension. The काव्यादर्श being in verse did not allow much scope for long compounds; yet it approves of a compound extending over a half verse (I. 84 पयोभरतदोल्लङ्घनसन्ध्यातपञ्चुका । कस्य कामातुरं चेतो वादपी न करिष्यति ॥) while the दण्ड० being in prose exhibits long compounds and therein accords with the teaching of the काव्यादर्श which condemns long compounds only in पद्य (ओजः समालम्ब्यस्त्वमेतद्ग्रन्थं जीवितम् । पश्येत्पद्यस्त्रिणात्यनानिदमेकं परायणम् ॥ I. 80.). Subandhu's introductory verses to वासवदत्ता offer a great contrast to his prose. And so do the few verses in the दण्ड०. Sufficient reasons have not yet been advanced for rejecting Dandin's authorship of the दण्ड०. The first verse of the दण्ड० (महाण्डच्छन्दः दण्डः etc.) is quoted by the मुरलीधरी (p. 248), which profusely quotes from the काव्यादर्श also. What the three works of Dandin are is still as unsettled as before.

The following are the passages that are common to both दण्डी and वामह word for word. (a) 'सर्गबन्धो महाकाव्यम्' काव्या. I. 14, भा. I. 19; (b) 'मन्त्रिदूतप्रवाणाजिनायकाभ्युदयरिषि' काव्या. I. 17, भा. I. 20 (मन्त्रदूत ... दयैश्च यत्); (c) 'कव्याहरणसंग्रामविप्रलम्भोद्वादादयः' काव्या. I. 29, भा. I. 27 (०दयान्विता); (d) 'अथ वा मम गोविन्द जाता त्वयि गृहागते । कालेनेषा भवेत्प्रीतिलक्षणागमनात्पुनः ॥' काव्या. II. 276, भा. III. 5 (both give it as an example of प्रेयः); (e) 'तद्भाविकमिति प्राहुः प्रबन्धविषयं पुणम्' काव्या. II. 364, भा. III. 52 (भाविकत्वमिति etc.); (f) 'अपार्थ स्वर्गमेकार्थ...विरोधि च ।' काव्या. III. 125 ff., भा. IV. 1-2; (g) 'समुदायार्थशून्यं यत्तदपार्थक्यमिष्यते' काव्या. III. 138, भा. IV. 8; (h) 'भक्तोत्तमको भावीन्दुर्यान्ति वासाय पक्षिणः ।' काव्या. II. 244, भा. II. 87; (i) 'आक्षेपोपान्तरन्यासो व्यतिरेको विभावना' काव्या. II. 4, भा. II. 66; (j) 'पयो रसवद्भूतस्ति पयोयोक्तं समाहितम्' काव्या. II. 5, भा. III. 1.

9 The relative position of Bhāmaha and Dandin. There prevails a sharp conflict of views on this point and on the allied question of वामह and the व्यास and keen controversies

have been going on for several years and it cannot be said that the question is definitively settled now one way or the other. Mr. Trivedi (Intro. to प्रतापसूत्र XXIII ff and I. A. vol. 42, 1913 pp. 258-274 and Bhandarkar Com. vol. p. 40), Dr. Jacobi (Z. D. M. G. 64 p. 134 and 139), Prof. Rangacharya (Intro. to edition of काव्यादर्श), Mr. Ganapati S'astri (Intro. to सप्तमः XXV), Prof. Pathak (Intro. to कविराजमार्ग p. 16) place नामह before इण्दी. Prof. M. T. Narasimbiengar (JBAS 1905 pp. 535 ff) places इण्दी before नामह and Prof. Pathak also seems to have changed his earlier view (JBBRAS vol. 23 p. 19 and I. A. for 1912 p. 236 ff). I shall try to summarise the views of both sides and make remarks thereon as I proceed and make my own humble contribution to this subject.

Before proceeding further two points must be made clear and emphasized. One is that both नामह and इण्दी expressly say that they had before them the works of older teachers on Poetics and नामह actually names one of them viz. मेघातिन्. This should warn us against jumping to the conclusion that one necessarily borrows from the other when they have identical verses or one criticises the other when their views conflict. This fact and our ignorance of what went before नामह and इण्दी should make us reluctant to dogmatise and should dispose us to regard the hypothesis that both are quoting from or criticizing older works now lost as very probable. The second point is that both are comparatively very early writers. As उद्भट who flourished about 800 A. C. wrote a commentary on नामह's work, the latter cannot be placed later than about 750 A. C. इण्दी also cannot certainly be placed later than that date for the following reasons. The लोचन (composed about 1000 A. C.) names इण्दी and his definition of चम्पू (at p. 141) as it quotes नामह and उद्भट. So does प्रतीहारन्दुरान (about 950 A. C.) quote him (p. 26). The Canarese work कविराजमार्ग (ed. by Prof. Pathak in 1898) composed by नृस्तुत, the राष्ट्रकूट king जमोषवर्ष, looked upon Dandin as an authority (as clearly proved by Prof. Pathak) and most of the verses in that work (in the 3rd परि.) are either translations or adaptations of Dandin's verses. The कविराजमार्ग must have been composed between S'aka 737-797 (815-865 A. C.). Dr. Barnett shows (JBAS 1905 p. 841) that a Simhalese work *siya-bae-lakara* (सिजाबासङ्कार) on Rhetoric is based upon the काव्यादर्श of Dandin whom it mentions

by name. Its author king Sena I reigned according to the Mahāvamsa A. C. 846-866. If one compares उद्भट's scientific treatment of Alaṅkāras (particularly of उपमा and रूपक) with that of Daṇḍin and bears in mind the new Alaṅkāras that he defines (such as काव्यलिङ्ग, इहान्त, पुनस्तवराभास, लेकानुप्रास), the distinction he makes between संसृष्टि and सङ्गूर and if one compares Vāmana's treatment of the ten *gūṇas* with Daṇḍin's and the former's disquisition on *doṣas* with the latter's, it will appear that Daṇḍin must have preceded both Udbhaṭa and Vāmana by a considerable period. So Daṇḍin also cannot be placed later than 750 A. C.

I shall now set out the grounds some or all of which are relied upon by those who place भामह prior to Daṇḍin.

(a) Mr. Trivedi and Prof. Rangacharya say that भामह is referred to as चिरन्तन by the अलङ्कारसर्वस्व (p. 3), his work is styled आकर by राघवमट्ट (शाकुन्तल p. 14) and that he is styled 'ancient' in the प्रकाशसूत्र ('पूर्वम्यो भामहादिभ्यः,' 'आचा भामहेन' p. 11). The only place where according to Mr. Trivedi इण्डी is mentioned before भामह is नमिसाधु on सूत्र (I. 2) quoted above. I fail to see how this *proves* or even suggests the *priority* of भामह to इण्डी. भामह is an ancient writer and so there is nothing special in calling him पूर्व. Do these scholars mean that whenever reference is to be made to older writers all ancient names must be trotted forth ! Further नमिसाधु is older than all the authors mentioned by Mr. Trivedi and therefore even a single positive reference where इण्डी is placed by a writer before मेवाही who preceded भामह is sufficient to knock out all argument based upon mere silence. Besides too much cannot be made of the views of authors belonging to the 14th century about the relative chronology of authors that flourished seven or eight hundred years earlier. If we followed such later writers in chronological details, there would be a hopeless mess. The अलङ्कारसर्वस्व speaks of उद्भट also as चिरन्तन. Does Mr. Trivedi think that इण्डी is therefore later than उद्भट ! Mr. Trivedi forgets that जगद्वरुण commenting upon the passage of the सर्वस्व specially includes इण्डी among the ancients. Therefore this point is worth very little.

(b) Daṇḍin's elaborate treatment of Yamaka and S'abdā-
lāṅkāras in a separate chapter and his numerous subdivisions

of Upamā stamp him as a later writer; while भागह's divisions are not minute. I am of opinion that this puts the matter exactly the opposite way. भरत gives ten varieties of वचक (16. 59-63), while भागह gives only five (II. 9). No one has made bold to place भागह before the नाट्यशास्त्र. वचक was highly thought of even by कालिदास (vide रघु. 9th sarga). It occurs even so early as in रुद्रदानन्द's inscription of A. D. 150. It is precisely later writers that look down upon वचक. उद्भट ignores it altogether though he defines अनुपात at some length, and मम्मट is very brief. The same remarks apply to शुब्दालङ्कारः. Even Subandhu and Bāṇa knew शुब्दलक्षणम्, various puzzles like अक्षरच्युतक, प्रहेलिका etc. Dandin's treatment of उपमा is unscientific but follows that of भरत; while भागह is the first of those who place the divisions of उपमा on a grammatical basis, as done later by उद्भट and मम्मट. From these very facts I would argue that Dandin is earlier than भागह. Both arguments are at least equally plausible. It is possible that दण्डी and भागह follow different traditions, the former having more affinity to भरत's school, while भागह follows a school that relies more upon mere *Alaṅkāras*.

(c) The commentator तरुणवाचस्पति distinctly says that in some places Dandin criticizes Bhāmaha (e. g. on दण्डी L. 23, 29; II 235, 358 and III. 127). तरुणवाचस्पति is comparatively a late writer. He quotes from the दशरूपक (on दण्डी II. 281) and probably refers to the सरस्वती in the sixfold division of *vitis*. Therefore he is at least later than the 11th century. He found two conflicting views and thinks that दण्डी criticizes भागह. A similar example will illustrate how unsafe it is to rely upon later commentators in the matter of chronology. चक्रवर्तिमहाराज in his commentary on the काव्यप्रकाश thinks that मम्मट criticizes the view of the अलङ्कारसर्वस्व on the verse राजनि तटीय etc. (10th c.) and so says Nāgoji also; while अमर (who wrote about 1200 and was near to both मम्मट and the सर्वस्व) thinks that the सर्वस्व criticizes the काव्यप्रकाश (p. 129 of सर्वस्व). Therefore तरुणवाचस्पति's remarks should carry hardly any weight with us in the absence of other cogent evidence.

(d) भागह distinguishes between कथा and आख्यायिका, while दण्डी says that the two are but different names for the same class of composition ('तत्त्वार्थव्यापिकेत्येका जातिः संज्ञाद्वयाद्विज्ञा' L. 28). It is supposed that दण्डी criticizes भागह. भागह makes the follow-

ing points of distinction between the two; (1) सोच्छ्वासस्वायिका मता ॥ (2) इत्थमास्वान्तरे तस्मा नायकेन स्वचेहितम् । (3) वक्त्र चापरवक्त्रं च काले नाप्यवैशंति च ॥ (4) कवेरभिप्रायकृतेः कथा (य 1) नैः कैश्चिद्विज्ञा ॥ (5) कन्याहरणसंग्रामविप्रलम्भोदयान्विता (I take these two lines as part of the description of आस्वायिका); but a कथा is न वक्त्रापरवक्त्राभ्यां युक्ता (this is against No 3 above), नोच्छ्वासवल्गु (No. 1) । अन्यैः स्वचरितं तस्मा नायकेन तु नोच्यते (No 2 above). As मामह is silent about the points 4 and 5 in describing कथा, he means that they are to be absent in a कथा. दण्डी attacks all these points except one. According to दण्डी, some say that in an आस्वायिका the narrator is the hero himself while in a कथा the narrator may be the hero or someone else. This is not the distinction that मामह draws between कथा and आस्वायिका. 'तयोरास्वायिका किल ॥ नायकेनैव वाच्यान्वा नायकेनेतरेण वा । ... अग्नि त्वमिदमो दृष्टस्तथास्वन्वैवदीरणात् । अन्यो वक्ता स्वयं वेति कीदृश्या मेदलक्षणम् ॥' काव्या. I. 23-25. दण्डी remarks that even in आस्वायिका, the narrators in some cases are others than the hero. On points 1 and 3 above he remarks 'वक्त्रं चापरवक्त्रं च सोच्छ्वासस्य च मेदकम् ॥ चिह्नमास्वायिकावाशेत्प्रसङ्गेन कथास्तपि ॥ अयोदित्यनेनः किं न वक्त्रापरवक्त्रयोः । मेदश्च दृष्टो लम्भादिरुच्छ्वासो वास्तु किं ततः ॥' I. 26-27. He says as आर्वाक are used in कथा, so there is no reason why वक्त्र and अपरवक्त्र verses cannot be employed in them. Similarly the sections of कथा are called *lambakas* (lambakas in the दृष्टकथा); what difference does it make if they are called उच्छ्वास as in the case of आस्वायिका? On points 4 and 5 दण्डी says that the topics कन्याहरण etc. occur in सर्ववन्द्य also and are not peculiar to आस्वायिका and that the use of some catchword (as the word बी in the verses at the end of each *sarga* by माघ and अनुराग in the सेतुबन्ध) would not be a blemish in a कथा. 'कन्याहरणसंग्रामविप्रलम्भोदयान्विताः । सर्ववन्द्यसमा एव नैवे वैशेषिका युगाः ॥ कविमात्रकृते विप्रमन्त्राणि न दुष्यन्ति' काव्या. I. 29-30. It will be shown later on (Part II) that the two classes of works, कथा and आस्वायिका, were known to पतञ्जलि who named several of them, that long before the 6th century A. C. (as attested by सुबन्धु and बाण) आस्वायिका exhibited the special features on which मामह dwells. Therefore it is not necessary to suppose that दण्डी criticizes the dicta of मामह, particularly because one point of attack (about the narrator) in the काव्यादर्श is not the opinion held by मामह.

(e) दण्डी (in II. 51 न लिङ्गवचने भिन्ने न हीनाधिकतारि वा । उपमादृष्ट्यायाम्बे यत्रोद्देशो न परिमताम् ॥) refers to लिङ्गमेद, वचनमेद, हीनता and अधिकता between उपमान and उपमेय as blemishes in some cases but

not in all; while मामह speaks of seven blamishes in उपमा. But this cannot be made an argument for the priority of मामह. मामह himself says that देवादिन् onumerated seven उपमादोषः (vide above p. XIII). So this was an ancient topic. One may rather use this as an argument for Daṇḍin's priority. Daṇḍin refers to only four उपमादोषः ; while मेघादी knows seven and मामह follows the latter. So दण्डी was the pioneer. मामह speaks of six उपमादोषः (अ. सूत्र. IV. 2. 8.)

(f) दण्डी says that even the words 'गतोऽस्मकं मातोन्दुयान्ति वाता-य पक्षिणः' are certainly good (poetry) in certain circumstances ('गतो...पक्षिणः । इतीदमपि साधैव काव्यवस्तुनिवेदने' II. 244); while मामह says about those words 'are such words poetry? (Some) designate them वाता.' His words may also mean 'such words are bad samples of poetry' ('गतो...पक्षिणः । इत्येवमादि किं काव्यं वातामेनां प्रचक्षते' II. 87). Prof. Rangacharya and Mr. Trivedi rely on this as proving Bhāmaha's priority. But the words इत्ये...चक्षते show that मामह is quoting these words as an example of वाता given by others and these words are not his own composition (compare the use of the words इतीदमपि of दण्डी in connection with लिम्बतीव). Now वाता is a figure of speech illustrated by मृट् (X. 45). Daṇḍin seems to allude to it in the words 'तच्च वाताभिधानेषु वर्णनात्सपि दृश्यते' (I. 85). But Daṇḍin does not define the figure वाता. He probably disapproved of it and included some examples of it under स्वमादोलि. He takes the example गतोऽस्मकः cited by some old writer and says that even that example may be good poetry if the suggested sense be taken (but if the plain meaning is the only one intended it is not काव्य). Vide काव्यप्रकाश (5th वृत्तास p. 240 Va.) for the various meanings that these words may suggest. These words गतोऽस्मकः are well-known examples (नृपमिषिक्त) like the famous इल्लहादिमादिवाक्य (which occurs in मामह at IV. 8) that is cited in the शाक्यनाथ (vol. I p. 15 and 497).

(g) The verse अथ वा मन गोविन्द is given by both as an example of प्रेसः. The argument of Mr. Trivedi is that Bhāmaha cites his authority if he is quoting from another while दण्डी does not do so as in the case of the verse लिम्बतीव. This argument does injustice to दण्डी. दण्डी does clearly indicate that he is citing another's verse as a well-known example by using the words इतीदमपि. As remarked above मामह's text is not so immaculate as to inspire complete confidence. So the first part of

the argument really begs the whole question. There are other considerations also. भामह does not even define प्रेयः and कहेलि and cites one example of each; while दण्डी defines both and gives two examples of प्रेयः. The obvious conclusion is that भामह found both figures defined by some predecessor and was content simply to cite an example or probably he disapproved of these as figures of speech and following older authorities simply cited examples. Therefore it is going too far to say that दण्डी takes the example from भामह. One may as plausibly argue that भामह borrows from दण्डी one of the latter's two examples. The verse अथ वा मम is similar in purport to the महाभारत 'वा प्रीतिः पुण्डरीकाक्ष उवाचमनकारणात् । सा किमाल्पावते गुण्य-मन्तरालासि देहिनाम् ॥' (उद्योग. ४९. ३४).

(h) भामह defines उपमारूपक (III. ३४), ससन्देह (III. ४२), अनन्वय (III. ४४) and उत्प्रेक्षावचन (III. ४६) as separate figures of speech; while दण्डी does not regard them as separate figures, but includes उपमारूपक under रूपक, ससन्देह and अनन्वय under उपमा and उत्प्रेक्षावचन under उत्प्रेक्षा (अनन्वयससन्देहादुपमास्यैव दर्शितौ । उपमारूपकं चापि रूपकस्यैव दर्शितम् ॥ उत्प्रेक्षाभेद एवासादुत्प्रेक्षावचनौ च । II. ३५४-३५९). This has been used as an argument for भामह's priority. All these figures are separately illustrated by मट्टि. There is no compelling reason why दण्डी must be regarded as referring to भामह and not to those Ālaṅkārikas who preceded मट्टि. There is one more reason which throws doubt on the theory advanced. उपमेयोपमा is separately defined by भामह (III. ३६), while दण्डी does not define it but his व्यञ्जोपमा (II. १८) is उपमेयोपमा. If दण्डी had the work of भामह before him, he would have said as he said in the other four cases that उपमेयोपमा was included under उपमा.

(i) Bhāmaha after enumerating ten *doṣhas* (which are identical with Daṇḍin's) adds an eleventh *doṣha* in the words 'प्रतिज्ञाहेतुदृष्टान्तहीनं दुष्टं न भेष्यते' and devotes one whole परि० to the discussion of this *doṣha*. Daṇḍin says the discussion whether प्रतिज्ञाहेतुदृष्टान्तहीनं is a *doṣha* or not is dry and abstruse and no purpose is served by entering upon it (प्रतिज्ञाहेतुदृष्टान्तहीनोपमो न वाच्यसीति विचारः कर्कशः प्रायस्तेनालीढेन किं कलम् ॥ III. १२७). It is not to be supposed that discussions about logical matters in the province of Poetries were first started by भामह. Even the नाट्यशास्त्र enumerates ten *doṣhas* of *kāvya* one of which is न्यायार्पण and defined as 'न्यायार्पणं विज्ञेयं

प्रमाणपरिवर्तितम्' (नाट्य. 16. 89). The *pramāṇas* are the special province of logic. The *kaavya-darśī*, therefore, alludes if at all to the *naṭyaśāstra* or some *Alaṅkārika* who worked up the simple statement of the *naṭyaśāstra* into greater detail. It is more than doubtful whether, if दण्डी had the whole of the 5th पदिक of नामह before him and was in a fighting mood, he would have let off नामह with such a mild and suave remark 'तेनालोडेन किं कलम्'. The ten दोष of the *naṭyaśāstra* (16. 84) are अपेहीन, एकार्ण, गूढार्ण, अर्णान्तर, विसन्धि, शब्दच्युत (or शब्दहीन as in 16. 90), विषम, मित्रार्ण, अभिप्रायार्ण and न्यायार्ण. The first seven correspond more or less with अपाये, एकार्ण, लसंशय, अपकम, विसन्धि, शब्दहीन, मित्रहृत् (of नामह and दण्डी). The मित्रार्ण of the *naṭya* is the same as असम्ब and साम्ब and अभिप्रायार्ण is defined as 'वत्पादेन (यत्पादे न) समखते'. The प्रतिज्ञादोष (of नामह) was probably included in the विषम (of the *naṭyaśāstra*) and चर्च under the अपेहीन (of भरत). The *Alaṅkāra* writers probably draw upon the *nyāya-sūtra* also for some of the names of the *doṣas*; compare *nyāya-sūtra* V. 2. 1. 'प्रतिज्ञाहानिः प्रतिज्ञान्तरं प्रतिज्ञाविरोधः प्रतिज्ञासंन्यासः हेत्वन्तरमर्थान्तरं निरर्थकमपिशङ्गार्थमपार्थक्यमप्राप्तकार्त्तव्यमपिकं पुनरुक्तमनुभाषणशानमप्रतिज्ञा... निग्रहस्थानानि.'

I shall now mention the points relied upon for placing नामह after Dandin.

(j) नामह says 'हिमापहामिवपरिवर्त्यां व्योमेत्यवाचकम्,' while दण्डी gives the whole verse of which this is a part as an example of a kind of प्रहेलिका 'वित्रिताय (ज व. 1.) भवदेमिगुरुपादद्वयो जनः । हिमापहामिवपरिवर्त्यां व्योमामिनन्दति ॥' (III. 120). दण्डी ascribes it to दण्डी and explains it. This is a somewhat formidable argument and the only way of escaping from it is to assert that दण्डी is simply quoting from some older writer, whom नामह also quotes. But there are a few considerations even against this. दण्डी has not been shown to quote any verse except लिम्पतीव from another author. The other verses suggested to be quotations are matters of controversy. It would be a gratuitous assumption to predicate of any verse in the *kaavya* as another's simply because otherwise it leads to inconvenient results. The words 'दोषानपरिहृत्यैवात्मन्मन्माना वयं पुनः । नास्वीरेवामिषास्यामस्ता दुष्टा वास्तवलक्षणाः ॥' (*kaavya* III. 107) appear to suggest that Dandin gives his own examples of प्रहेलिका.

(k) Dandin's treatment of *Upamā* is unscientific as compared with नामह's; so also दण्डी treats of अनुप्रास very concisely and dilates upon *Yamaka* at great length. But this is not such a strong point after all. The *Agniparāṇa* which borrows from

भामह has a treatment of *उपमा* similar to Dandin's and even comparatively early writers like Budraka have treated of *Yamaka* at great length.

(1) There are many passages in Bhāmaha's work where he either refers to the views of other authors on Poetics or ridicules them. In most of these cases the views animadverted upon are found in Dandin. भामह criticizes those who distinguish the two styles *वैदर्भ* and *गौड* and prefer the former to the latter and ironically calls them *मुषियः*. 'वैदर्भमन्यदस्तीति मन्यन्ते मुषियोऽपरे । तदेव च किल न्यायः सदर्भमपि नापरम् ॥ गौडीयमिदमेतत् वैदर्भमिति किं पृथक् । गतानुगति-कन्यायात्रानाख्येयमनेवसात् ॥' (I. 31-32). The काव्यादर्श makes this distinction and shows its preference for *वैदर्भमार्ग*. 'अल्पवेको निरां मार्गः सूक्ष्ममेदः परस्परम् । तत्र वैदर्भगौडीयो व्यर्थेते प्रसुष्टान्तरो ॥ इति वैदर्भमार्गस्तु प्राणा दश गुणाः स्मृताः । एषां विपर्ययः प्रायो दृश्यते गौडवर्त्मनि ॥' (I. 40 and 42). But these words (अनेको मार्गः) of Dandin shew that before him many styles had been recognised and as long as we do not possess all the ancient works that preceded Dandin (a thing which is never likely to happen) we cannot assert with an air of assurance that भामह criticizes Dandin alone and no one else. It will be noticed that दण् also credits the *Gauḍa* style with pomposity 'गौडैश्चक्षुरदम्बरः' (इवंचरित Intro. verse 7).

(m) Dandin names ten *gūṇas* and the names are the same as those in the नाट्यशास्त्र (16. 92). भामह has almost nothing to say on the *gūṇas*. But he seems to be the first of those who like ध्वनिकारिका II. 8. 10, 11 and अमर reduced the *gūṇas* to three and ridicules those who look upon *जोषः* as a profusion of compounds 'माधुर्यमभिव्याञ्छन्तः प्रसादं च मुमेधसः । समासवन्ति भूयसि न पदानि प्रयुजते ॥ केचिदोच्चोभिधितस्ततः समस्यन्ति बहुवचैः । अल्पं नातिसमस्तार्थं काव्ये मयुरमिष्यते । अविद्वद्ब्रह्मणाल-प्रतीकारं प्रसादवत् ॥' (II. 1-3). This shows, according to some, a distinctly later tendency, while Dandin follows the ancient view of Bharata. But when the tendency to reduce the *gūṇas* began, no one knows. And the ten *gūṇas* are enumerated by Vāmana who is certainly later than Bhāmaha. Besides Dandin does not distinctly say that *माधुर्यं* and *प्रसाद* would not allow the use of long compounds, though he distinctly says 'जोषः समासभूयस्त्वं' (I. 80). It may plausibly be urged that very likely भामह is referring to another writer.

(n) Bhāmaha says बहुक्तं विप्रकारत्वं तस्याः केचिन्महत्तमभिः । निन्द्य-मयेसाच्चिरासाभेदादवाभिर्वीर्यते ॥ सामान्यगुणनिर्देशात् प्रथममुचितं ननु । माळोप-

मादिः सर्वाणि न ज्ञावान् विस्तरो मुखा ॥ II. 37-38. He refers to the threefold division of उपमा into निन्दोपमा, प्रशंसोपमा and आचिख्या-सोपमा. These three varieties of उपमा occur in the same order in काव्या. (II. 30-32). The नाट्य० speaks of प्रशंसोपमा and निन्दोपमा (16. 49-50) but not of आचिख्यासोपमा. On the other hand it is urged that भामह's words, strictly interpreted, mean that उपमा was divided only into three varieties, while दण्डी gives over 30 including these three. If he meant to refer to these three as a few out of many प्रकार he would have said 'प्रकारास्तत्र येषां तस्या उक्ता etc.' There is some force in this latter argument. But it has to be noted that in the same breath (with these three) he speaks of मालोपमा and other varieties of Upamā as a mere superfluity. मालोपमा does occur in the काव्या. II. 42.

(o) The काव्यादर्श says 'हेतुश्च सूक्ष्मलेशो च वाचामुत्तममूपमम्' (II. 235), while भामह says 'हेतुश्च सूक्ष्मो लेशोऽपि नालङ्कारतया मतः' (II. 86). He puts his emphatic denial on the ground that they do not contain वक्रोक्ति. It may be argued that because भामह said that they were not even *alankāras*, दण्डी equally vehemently asserts that they are the best ornaments of speech.

(p) 'स्वभावोक्तिरलङ्कार इति केचित्तद्वयम् । अथैव तदवसत्त्वं स्वभावोक्तिरिति वया ॥' भामह II. 93; दण्डी speaks of स्वभावोक्ति as the first of *alankāras* and calls it जालि also 'नानावचनं पदार्थानां रूपं वाङ्मादिगुणवर्दी । स्वभावोक्तिश्च जालिश्चेत्याया' (II. 8.). It is true that भामह's definition has a very close verbal resemblance to Dandin's; but स्वभावोक्ति is a very ancient अलङ्कार. वाण speaks of it as जालि. So this is not decisive.

(q) 'एतदेवापरं न्येन व्याख्यानान्मया विदुः । नानारत्नादिवृत्तं वद तत् किलोदात्तमुच्यते ॥' भा. III. 12. दण्डी says 'आशयस्य विमूर्तेषां समदत्तन-लुचनम् । उदात्त...॥ रत्नमितिपु संक्रान्तेः प्रतिबिम्बशतैर्वृतः । ज्ञातो लक्ष्मणः कृष्णश-अनेयेन तत्तत् ॥ पूर्वत्राशयमाहात्म्यमवाभ्युदयगौरवम् । सुवचनमिति प्रोक्तमुदात्तद्वय-मध्यदः ॥' काव्या. II. 300, 302-3. It will be noticed that Dandin's example begins with the word रत्न. But as against the theory that भामह refers to दण्डी it must be pointed out that उदात्त is an ancient figure. मट्टि gives two examples corresponding to the two varieties of the figure.

(r) भामह says 'आशीरपि च कैवालिदलङ्कारतया मतः' (III. 54) and gives two examples. दण्डी says 'आशीर्नामाभिलषिते वस्तुन्याशंसने वया ।

दातु वः परमं ज्योतिरबाहमनसगोचरम् ॥ II. 357. Bhāmaha may or may not be referring to Daṇḍī. आशीः is a figure illustrated by अङ्गि and आशीः is one of the 36 लङ्घन defined by भरत (16-29).

(1) 'पुनस्तस्मिन् प्रादुरन्ये शब्दाद्येमेदतः ।...अथाप्येवमहं यत्तदेवैकाद्येमेवते । ...तामुत्तममसं नूनं करोति अनिरम्भसाम् । सीधेषु वनमुत्तमां प्रणालीमुखपालिनाम् ॥' मा. IV. 12, 15-16. Daṇḍī says 'अविज्ञेयेन पूर्वोक्तं यदि नूयसि कीर्त्यते । ज्ञेयतः शब्दतो वापि तदेकार्थं मतं तथा ॥ उत्तामुत्तममनस्येवे बाको तदलङ्कटिपः । अम्भोधरास्तवित्वन्तो मग्नीराः स्तनयिस्तवः ॥' III. 135-136. It will be noticed that Bhāmaha's example also is very similar to Daṇḍī's.

(2) As quoted above नमिसायु (रुद्र I. 2) refers to the अलङ्कारशास्त्र composed by 'दण्डिमेषाविरुद्धानामहादिकृतानि'. It is argued that, as मेषाविन् certainly preceded Bhāmaha, नमिसायु has purposely arranged the authors in chronological order and therefore Daṇḍī preceded even मेषावी. There is some force in the argument. But underlying it there is an assumption that नमिसायु intends to arrange them chronologically. There is no proof of such an intention. His only purpose is to assert that some authors wrote on अलङ्कार before रुद्रट. We shall have to attribute to him a double assertion (i. e. to use the language of the नीमासिक there would be वाद्यमेद).

The upshot of the above discussion is that the reasons usually advanced by the partisans of Bhāmaha's priority fall very far short of what is required and are easily explicable without the hypothesis of Bhāmaha's priority and that the grounds urged for placing Daṇḍī before Bhāmaha, though of some force, are not so strong as to produce conviction in every unbiased mind. It seems probable that भामह and दण्डी follow independent traditions, the former having more affinity with the अलङ्कार school and the latter with भरत's school. Whoever may be earlier, both are very near each other and are to be placed between 500-630 A. C. If however it be said that from the materials collected above one must be held to be borrowing from or criticizing the other and that the third alternative suggested above is not admissible, then I would declare myself in favour of Daṇḍī's priority over Bhāmaha. There is no use in repetition. I hold that the reasons assigned for Daṇḍī's priority are more weighty (though not decisive) than those assigned for Bhāmaha's priority.

A few words must be said concerning the heated controversy about भामह and the न्याय. The two great protagonists here

are Prof. Pathak and Mr. Trivedi. नामह says 'सिद्धस्योनमात्रेण न्यासकारमतेन वा । तृत्वा समस्तपदीकं न कथञ्चिद्दाहरेत् ॥ सुप्रज्ञापकमात्रेण वृत्रहन्ता यथोदितः । अकेन च न कुर्वीत वृत्ति तद्वसको यथा ॥' (VI 36-37). This means that a poet should not employ in his work a compound in which a word ending in the तृच् affix is joined with another word in the genitive (in dissolving that compound), following merely the usage of सिद्ध or the opinion of the न्यासकार, as the word वृत्रहन्ता was taught (spoken of, by the न्यासकार) by merely relying upon the indication furnished from Pāṇini's sūtra, nor should (a poet) employ the compound of a word ending in अक् (with another in the genitive) as in the example तद्वसक. This indicates that नामह's न्यासकार allowed the compound of a तृच् with another word and that in his work वृत्रहन्ता was cited as an example (also तद्वसक). Prof. Pathak thinks that in the commentary of जिनेन्द्रबुद्धि on the काशिका which is styled न्यास (and also काशिकाविवरणपत्रिका) such a procedure is permitted and that therefore नामह is later than the न्यास which is later than the काशिका. Now the Chinese traveller Hsüang makes some rather confused statements about the grammatical works of Pāṇini's system. If they be followed as is usually done, the Kāś'ikā was composed about 660 A. C. So the न्यास will have to be placed not earlier than about 700 A. C. and नामह will have to be assigned to about 750 A. C. Mr. Trivedi on the other hand contends that the काशिकान्यास passages quoted by Prof. Pathak do not contain the view attributed to the न्यास by नामह, that they do not contain the word वृत्रहन्ता so pointedly referred to by नामह and that therefore नामह is not referring to the काशिकान्यास. When such eminent scholars disagree on a purely grammatical issue, it would be hazardous to take sides. But in my humble opinion Mr. Trivedi seems to be right in his contention. Vide for Prof. Pathak's view I. A. 1912 p. 335 and JBBRAS vol. 23 p. 18 and for Mr. Trivedi's views I. A. 1913 p. 258. It has to be remembered that Bāṇa in his हर्षचरित ('प्रसन्नवृत्तयो गृहीतवास्यः । कृतमुत्कर्ष-न्यासा...लोक...इव व्याकरणेषि' III. para 5 of my edition) refers to a वृत्ति and न्यास. The न्यास of बाण cannot be the काशिकान्यास, as बाण flourished in the first half of the 7th century. So it is likely that नामह refers to the न्यास mentioned by बाण.

Attempts are made to fix the age of both नामह and इप्पदी by reference to parallel passages from early writers and it is argued that they are later than those poets. Unless the very

words are quoted I am not at all disposed to attach the slightest weight to parallelism of thought. There is no monopoly in the realm of thought as was observed by the चनिकारिका (IV. 11 'संवादस्तु भवत्येव बाहुल्येन सुनेपसात्'). It is said that दण्डी's 'इन्दोर्दिन्दोवरडति । लक्ष्म लक्ष्मी तनोतीति प्रतीतिमुभयं अत्र ॥' is taken from the शाकुन्तल I. Similarly 'प्रमामात्रं हि तरलं दृश्यते न तदाश्रयः' (काव्या. II. 129) may be said to be a reminiscence of न प्रमातरले ज्योतिरुदेति वसुधातलात् (शाकुन्तल I). So also काव्या. II. 286 is similar to verses in the कुमार० and रघु०; and the words 'अरहालोकसंहायनवार्यं स्वरश्मिनिः । इष्टिरोषकरं पूर्वां जीवनप्रमत्तं तमः ॥' (काव्या. II. 197) are supposed to have been suggested by दण्डी's words 'केवलं च निसर्गत एवाभानुनेपमरहालोकोन्धेयमप्रदीपप्रभापनेपमतिवहनं तमो जीवनप्रमत्तम्' (काव्यकौमुदी para 103 of my edition).

Prof. Pathak thinks that Dandin's disquisition on the three kinds of कर्म (निर्वर्त्य, विकार्य and प्राप्य, काव्या. II. 240-241) is borrowed from the वाक्यपदीय (about 650 A. C. according to Prof. Pathak; L. A. for 1912 p. 235 ff). Unless it be shown that the वाक्यपदीय was the first to make this distinction, this argument is worthless.

In the words 'नासिक्त्यमध्या परितश्चतुर्वर्णविभूषिता । अस्ति काचित्पुत्री नत्सामहर्षणाद्वया नृपाः' (काव्या. III. 114) the com. तत्कालवाचस्पति sees a reference to दण्डी and to the Pallavas. In another place Dandin refers to a king राजवर्म (रातवर्म according to some commentators), who had a vision of the Deity (II. 279). Prof. R. Narasimha-char (J. A. 1912 p. 90) and Prof. Belvalkar (notes on the काव्या०) regard राजवर्म to be a पद्व puting the two verses together and identify him with नरसिंहवर्म II or राजसिंहवर्म (690-715 A. C.) and thus place दण्डी at the end of the 7th century. But this is a futile effort. Whether राजवर्म or रातवर्म was a पद्व we do not know. On the contrary the commentary हस्तानुशाहिनी says that he was a king of केरळ. राजवर्म is a very general name. It may have been borne by a dozen kings of ancient India. Similarly in नासिक्त्यमध्या (which is a प्रहेलिका) it is purely guess-work. The town may be दण्डी near Cochin.

Some think that the verses of भागवत [L. 42-44 भवुक्तिमयदा दृतां ब्रह्मन्मात्रकेडः च (ऋषाभेन्द्रवः) । तथा अमरहारीतचक्रवाकमुकादयः ॥ जवाचो व्यक्तवाचश्च दूरेदस्मिन्नादिगः । कथं दूयं प्रपवेरदिति युक्त्वा न युज्यते ॥ यदि चोक्तं यदा यदा नृपस्य इव नापते । तथा भवतु भूमेदं सुमेषीभिः प्रयुज्यते ॥] contain a covert attack on or reference to the मेघदूत. Mr. T. Ganapati S'astri, who has his own axe to grind as will be seen

a little later on, vehemently protests against this theory (Intro. to स्वप्न 1916 p. 7) and says that कालिदास in his fine verse (धूमन्वोतिःसलिलमवहता) condescends to administer a gentle rebuke to the extreme theorist नामह.

In another part of his work नामह refers to the story of वत्सेय (उदयन) and delivers a spirited attack against some poet or poets who so narrated Udayana's story as to run counter to the dictates of S'âstra and worldly experience. 'मन्तव्योपश्रुताकीर्णं सलङ्कायननेत्रकम् । वधाविवं गदच्छद्य नाशासीत् स स्वभूगतम् ॥ यदि बोधेक्षितं तस्य सचिवैः स्वार्थेतिद्वये । ब्रह्मो नु मन्दिमा तेषां भक्तिर्वा नास्ति भवेति । शरा दुष्पनुमुंजा मनुमुद्गिररातिभिः । मर्माणि परिहृत्वास्व पतिष्वन्वीति कानुमा ॥ इतोनेन मम ज्ञाता मम पुत्रः पिता मम । मातुलो भागिनेयश्च तथा संरन्वचेतसः ॥ असन्तो विविधान्याजासायुधान्यपराधिनम् । एकाकिनगरष्यान्वा न हन्युर्नदवः कथम् ॥ नमोस्तु तेभ्यो विद्वज्जो वेदमिमांसे कवेरिमम् । शास्त्रलोकावधारैव नयन्ति नयपेदिनः ॥ सचेतसो वनेमस्य चरैणा निर्मितस्य च । अन्तरं वेद बाह्येति कष्टं किं नु कथं नु तद् ॥' IV. 41-47). Mr. Gopapati S'âstri thinks that this is an attack against the प्रतिज्ञायौगन्धरायण of मास. His theory is that नामह preceded कालिदास and followed मास and he relies upon the fact that in the speech of ईसक (I Act p. 13) the words 'अणेण मम मादा इदो अणेण मम विदा अणेण मम सुदो मम वक्कससि अण्णहा मट्ठिणो वण्णमन्ता etc' are almost the same as the words 'इतोनेन मम ज्ञाता &c' (from नामह). This looks a plausible theory at first sight; but on closer examination it will be found that it is based on a very weak foundation. Several points in the passage from नामह have escaped the learned S'âstri's vigilance.

For want of space, all the points cannot be set out here. But the most important thing to note is that in the प्रतिज्ञा उदयन is accompanied by twenty foot-soldiers who are all killed in the ambush except ईसक; while नामह uses the words एकाकिनं. Besides the cries of the attacking party are not identical in both. In the प्रतिज्ञा there is no reference to मातुल and भागिनेय which occur in नामह's work. It appears to me that the words of नामह 'नमोस्तु तेभ्यो &c' amount to this that some poet first narrated the story of उदयन and then others (referred to as विद्वज्जः) adapted (अयन्ति) the story for their own purposes (in a *matākāya* or drama), wherein they made the king unable to distinguish between a real elephant and a sham one and made him start on an adventure single-handed. Therefore it seems

that the original story is probably that of the बृहत्कथा (referred to as कवेः) and भामह is criticizing some drama or poem based thereon. In the बृहत्कथामञ्जरी (II. 2) where this adventure of उदयन is narrated we are told that उदयन started alone with his वीणा (गजेन्द्रबन्धकुशलो विवेक्षीको महदनम् । verse 34) and the author हेमैन्द्र makes the sage reflection 'प्रायेण स्वसनासक्तिनोद्वाय महतामभि.' This is the real purport of the story to which probably भामह refers in the words (कवेरिमावन्निमन्). The कथासत्त्वावर gives more details. But there also we have these statements that उदयन's detectives reported to him the discovery of a wonderful elephant (taking it to be real), that he entered the forest without his army (चारमावसदावस्तु...विवेश महाद्वीम् II. 4, 15) and that he approached the elephant alone (एकाकी वादवन्तीणां verse 17). Both the बृहत्कथामञ्जरी and the कथाः profess to be based upon the बृहत्कथा of गुणादय. Therefore there is no force in saying that भामह refers to प्रतिष्ठा, when besides the बृहत्कथा, there were about a dozen dramas and poems on the उदयन sage and when there are important discrepancies.

Mr. Trivedi relies upon the close resemblance between मट्टि 22. 34 (न्याख्यागन्धर्भिर्द काव्यमुरसकः सुविद्यामङ्गम् । इता दुर्मेषसञ्चालिन् विद्रिष्टिपतया नया ॥) with भामह II. 20 (काव्यान्वयि वदीमानि...इन्द दुर्मेषसो इताः ॥) for the latter's priority. Though there is resemblance in the words, the purport is different. Besides the two verses standing by themselves would rather suggest that भामह criticizes मट्टि.

There are two points in connection with Bhāmaha's date which so far as I am aware have not yet been relied upon by any scholar. In the ध्वन्यालोक (4th उद्घोत) it is asserted that the same idea, though already expressed by one poet, appears new and charming when put in a suggestive garb by another poet and among several instances (p. 236) occurs the following "तथा विवक्षितान्यपरवाच्यस्वैव सुव्यञ्जनयुद्भवानुरणनरूपव्यङ्ग्यप्रकारसमाश्रयेण नवत्वम् । यथा 'धरणीधारणावापुना त्वं शेषः' (हर्षचरित VI. para 15 of my edition) इत्यादौ 'शेषो हिमनिरित्वं च नदान्तो गुरवः स्मिराः । बदलङ्घितमर्वादाश्चकन्तो विम्रवे मुक्त्वा ॥' (भामह III. 27) इत्यादिषु सत्स्वपि तस्यैवाधेशक्तयुद्भवानुरणनरूपव्यङ्ग्यप्रकारमाश्रयेण नवत्वम्". This makes it clear that according to ज्ञानन्दवर्धन (latter half of 9th century) भामह's verse existed before वाण penned his eulogy. Therefore भामह flourished before वाण i. e. before 600 A. C.

भागद्वय says 'प्रत्यक्षं कल्पनापोदं ततोऽर्थादिति केचन । कल्पनां नाम-
कालादियोजनां प्रतिजानते ॥' V. 6. We know from वाचस्पतिमिश्र's
न्यायकणिका that दिवनाग and वनेकीर्ति defined प्रत्यक्ष in these terms
'न खलु 'प्रत्यक्षं कल्पनापोदमन्त्रनिर्दिष्टलक्षणम्' इति प्रथमतो दिवनागस्यैव कल्पनापोद-
त्वमात्रं प्रत्यक्षलक्षणम्, अपि तु तदेव भ्रान्तत्वसहितं प्रत्यक्षे लक्षणमिति मन्वते स
कीर्तिः । यथाह 'प्रत्यक्षं कल्पनापोदमन्त्रान्त'मिति ॥' (JRAS for 1905 p. 361-
362). In the न्यायविन्दु this definition of प्रत्यक्ष is found. भागद्वय
therefore quotes the definition of प्रत्यक्ष given by दिवनाग or वनेकीर्ति.
The treatment of प्रत्यक्ष and अनुमान in भागद्वय's work (V परिच्छेद)
shows great resemblance with and presupposes an acquaint-
ance with the न्यायविन्दु. Compare भागद्वय V. 5 'सत्त्वादयः प्रमाणान्दां
प्रत्यक्षमनुमा च ते । अज्ञापारणसामान्यविषयत्वं तयोः किञ्च ॥' with न्यायविन्दु
'दिविषं सन्त्यक्तानं प्रत्यक्षमनुमानं च ।...तत्र विषयः स्वलक्षणं...अन्यसामान्यलक्षणं
सोनुमानस्य विषयः' Compare also भागद्वय V. 11 'विरुपाक्षिज्ञतो ज्ञानमनुमानं
च केचन' with न्यायविन्दु 'अनुमानं द्विषा स्वार्थं परार्थं च, तत्र स्वार्थं विरुपाक्षिज्ञा-
नदनुमेये ज्ञानं तदनुमानम्'. Therefore भागद्वय seems to have lived
after दिवनाग and probably after वनेकीर्ति. दिवनाग flourished ac-
cording to Dr. Satishchandra Vidyābhūṣaṇa about 500 A. C.
(Bhandarkar Com. vol. p. 163) and Dr. Takakusu tells us that
It-sing (671-695 A. C.) refers to दिवनाग as having flourished 'in
late years' (JRAS 1905 p. 33 at p. 40). Therefore भागद्वय
flourished after about 500 A. C. and if he is later than वनेकीर्ति,
then after 600.

The date of Daṇḍin also can be arrived at in another
manner. शाङ्गे (No. 180) and other anthologies quote a verse
of a poetess विज्जका 'नीलोत्पलदलद्वयामां विज्जकां मामज्ञानता । इयैव दण्डिना
प्रोक्तं सर्वशुक्ल सरस्वती ॥'. She quotes the last *pāda* of the first
verse of the काम्यादहो. वनददेव is quoted in the शाङ्गे (No. 163) as
enumerating विज्जा among poetesses. Numerous verses are
ascribed to this विज्जका in the anthologies, two of which इष्टि हे
प्रतिवेशिनि (No. 500 कवीन्द्र०) and वन्यासि वा कषवसि (298 कवीन्द्र०)
are very frequently quoted in *alaṅkāra* works. Both of them
are quoted in मम्मट's शब्दव्यापारविचार and the second in the
काम्यप्रकाश. The verse इष्टि हे प्रतिवेशिनि occurs in the दशरूपामहोदय
(II. 21) and in मुकुलनट्ट's अभिधावृत्तिमातृका (p. 12). मुकुल as will
be shown later on wrote about 925 A. C. So विज्जका could
not have flourished later than 850 A. C. and Daṇḍin is
earlier still. राजनेसर, as quoted in the सुक्तिमुक्तावलि of अजय,
speaks of a Canarese poetess 'सरस्वतीव कामोटी विनवाद्या जयलसी । वा
भिर्दमेतिरां वासः कालिदासादनन्तरम् ॥' (vide शाङ्गे 184). The words
सज्जायां सरस्वतीव mean 'she was like सरस्वती named विज्जा'. The

words may also mean that in her compositions she used the word विजय as a catch-word. The first meaning is supported by verses like the following 'वासगिरां निर्वाहं सारं विश्वस्य भारतं वन्दे । मुक्तामयैव संज्ञां यद्वह्निनां भारती वहति ॥'. विजय also seems to be a southern poetess and probably identical with कालाटी विजयाङ्गा. If the latter is the same as the famous विजयमहारिका, queen of चन्द्रादित्य, the eldest son of Pulikesin II, she lived about 680 A. C. Vide the Nerur plates and Kochran plates of this queen in I. A. vol. VII p. 163 and I. A. Vol. VIII. p. 45. This identification would place Dandin before about 600 A. C.

The 6th century has been accepted by many scholars as the date of Dandin. Vide Max Muller (India; what can it teach us, 1st edition p. 332), Weber (H. S. L. p. 232 n), Prof. Macdonell (H. S. L. p. 434) and Col. Jacob (JRAS 1897 p. 284).

Among the commentaries on the काव्यादर्श are (1) the व्याख्या of मत्स्यवाचस्पति (edited by Prof. Rangacharya), (2) the comment by an anonymous author (edited by Prof. Rangacharya) on the first two परिच्छेद only; (3) a टीका called मार्कण्डेय by महामहोपाध्याय हरिनाथ, son of विश्वर and younger brother of केदार (Peterson, 6th report p. 30, ms. copied in संवत् 1746); (4) काव्यतत्त्वविनेयकौमुदी, by कृष्णकिङ्कर तर्कवागीश of गोपालपुर in Bengal (I. O. cat. p. 221); (5) the छतानुपालिनी of वादिवह्वल; 6 वैमल्यविषयिणी by महिनाथ son of जगन्नाथ and a few more mentioned by Aufrecht.

10 The अलङ्कारसारसङ्ग्रह of उद्भट. This work was transliterated by Col. Jacob in JRAS 1897 pp. 829-847. It has been now issued by the Nirpayasāgara Press (1915) with the commentary (called लघुवृत्ति) of प्रतीहारैन्दुराज. The work of उद्भट is divided into six chapters (called *vargas*) and contains about 79 *kārikās* defining 41 *alankāras* and about a hundred illustrations. The illustrations are taken, as we are told by the commentator प्रतीहारैन्दुराज, from the author's own work styled कुमारसम्भव 'अनेन ग्रन्थकृता न्योपरचितकुमारसम्भवैकदेशोन्नोदाहरणत्वेनोपयुक्तः । तत्र पूर्वं दीपकसोदाहरणानि । तदनुसन्धानाच्चिच्छेदायात्र उद्देशकमपरिलक्षः ? (p. 15). The *alankāras* defined and illustrated are the following (in order); I (वर्ग), पुनरुक्तवदामास, छेकानुपमास, अनुपमास (of 3 kinds परमावृत्ति, उपमागतिरिका, यान्त्रा or कोमला), छटाानुपमास, रूपक, उपमा, दीपक (आदि, मध्य, अन्त), प्रतिबल्लूपमा; II आक्षेप, अनामन्तरन्यास, व्यतिरेक, विभावना, समासोक्ति, अतिशयोक्ति; III यन्मासंस्व उत्प्रेक्षा, समासोक्ति; IV प्रेक्षा, रसवाग्, ऊर्ध्वस्ति, पर्यायोक्त, सनादिठ, उदात्त (of two

kinds). किञ्च; V अपहृति, विशेषोक्ति, विरोध, मुख्ययोगिता, अपस्तुतप्रशंसा, स्वापस्तुति, विदर्शना, उपमेयोपमा, सशोक्ति, सद्भर (of four kinds), परिहृति, अनन्वय, ससन्देह, संसृष्टि, भाविक, काव्यलिङ्ग, दृष्टान्त. It will be noted that the *alankāras* are enumerated almost in the same order as that of भास. उद्भट omits a few अलङ्कार which भास defined such as वचक, उपमावचक, उत्प्रेक्षावचक, while he adds a few अलङ्कार to those that were either defined or alluded to by भास, viz. पुनरुक्तवदाभास, सद्भर, काव्यलिङ्ग and दृष्टान्त. It is noteworthy that उद्भट employs the term विदर्शना for मिदर्शना (unless it is due to copyist's mistake) and illustrates only one of the two varieties of that figure and his commentator had to cite an illustration of the second variety from भास "यत्र तु पदार्थसमन्वय उपमानोपमेयभावकल्पना स्तारमानमुपपादयति तस्य विदर्शनामेदस्योदाहरणमुद्भटपुस्तके न दृश्यते तस्य तु नामद्वयितमिदमुदाहरणम् (भास III. 33) 'अव मन्दवृत्तिर्भोस्तान्मलं प्रति निघातति । उर्वरः पशनायेति श्रीमतो बोधवचनम् ॥' इति" (p. 62).

On comparing उद्भट's definitions with भास's it will be seen that the definitions of आक्षेप, विनायना, कतिशयोक्ति, यथासंख्य, यथाधिक, अपहृति, विरोध, अपस्तुतप्रशंसा, सशोक्ति, ससन्देह, अनन्वय are word for word the same in both and the definitions of several other figures such as अनुप्रास, उत्प्रेक्षा, रसवत्, भाविक contain closely similar phraseology. This is probably due to the fact that उद्भट wrote a commentary called भासविवरण on the काव्यालङ्कार of भास. प्रवीणरेन्दुराज says (p. 13) "एकदेशकृतीन्वय इति एकता ज्ञप्यता ईशः प्रविष्णुषु वाच्यार्थैरुद्भटित्वं रूपकस्याभिमतम् । विशेषोक्तिरूपेण न भासविवरणे भट्टोद्भटेन एकदेशकृत् एवं वाक्यातो यथैहास्माभिर्निरूपितः । तत्र विशेषोक्तिरूपेण 'एकदेशकृत् विगमे या गुणान्तरसंस्तुतिः । विशेषप्रशंसायां विशेषोक्तिर्माता यथा ॥ (भास III. 22)." The work भासविवरण seems to have been an elaborate one and it appears that the अलङ्कारसारसंग्रह was only a summary of that work, as its very name indicates. Later writers very frequently refer to the भासविवरण of उद्भट; e. g. the लोचन (श्व. p. 10) says "भासशोकं 'शब्दसंयोजनविधानार्थ' (भास I. 9.) इत्यभिधानस्य शब्दाद्भेदं व्याख्यातुं भट्टोद्भटो वभाषे शब्दानामभिधानमभिधाव्यापारो मुख्यो मुखवृत्तेश्च इति"; लोचन p. 40 "यत्तु विवरणकृद्व दीप्तस्य सर्वत्रोपमानव्योतीति बहुभेदाहरणप्रपञ्चेन विचारितवत्तदनुपयोगि मितरां सप्रतिषेधे न"; on the verse 'अहूतोपि सहायैरेभीक्षुक्त्वा विमुक्तमिश्रेण । गन्तुमना जपि पथिकः सद्भोचं नैव क्षिप्रव्रजति' (quoted in श्व. p. 38 as an example of अनुक्तमिति विरोधोक्ति) the लोचन remarks "सीतकृता कृत्वातिरव निमित्तमिति भट्टोद्भटः." So also on p. 159 the word जन्वच्च occurring in the पञ्चालोक is explained by लोचन as 'भासविवरणे.' प्रवीणरेन्दुराज (p. 49) seems to be quoting from the

मानवविवरण when he says "एषा च शृङ्गारादीनां नवानां रसानां स्वशब्दादिभिः पञ्चभिरवगतिर्भवति । यद्युक्तं नटोद्भटेन 'पञ्चरूपा रसाः' इति । तत्र स्वशब्दाः शृङ्गारादेर्वाचकाः शब्दाः ।" (this last sentence is प्रतीहारेन्दुराज's comment on the words 'स्वशब्दस्यापि सञ्चारिणि भावाभिनयापरम्' of the अलङ्कारसारसंग्रह); हेमचन्द्र (in विवेक p. 110) says "एतेन 'रसवद' शिवरूपशृङ्गारादिरसोदयम् । स्वशब्द...रूपम् ।" इत्येतद्व्याख्यानावसरे यद्भट्टोद्भटेन 'पञ्चरूपा रसाः' इत्युपक्रम्य 'स्वशब्दाः शृङ्गारादेर्वाचकाः शृङ्गारादयः शब्दाः' इत्युक्तं तत्प्रतिज्ञितम्". It appears from this that हेमचन्द्र simply quotes the words of प्रतीहारेन्दुराज, had not the मानवविवरण before him and confounds the verse रसवद...रूपम्, which is really उद्भट's own definition, with मामह's definition of रसवत्, which is simply 'रसवद्विशिष्टशृङ्गारादिरसं यथा' III. 6); the काव्यप्रकाशसङ्केत of माणिक्यचन्द्र (p. 269 Mysore ed.) falls into the same confusion and says 'एतेन शृङ्गारायाः शब्दाः शृङ्गारादेर्वाचका इत्युद्भटोक्तं निरस्तम्,' so also सोमेश्वर (folio 75 a) says 'रसवद...रूपमित्यस्य व्याख्यायां पञ्चरूपा रसा इत्युपक्रम्य तत्र स्वशब्दाः शृङ्गारादेर्वाचका इति भट्टोद्भटोक्तं निरस्तम्'; हेमचन्द्र (विवेक p. 17) "एतावता शौचीदिसदृशा गुणाः केचुरादितुल्या अलङ्कारा इति विवेकमुक्त्वा संयोगसमवायान्वा शौचीदीनामस्ति भेदः, इह तुभयोप समावायेन सितिरित्तिभिषाव 'तस्माद्भट्टोरिकाप्रवाहेन गुणालङ्कारभेदः' इति मामहविवरणे यद्भट्टोद्भटोऽन्वधावत् तन्निरस्तम्," माणिक्यचन्द्र (सङ्केत p. 289 Mysore) says the same "शब्दार्थालङ्काराणां गुणवत्समवायेन सितिरिति मामहवृत्तौ भट्टोद्भटेन भग्नमसत्" and so does सोमेश्वर (folio 88 a); समुद्रवन्ध (on the सर्वस्व p. 89) says 'उद्भटेन च काव्यालङ्कारविवृत्तौ सत्कवित्वविरहिताया विदग्धताया अस्वैर्यस्याशोभनत्वं च प्रतिपादनाय निर्दर्शनद्वयमिति कदता का श्रीरिलस्व श्रीरस्मिरेत्ययोनिहितः'.

उद्भट exercised a profound influence over the Alankāraśāstra. He eclipsed मामह and it is probably owing to his great fame that मामह's work remained in the back-ground and was rarely to be had up till a few years ago. He is always quoted with respect by his successors, even when they differ from him. He is the foremost representative of the Alankāra school and his name is associated with several doctrines in the Alankāraśāstra. In several important points he differs from मामह. For example प्रतीहारेन्दुराज says (p. 1) 'मामहो हि ग्राम्योपनागरिकावृत्तिभेदेन द्विप्रकारमेवानुपासं व्याख्यातवान् । तथा रूपकस्य वे चत्वारो भेदा वक्ष्यन्ते तन्मन्वाद्यापमेव भेदद्वितयं प्रादर्शयत्'; "मामहो हि 'तत्सदोक्त्युपमाहेतुनिर्देशात्रिविधं यथा' (मामह 3.17) इति त्रितय त्रैविध्य-मोह" (प्रतीहारेन्दु. p. 47, while उद्भट divides रूप into two varieties); the लोचन says 'मामहेन हि मुह्येयमुपतिपुत्रविषयप्रतिविर्जनं प्रेयो-लङ्कार इत्युक्तं...उद्भटमते हि भावालङ्कार एव द्वेव इत्युक्तः' (p. 71-72); मामह does not speak of परुषा, ग्राम्या and उपनागरिका इति

while उद्धट does (*vide* लोचन p. 6). For respect shown to उद्धट, *vide* ख. p. 108 (तत्रमवद्विरुद्धादिभिः); बलद्वारात्सर्वे p. 3 (इ तावद्भामहोद्भटप्रभृतयश्चिरन्तनालङ्कारकाराः); स्वक्तिविवेकटीका (p. 3) 'इह हि चिरन्तनैरलङ्कारतत्त्वमजापतिभिर्महोद्भटप्रभृतिभिः शब्दार्थपर्यायालङ्काराः प्रतिपादिता तामिषाधर्माः'. It is not necessary to refer to the numerous passages where उद्धट is quoted or referred to by later writers.

Some of the doctrines that are peculiar to उद्धट are: (I) 'अपेक्षेन तावच्छब्दा भिद्यन्ते इति महोद्भटस्य सिद्धान्तः' प्रतीहारः (p. 55); II द्वेय is of two kinds, शब्दद्वेय and अपेक्षेय and both are अयो-उद्धारक. This view is severely criticized by मम्मट (9th उद्धारः) 'शब्दद्वेय इति चोच्यते अर्थालङ्कारमध्ये च लक्ष्यते इति कोपं नवः' (p. 527 Vā.); III द्वेय is stronger than other figures and that wherever other figures are combined with it, द्वेय is the principal figure and the apprehension of other figures is slight and dispelled by द्वेय, 'नलङ्कारान्तरगतां प्रतिमां जनयत्पदैः' as उद्धट says. The ख. (p 96) refers to this view. मम्मट criticizes this view also. IV The काव्यमीमांसा (of राजः) says 'तस्य (काव्यस्य) च त्रिषाभिवाच्यासार इति बीजशब्दाः'. V अर्थ is of two kinds 'किन्तु द्विरूप एवासी विचारितसुखोऽविचारितरमणीयः। तयोः पूर्वमाश्रितानि शास्त्राणि तदुत्तरं काव्यानीलीशब्दाः' (काव्यमीमांसा p. 44); a somewhat similar view is attributed to उद्धट in the स्वक्तिविवेकटीका (p. 4) 'शब्देतिहासवैलक्षण्यं तु काव्यस्य शब्दार्थवैशिष्ट्यादेव नाभिप्रायैश्चिह्नपारिणि महोद्भटादीनां सिद्धान्तः'. VI 'सङ्घटनामाधर्मो गुण इति महोद्भटप्रवचः' लोचन p. 134. VII The later divisions of Upamā based upon grammatical considerations as in the काव्यमकाश seem to have been elaborated by उद्धट.

Col. Jacob (JRAS, 1897 p. 847) thought that the verse 'स्तावपिष्ठितं काव्यं बीजद्वयतया यतः। कथ्यते तद्व्यादीनां काव्यात्सर्वं स्वरहितम्॥' was Udbhaṭa's and that therefore Udbhaṭa subscribed to the view that rasa was the soul of poetry. But several circumstances militate against this view. The verse in question is introduced by प्रतीहारैन्दुराज with the words तदाहुः (p. 77) and therefore it is merely a quotation from some other writer that preceded प्रतीहारैन्दुराज. Besides that verse would break the usual order followed by Udbhaṭa. That verse occurs in the comment on काव्यलिङ्ग. After defining काव्यलिङ्ग we naturally expect an illustration of it, which is the verse 'छापेयं तव शेषाङ्गकान्येः किञ्चिदनुज्वला। विभूषाघटनादेशान्दर्शयन्ती दुनोति माम्॥', while if Col. Jacob be followed, the verse 'स्तावपिष्ठितं काव्यं' would be abruptly thrust between the definition of काव्यलिङ्ग

and its example. Moreover the view that उद्भट approved of *rasa* as the soul of poetry would be opposed to his own definition of रसवद् and the opinion of the अलङ्कारसर्वस्व (p. 5) 'उद्भटादिमिस्तु गुणालङ्काराणां प्रायशः साम्यमेव सूचितम् ।...तदेवमलङ्कारा एव काव्ये प्रधानमिति प्राञ्चानां मतम्'. The printed edition (on p. 42) puts the verse तद्विगुणं विगुणं वा in bold type, as if it were a caricature of उद्भट; but it is really a verse of रुद्रः (VII. 35).

The कुमारसम्भव of उद्भट from which the examples of Alankāras are cited seems to have been a poem resembling the famous *maheśhāya* of कालिदास. There is a close correspondence between the two works not only in phrases and ideas, but even in incidents. For example compare 'प्रच्छन्ना शस्त्रे वृत्तिः क्षीणा नावपरीक्षणे । प्रतस्थे पूर्वदिरक्तस्तनुं स्वीकृत्य बाधयाम् ॥' उद्भट II. 10 with कुमार V. 30 'विनेश कश्चिज्जटिकस्तपोधने etc.; 'अपश्यन्नातिक्रान्तिं तन्वमानां तर्पांस्तुमान् । असम्भाव्यपरीच्छानां कन्वानां का परा गतिः ॥' उद्भट II. 12 with कुमार V. 2 'इदेष...पक्षिषु तादृशः'; 'शीर्णपणोन्मुवाताशकटेषु तपसि स्थिताम्' उद्भट II. 17 with कुमार V. 28 'स्वयं विशीर्णेभुमपणंवृत्तित' etc.'

The date of Udbhaṭa does not present much difficulty. He was the सनापति of king Jayapīṭha of Kashmir (779-813 A. C.), as the राजतरङ्गिणी says 'विद्वान्दीनारल्लेण प्रलब्धं कृतनेतनः । गङ्गेमुद्भट-सालं भूमिगतुः सनापतिः ॥' (IV. 495). Therefore he flourished about 800 A. C. This date is further corroborated by the fact that the खन्वालोक्त (latter half of ninth century) frequently refers to him.

The commentary of प्रतीहारेन्दुराज is among the oldest commentaries on Alankāra works. He tells us that he was the pupil of Mukula (विद्वद्भ्यान्मुकुलकादधिगम्य विविच्यते । प्रतीहारेन्दुराजेन काञ्चालङ्कारसंग्रहः ॥ Intro. 3rd verse). The last verse of the commentary bestows high praise upon मुकुल, who is said to have been deeply versed in नीमांसा, व्याकरण, तर्क and साहित्य. प्रतीहारेन्दुराज in that verse speaks of himself only as श्रीन्दुराज and as a कौकुन (an inhabitant of Konkan). The commentary of प्रतीहारेन्दुराज is concise, lucid and learned. He names अमरक, उद्भट, कालायन, चूर्णिकार (पतञ्जलि), दण्डी, भागवत, नामद्विवरण, वामन and quotes frequently from the नाट्यशास्त्र, रुद्रः's काव्यालङ्कार and from the खन्वालोक्त. As मुकुल flourished about 925 A. C. his pupil प्रतीहारेन्दुराज must have flourished about 950 A. C. or a little later. Whether he is identical with the इन्दुराज whose disciple was the great जमिनवयुत will be discussed later on. It appears

from the विमर्शिनी of जयरथ that राजानकविलक wrote a work called उद्धृतविद्वेक or-विचार and that the अलङ्कारसर्वस्व generally followed the views of तिलक (विमर्शिनी pp. 115, 124, 205).

11 The काव्यालङ्कारसूत्र of वामन. This work has been edited several times, the best edition being that of the Vanivilas Press (1909). The work is divided into three parts, the *sūtras*, the author's own *vṛtti* thereon and the examples. वामन himself says 'प्रणम्य परमं ज्योतिर्नामिनेन कविप्रिया । काव्यालङ्कारसूत्राणां स्वेकां वृत्तिर्विधीयते॥'. This is further corroborated by the fact that so early a writer as प्रतीहारैन्दुराज ascribes not only the *sūtras* (e. g. वामन III. 1. 1-2 on p. 17 and IV 3. 8 on p. 81) but also passage from the वृत्ति to वामन (e. g. the two verses बुवतेरिव रूपमहं काव्यं and यदि भवति which are cited by वामन under III. 2. 2 are ascribed to वामन on p. 76 and the words 'लघुणायां हि हगिल्लप्यप्रतिपत्तिश्चमत्वं रससमाचक्षते' which occur in the वृत्ति on IV. 3. 8 are ascribed to वामन on p. 84 by प्रतीहारैन्दुराज). Similarly the लोचन (p. 37) cites वामन's definition of आक्षेप and quotes the two instances given in the वृत्ति. Most of the examples cited in the वृत्ति are taken from standard works as वामन himself says 'प्रमिनिर्द्शनैः स्तौतेः परकीयैश्च पुष्कलैः । शब्दवैचित्र्यगर्भेदमुपमेव प्रयुजिता ॥' (on IV. 3. 33). As वामन is comparatively a very early writer, his work, which is full of quotations, is of capital importance for settling the chronology of many Sanskrit writers.

Vāmana writes in the *sūtra* style and also borrows the terminology of *sūtra* writers in dividing his work into five अधिकरण. Each अधिकरण is divided into two or three अध्याय. There are in all 12 अध्याय (the 1st and 4th अधिकरण having three अ० and the rest two each) and 319 *sūtras*. It will be noticed that he reverses the relation of अध्याय and अधिकरण. Ancient सूत्रकार divide their works into अध्याय, each comprising several अधिकरण. The first अधि० (called शरीरा०) speaks of the प्रयोजन of काव्य, those who are properly qualified to receive instruction in Poetics, declares that रीति is the soul of poetry, speaks of three रीति वेदनी, गौडी and पाञ्चाली, dilates upon the subsidiary aids to poetry and the divisions of poetry. The 2nd अधि० (called शेषदर्शन) speaks of the शेष of पद, वाक्य and वाक्याश्रय; the third अधि० (called गुणविवेचन) distinguishes between गुण and अलङ्कार and defines and illustrates the ten *gūṇas* (such as शब्दः) of words and of sense; the 4th अधि० (called आलङ्कारिक)

treats of यमक and अनुमास, of उपमा and the six *doshas* of उपमा, and of other अलङ्कार based more or less upon उपमा; the fifth अधि (called प्रायोगिक) speaks of certain conventions observed by poets, such as not employing the same word twice, observance of rules of सन्धि, non-employment of words like स्रुत at the beginning of a वाद and points out how grammatical purity may be secured, examines and tries to explain away some apparent irregularities in the works of poets of old. The last अध्याय (on शुब्दशुद्धि) closely resembles the 6th परिच्छेद of वामन's work. The अलङ्कार defined and illustrated (besides अनुमास, यमक and उपमा) are (in order) प्रतिवस्तुपमा समासोक्ति, अप्रस्तुतः, अपहृति, रूपक, शेष, वक्तोक्ति, उपदेशा, अतिशयोक्ति, सन्देह, विरोध, विभावना अनन्वय, उपमेयोपमा, परिहृति, क्रम, दीपक, निदर्शन, वर्धनान्तरः, व्यतिरेक, विशेषोक्ति, व्याकस्तुति, व्यालोक्ति, हुत्त्वयोगिता, आक्षेप, सद्योक्ति, समाहित, संसृष्टि, उपमारूपक, उपदेशावयव (I.e. 33 in all). It will be noticed that वामन does not define such figures as पदयोक्ति, शेषः, रसवत्, ऊर्ध्वलि, उदात्त, भाषिक, सूक्ष्म.

Among the authors and works that are expressly named are कविराज (as a great poet, IV. 1. 10), कामन्दकीनीति (IV. 1. 2), कामशास्त्र, छन्दोविधिति, नाममात्र (a lexicon, I. 3. 5), विशाखिल (a writer on कव्यशास्त्र, I. 3. 7), शृङ्गक (for works exhibiting शेषगुण, III. 2. 4), हरिप्रबोध (for यमक, IV. 1. 2). On III. 2. 2. वामन says 'सामिप्रावरत्नं वया-सोमे संप्रति चन्द्रगुप्तनयश्चन्द्रप्रकाशो युवां वातो भूपतिराजपुं कृतविदां दिष्ट्वा कृतार्थश्रमः ॥ आश्रयः कृतविद्यामित्यस्य वसुवन्धुसावित्र्योपश्लेषपरत्वात् सामिप्रावरत्नम्'. Round this a great controversy has raged as to what king is referred to as चन्द्रगुप्त and whether the proper reading is वसुवन्धुसावित्र्यो or whether it is च सुवन्धुसावित्र्यो. Vide I. A. vol 40 (1911) p. 170 ff (Prof. Pathak), p. 264 (Dr. Hoernle) and I. A. vol. 41 (1912) p. 1 (Prof D. R. Bhandarkar) in favour of वसुवन्धु and I. A. 1911 p. 312 (Prof. Narasimhaachar) and I. A. 1912 p. 15 (M. M. Haraprasāda Sāstri) in favour of सुवन्धु. Among the works quoted from, though not actually named, are the अमरशतक, उत्तररामः (स्वं मेहे लक्ष्मीः), कादम्बरी, किराताजुनीय, कुमारसम्भव, गालवीमाधव, सूक्ष्मकदिक (यत् हि नाम पुत्रवस्वामिहासनं रान्वन् on IV. 3. 23), मेघदूत, रघुवंश, विक्रमोर्वशीय, वीरीसंगार, शकुन्तल, शिशुपालवध, हर्षचरित. The verse यामां वलिः (on V. 1. 3) occurs in the सूक्ष्मकदिक (I. 2) as well as in the गारुडच (I. 2) ascribed to मात. The words 'यो मर्त्येण्ड्रस्य हृत्वे न जुष्येत्' (cited as an ungrammatical प्रयोग on V. 2, 13) occur in कीदृश्वर's अपेक्षारत्न and in the प्रतिज्ञाबौगन्धराज (IV. 3). The verse

'अरच्छाद्वाङ्मयीरेण वाताविदेन वामिनि । आशुपुष्पवनेनेदं साधुपातं मुखे कृतम् ॥' cited as an example of स्वालोक्ति (V. 3. 25) occurs with slight variations in the स्वप्नवासवदत्ता (IV. 8) ascribed to भास. The words मातङ्गं मानमङ्कुरं on V. 2. 38 seem to be taken from वामह 'मदो वनवति प्रीति सानङ्गं मानमङ्कुरम्' II. 27. He refers to the views of other writers on अलङ्कार. 'वत्सेयैवातिशयोक्तिरिति केचित्' (IV. 3. 10); 'अथान्तरन्यासस्य हेतुरुपत्त्यादेतोऽथान्वयव्यतिरेकान्तरन्यासस्य सतः पृथग् व्यतिरेक इति केचित्' IV. 3. 21; 'उपमानाधिक्यात्तदोह इत्येके' IV. 2. 18; 'अनयोदोषयोर्विपर्ययात्तस्य दोषस्यान्तर्भावश्च एकमुपादानम् । अत एवास्माकं मते षड् दोषा इति' on IV. 2. 11. (this seems to refer to नेपादिन् or to वामह II. 39). He often says लोकाञ्जान भवन्ति (which are probably quotations); vide III. 1. 25 and III. 2. 14.

Vāmana is the protagonist of the *rīti* school. It was he who boldly asserted that *rīti* was the soul of poetry (सितिरात्मा काव्यस्य । विशिष्टा पदरचना रीतिः । विशेषो गुणात्मा । I. 2. 6-8). Some of the other doctrines peculiarly associated with his name are—I the distinction between गुण्य and अलङ्कारः (काव्यशोभायाः कर्तारो धर्मा गुणाः । तदतिशयहेतवस्तलङ्घ्यकाराः । III. 2. 1-3). This view is strongly criticized by the काव्यप्रकाश (VIII p. 471 Vā); II three styles वैदर्भी, गौडी and पाञ्चाली; III the inclusion of वलोक्ति as an अर्थालङ्कार and its definition as 'सादृश्यालङ्कारः' (IV. 3. 8 'उन्मिमील कमलं सरसीनां कैरवं च निमिमील मुहूर्तोद । अत्र नेत्रयोर्मोडुन्मीलननिमीलने सादृश्यालङ्कारसंज्ञोचो लभ्यते'); IV the peculiar definition of विशेषोक्ति as 'एकगुण-हानिरूपनायां साम्यदार्ढ्यं विशेषोक्तिः' (IV. 3. 123), which according to जगन्नाथ and others is रूपक (रुदारोप); V the two meanings given to the figure आशेष (उपमानस्य आशेषः प्रतिषेधः तुल्यकार्यावस्थे नैरपेक्षविधिव्यापामाशेषः, उपमानस्य आशेषतः प्रतिषेधितरेष्वपि सूत्रार्थः), which respectively correspond to the प्रतीप and समाश्लोकि of सम्प्रदाय and others.

The commentator सहदेव on the काव्यालङ्कारसूत्र tells us that वामन's work went out of vogue and अष्टमुकुल restored its tradition after obtaining a copy of it. 'वेदिता सर्वशास्त्राणां भट्टोन्मुकुलामिषः । लब्ध्वा कुलशिखारश्मिं मृदाभापे समुद्धृतम् ॥ काव्यालङ्कारशास्त्रं यत्तेनैतद्वामनोदितम् । अमुया एव कर्तव्या विशेषालोकिमिः कचिद् ॥' (notes p. 5 to the काव्यमीमांसा of राजशेखर). राजशेखर (काव्यमी. p. 14) quotes the view 'ते च द्विषाऽलोचकिनः सत्पुणान्वयवहारेणश्च' इति मञ्जुलः । 'कवयोपि भवन्ति' इति वामनीयाः (compare काव्यालङ्कारसूत्र 'अलोचकिनः सत्पुणान्वयवहारेणश्च कवयः' I. 2. 1.). So according to राजः, वामन followed the phraseology of मञ्जुल's work.

The date of Vāmana can be settled within very narrow limits. Vide my article in JBBRAS vol. 23 (1909 p. 91 E.)

राजशेखर in his काव्यमीमांसा quotes (pp. 14 and 20) the वामनीय school. राजशेखर flourished in the first quarter of the tenth century. प्रदीपारैन्दुराज, as shown above, quotes वामन frequently and so does the लोचन (pp. 8, 10, 180). Therefore वामन flourished before 900 A. C. On the verse (अनुरागवती सन्ध्या दिवसस्तत्पुरःसरः । अद्यै देवगतिः कीदृक्कथाणि न समागमः ॥) cited in the ख० (p. 37) the लोचन remarks 'वामनाभिप्रायेणायमाक्षेपः, भामहानिप्रायेण तु समासोक्तिरित्यमुमाशङ्कं हृदये गृहीत्वा समासोक्ताक्षेपयोरेदमेकमेवोदाहरणं व्यतरत् प्रयोज्यते.' So according to the लोचन, वामन preceded the ख० (which was composed in the latter half of the 9th century) and must have flourished before 850 A. C. The ध्वनिकारिका (III. 52 अस्तु-स्तुरितं काव्यदायमेतज्जोदितम् । अस्तुनूतद्विव्याङ्गितु रीतयः संप्रवर्तिताः) probably refers to वामन. वामन quotes the verse एवं गेहे लक्ष्मीः (उत्तरराम० I) under रूपक (IV. 3. 6) and the word 'पद्मालीविद्वलिङ्गः' (on V. 2. 18) from the मालवीनायक. स्वभूति flourished at some time between 700 and 740 A. C. (vide Dr. Bhandarkar's preface to the मालवीनायक pp. XIII-XVII ed. of 1905 and Smith in JRAS 1908 p. 703). Therefore वामन is later than 750 A. C. The राजतरङ्गिणी says that a वामन was a minister of जयादीड 'मनोरथः राजदत्तश्चरकः सन्निर्मातृया । जम्बुः कश्यपाख्य वामनायाश्च सन्निधः ॥' (IV. 497). Bather (Kashmir report p. 65) is inclined to give credence to the tradition of the Kashmirian *pandits* that the minister Vāmana whom जयादीड employed was the author of the कालालङ्कारवृत्त. If this were accepted it must lead to the result that Vāmana flourished about 800 A. C. and was a contemporary and probably a rival of इन्द्रट. It is remarkable that neither of them refers to the other. There is another way of arriving at the date of वामन. He quotes some verses from नाय, viz. उन्मी दधि (शिशु. III. 8 on IV. 3. 10), सितं सितिसा (शिशु. I. 25 on V. 2. 8) and refers to खट्वा खटु वानिकम् (शिशु. II. 70) in the *sūtra* 'न पादादीं खत्वाद्यः' (V. 1. 5). नाय refers to न्यास, वृत्ति and महानाय in 'अनुत्पन्नपदन्वाता सद्गतिः सन्निवन्ता' (शिशु. II. 113). From the way in which the works are arranged it seems that the न्यास here referred to was a commentary on the वृत्ति. According to the somewhat vague and confused statements of It-sing (India: 'what can it teach us' pp. 343-350) the काशिका was composed about 600 A. C. Therefore the न्यास cannot be placed earlier than about 700 A. C. and नाय must be placed about 750 A. C. Whatever the date of नाय may be वामन the author of the काला० सू० cannot be identified with the वामन who had a hand in the काशिका, if the latter

was composed about 660 A. C. It is worthy of note that वामन holds the same views as the काशिका on certain grammatical points. For example, on the सूत्र 'ब्रह्मादिषु हन्तेनिबन्धनरिहास-तिदिः' (काव्या० सू० V. 2. 35) वामन says 'ब्रह्मादिष्वेव, हन्तेरेव, किवेव, मूलकाल एवेति चतुर्विधश्चात्र नियमः'; the काशिका on 'ब्रह्मभ्रणवृत्तेषु क्तिप्' (पा. III. 2. 87) says the same thing, while the महाभाष्य holds that there is a twofold नियम only. On सुदत्तादयः प्रतिविधेयाः (काव्या० सू० V. 2. 67) वामन mentions two ways of explaining away words like सुदती, the second of which seems to be the opinion of the काशिका (on 'क्तिप्रां संज्ञावाम्' पा. V. 4. 143).

The commentary of गोपेन्द्रशिष्यमूपाल has been published several times. He belongs to the 15th century or is even a little later. He quotes the काव्यप्रकाश, निघावर, विधानाथ, विदग्धमुल्लमन्दन and other later writers. He quotes a verse in praise of शिष्यमूपाल (on V. 1. 3.). The com. is called कामधेनु. He quotes a मट्टोपाध्याय who seems to have been a commentator on the काव्यालङ्कारसूत्र (on I. 3. 16). The other commentaries are those of महेश्वर (styled साहित्यसर्वस्व I. O. cat. p. 331) and of सहदेव.

12 An alphabetical list of *alankāras* defined or referred to by भट्टि, भामह, दण्डी, वज्रट and वामन.

अतिशयोक्ति found in all.

अनन्वय defined by all except दण्डी who calls it असाधारणोपमा.

अनुप्रास found in all.

अपहृति " " "

अपस्तुप्रसङ्गा found in all except भट्टि.

अर्थान्तरन्यास found in all.

आहृति treated by दण्डी alone.

आशीः found in भट्टि, दण्डी and भामह (केवाञ्चिदलङ्कारतया मतः).

आक्षेप found in all. But वामन's आक्षेप is either समासोक्ति or प्रतीप of later writers.

उत्प्रेक्षा treated by all.

उपेक्षावचन found in भट्टि, भामह and वामन (who treats it as a variety of संसृष्टि). दण्डी includes under उपेक्षा.

उदात्त found in all (भट्टि called it उदार according to अवमहता).

उपमा found in all.

उपमारूपक found in महि, मामह, वामन (who treats it as a variety of संसृष्टि). दण्डी includes under रूपक.

उपमेयोपमा found in all except दण्डी (who calls it अन्योन्वीपमा).

ऊर्जसि found in all except वामन.

कान्यलिङ्ग defined by उद्भट alone.

लेखानुप्रास " " " "

तुल्ययोगिता found in all, but दण्डी adds that it must be स्तुतिनिन्दार्थ.

दीपक defined by all.

दृष्टान्त defined by उद्भट alone.

निदर्शन or निदर्शना found in all, उद्भट calling it विदर्शना.

निपुण found in महि alone (may be included under उद्भट according to जय, while the same verse is प्रेयः according to महि).

परिपूर्ति found in all, but मामह and महि require it to be अर्थान्तरन्यासवती.

परायणोक्त found in all except वामन.

प्रतिवस्तूना found in all except महि; मामह and दण्डी regard it as a variety of उपमा.

प्रेयः found in all except वामन.

भाविक " " " "

यथार्थरूप found in all, वामन calling it क्रम and दण्डी saying that it is styled संस्वान and क्रम also.

यमक found in all except उद्भट.

रसवत् found in all except वामन.

रूपक found in all.

लाटानुप्रास defined by उद्भट alone and referred to by मामह.

लेख defined by दण्डी alone. It is the वाचोक्ति of मम्मट. दण्डी also says some defined it so as to make it the same as व्याजस्तुति. मामह denies that it is an अलं.

वक्रोक्ति defined as a figure by वामन alone; referred to by मामह (II. 25) and दण्डी (II. 220 and 363) as underlying all figures.

वाता found in मट्टि alone. मामह (IL 87) alludes to it and so does दण्डी (I. 85-86).

विभावना found in all.

विरोध found in all.

विशेषोक्ति found in all, but वामन's वि० is defined differently and is equal to रूपक.

व्यतिरेक found in all.

व्यामिश्रुति found in all.

व्यामोक्ति defined by वामन alone, which was called वामोक्ति by others, as he says.

विह्व found in all, वामन using the word ह्वे.

संसृष्टि found in all; दण्डी calls it सङ्कीर्ण and includes संसृष्टि and सङ्कुर in it; वामन gives it a restricted scope recognising only two varieties उपमारूपक and उत्प्रेक्षावपक; उद्भट distinguishes it from सङ्कुर.

सङ्कुर defined by उद्भट alone (with four varieties).

समासोक्ति found in all.

समाहित found in all, but the समाहित of दण्डी is different from उद्भट's and is the समाधि of later writers; वामन's समाहित is quite different from both. The verse in मट्टि that is समाहित according to जय० is स्वभावोक्ति according to मट्टि.

सप्तन्देह found in all except दण्डी who includes it under उपमा calling it संशयोपमा; वामन uses the form सन्देह.

सहोक्ति found in all.

सङ्गम defined by दण्डी alone; मामह denies that it is an अलं०.

स्वभावोक्ति defined by दण्डी, उद्भट and मामह alone, the latter admitting it according to others; दण्डी calls it वाग्मी also. मट्टि's वार्ता included स्वभावोक्ति.

हेतु found in मट्टि and दण्डी; मामह denies it the position of अलं०. उद्भट would bring it under कान्तलिङ्ग.

13 The काव्यालङ्कार of रुद्रट. This work has been edited in the KM series with the commentary of नमितायु. The काव्यालङ्कार is an extensive work divided into 16 अध्यायः and reviews the whole field of Poetics. It is composed mostly in the *Āryā* metre, with a few exceptions here and

there, particularly at the end of chapters. All the examples are Rudrata's own. There are in all 734 verses, besides which 14 verses in the 12th अध्याय dealing with the eight kinds of नायिका and their sub-varieties are declared to be interpolations. The contents of the 16 chapters are:—1, the purposes and objects of काव्य, the essential requisites of a poet and definitions of these; 2, the five अलङ्कार of शब्द, viz. वक्रोक्ति, अनुप्रास, वनक, श्लेष and चित्र are enumerated, the four रीतिस वैदर्भी, पाञ्चाली, काद्री and गौडी are briefly defined, six भाषा (प्राकृत, संस्कृत, मागध, पेशाची, शूरसेनी and अपभ्रंश) in which काव्य are composed are mentioned, then वक्रोक्ति and अनुप्रास are defined, divided and illustrated and five वृत्ति (अनुदा, छलित, प्रीडा, प्रसन्न and मद्रा) of अनुप्रास are defined; 3, elaborate treatment of वनक in 58 verses; 4, श्लेष and its eight varieties (वर्ण, पद, लिङ्ग, भाषा, प्रकृति, प्रत्यय, विभक्ति and वचन); 5, treatment of चित्र, viz. such combinations and tricks of words as चक्रवर्त्य, मुरलवर्त्य, सर्वभ्रम, सर्वतो-मद्र, मावाच्युतक, प्रहेलिका etc; 6, the *doshas* of पद and वाच्य; 7, the four bases of the figures of अर्थ, viz. वास्तव, औपम्य, अतिशय and श्लेष and definitions of 23 figures based upon वास्तव; 8, 21 figures based on औपम्य; 9, 12 figures based upon अतिशय; 10, ten varieties of सुन्दरश्लेष and two kinds of सङ्ग; 11, the *doshas* of अर्थ and four *doshas* of चरणा; 12, ten *rasas*, definition of सुहृद् and its two varieties सम्मोग and विप्रलम्भ, qualities of नायक and his companions and varieties of नायक and नायिका; 13, सम्मोग-सुहृद् and characteristic actions of heroines at particular times and places; 14, characteristics of विप्रलम्भ-सुहृद्, the ten दृशा of विप्रलम्भ, the six उपाय for winning over an offended lady, viz. नान, दान, मेद, प्रणति, उपेक्षा, प्रसङ्गभेद; 15, characteristics of वीर and the other *rasas*; 16, various kinds of poetic compositions, such as कथा, आख्यायिका and their plots and other characteristics.

रुद्रट was the first to attempt a scientific classification of figures as based upon certain definite principles, such as वास्तव औपम्य, अतिशय and श्लेष. The result of rigorously following this classification has been this that the same figure occurs as an अलङ्कार based upon two or more from among the four bases of division. For example the figures सुवोक्ति and समुच्चय are spoken of as having two varieties based upon वास्तव and औपम्य and the figure उत्प्रेक्षा as having two varieties based upon औपम्य and अतिशय. Some of the figures separately defined by writers like नामद and रुद्रट are not separately defined by रुद्रट, e. g. उपमेयोपमा and अनन्वय are

regarded as mere varieties of रसमा (called उन्नोपमा and अनन्व-
योपमा, 7. 9 and 11). A few figures defined by both earlier
and later writers appear in Rudraṭa under other names.
For example, the figure called व्याजस्व (10. 11) is the same as
the व्याजस्तुति of रामह and मम्मट, अवसर (7. 103) is the same as
the 2nd kind of the उदात्त of उद्भट and मम्मट, the जाति of रुद्रट
(7. 30) is the same as the स्वभावोक्ति of इण्डी and मम्मट, the पूर्व of
रुद्रट (9. 3) is the same as the 4th variety of अतिशयोक्ति (कावेकारण-
योर्वश पौर्वापर्यविपर्ययः). Some of the figures defined by रुद्रट are
not admitted as अलङ्कार by other writers. हेतु (defined as
'हेतुमता सह हेतोरभिधानमभेदकुञ्जवेद्य' 7. 82) is said by मम्मट to be
no अलङ्कार at all. रुद्रट defines an अलङ्कार called भाव (with two
well-known varieties, 7. 38 and 40) and gives two
instances 'आमतरुणी तरुण्या नववञ्जुलमञ्जरीसुनायकरम् । परपन्था भवति
मुहुर्नितरां मलिना मुखच्छाया ॥'; 'एकाकिनी यदन्ता तरुणी तपाहमस्मिन्गृहे
गृहपतिश्च गतो विदेशम् । किं याचसे तदिह वासमिवं वराकी श्वश्रूयमान्यवधिरा ननु
मूढ पान्थ ॥'. The first is cited by मम्मट (I) and the second by
the लोचन (p. 45). In both there is व्यङ्ग्य sense which is sub-
ordinated to the वाच्य sense. Similarly the figures मत्त, साम्य,
निहित are not defined by other early writers.

About Rudraṭa we know very little. He seems to have
been a Kashmirian as his name suggests. At the beginning
of his work he performs an obeisance to Ganeśa and Gaūrī
and at the end he praises नवानी, मुरारि and नवानन. While
commenting upon V. 12-14 नमिसायु says 'अथ च चके स्वनामाद्भूतोर्व
श्लोकः कविनान्तराभिहितो वधा-शतानन्दपरारुच्येन भट्टवामुकवचना । साधितं रुद्रटैर्
सामावा बीजता द्विदम् ॥'. This shows that रुद्रट was also called
शतानन्द, that his father's name was वामुक and that he was a
student of the सामवेद. रुद्रट does not mention any author by
name. But he seems to refer to भरत's नाट्यशास्त्र by the word
नाट्यायिः (in 12. 4), to मयूर (L 9 नुत्वा तथाहि दुर्गा केचिद्वीणां दुर्गतरां
विषयम् । अपरे रोगविमुक्तिं वरमन्वे लेभिरेऽभिमतम् ॥). He refers to the
opinions of others, as in II 2.

रुद्रट must be regarded as a representative of the अलङ्कार
school. Although he knows the rasa theory propounded by
Bharata and although he says that kāvya must be endowed
with रस (तस्मात्तत्कवेऽयं वक्ष्येन महीवसा रसेषुक्तम् । chap. 12. 2), still he
looked upon *alāṅkāras* as very important. It is a noticeable
feature that he does not attach much importance to the *rītis*,
though he casually refers to them (II. 4-8, XIV. 37, XV. 20)

and the *gūṇas* are not defined and illustrated by him. The *साहित्यदर्पण* (IX. 2) quotes from रुद्र an *Āryā* about वैदमी which is not found in the *काव्यालङ्कार*.

The date of Rudrata can be settled with a good deal of certainty. He defines more figures than मागध, दण्डी and उद्भट and his treatment is precise and scientific. He is therefore somewhat later than these writers. He is quoted by numerous writers from the tenth century downwards. राजशेखर in his *काव्यनीमांसा* (p. 31) mentions him by name 'काकुवक्रोक्तिर्नाम शब्दालङ्कारोपमिति रुद्रः' and quotes (on p. 57) the verse चक्रं दहतारं चक्रन्द हतारं (रुद्र III. 4). प्रतीहारचन्द्राव frequently quotes the verses of रुद्र without actually naming him. (vide pp. 11, 31, 34, 42, 43, 49, where रुद्र 8. 40, 8. 89, 8. 95, 7. 35, 7. 36 and 12. 4 are respectively quoted). In the *दशरूपकटीका* by धनिक (on IV. 35), रुद्र (XII. 4) is quoted. The *लोचन* (p. 45) quotes रुद्र's definition of भाव and his example. नम्मट quotes him by name (IX p. 521 Vā) and criticizes his views about हेतु, समुच्चय and व्यतिरेक (क्षीणः क्षीणोपि शक्ती etc.). Therefore रुद्र is not later than about 900 A. C. He is quite unaware of the *स्वर्ण* theory and has great affinity with मागध and उद्भट. He was probably a contemporary of or a little older than the author of the *अनिकारिका* and flourished between 800 and 850 A. C.

The commentator नमिसाधु deserves more than a passing notice. He was a वेदान्त जैन and pupil of शालिमद्र. He composed his commentary in the year 1125 of the विक्रम era (i. e. 1068-69 A. C.). One old ms. gives the date as 1176 (i. e. 1119-20 A. C.). नमिसाधु is an early writer. He followed older commentators as he himself says 'पूर्वमहामतिविरचितवृत्तानुसारेण किमपि रचयामि' and refers to other explanations of रुद्र's words (on II. 1. and V. 23). His commentary, though generally concise and to the point, contains many quotations. Among the authors and works either named or quoted from are the following:—अर्जुनचरित (16. 4), उद्भट (6. 33), कादम्बरी, किरातार्जुनीय, कथदेव (1. 18, as a writer on metrics), लिङ्गमञ्जरी (16. 3), दण्डी, नाममाहा, वतातलिवयमहाकाव्य of वाणिनि (2. 8.), पिङ्गल, बृहत्कथा (2. 10 peculiarities of वैद्याजी noted), भरत, भर्तृहरि, मागध (8. 84), मायकाव्य, माळदीमाधव (7. 33), मृच्छकटिक (8. 1), मेधाविरुद्ध, मेघदूत, रत्नावली (7. 33), वागम, (1. 20, 8. 10), वेदीसंहार (7. 73), शिशुपालवध, हरि (on 2. 19, a writer in Prakrit on Poetics), हर्षचरित. There is a com-

mentary on सूट's work composed by आशापर (1236 A.C.) and another commentary called अनंतरद्वितीय.

There is a work called *सुज्ञारतिलक* composed by सूटमह. A keen controversy has raged for several years as to whether सूटमह and सूट are identical. Weber, Aufrecht and Fischel (in his Intro. to *सुज्ञारतिलक* p. 5 ff and ZDMG. 42, 1888 p. 296) held the view that they were identical, while Pandit Durgaprasad and Dr. Jacobi (VOJ 1888 vol. II p. 151-156 and ZDMG 42 pp 425-435) think that they are distinct persons. This question must be briefly discussed here. The *सुज्ञारतिलक* has been published in the K. M. series. It is divided into three परिच्छेदः. The work opens with a benediction in honour of Pas'upati (S'iva). The first परिच्छेद deals with the nine *rasas*, the *bhāvas*, the various kinds of Nāyaka and Nāyikā. The second speaks of विप्रलम्भसङ्घार, the ten stages of love in separation, the six upāyas for winning over one's offended beloved. The third treats of the other *rasas* and the four *vṛttis* वैशिकी, शास्त्री, नारमयी and मारयी. सूटमह says that he treats of *rasas* in their relation to *kāya*, while *Bhārata* spoke of them with reference to नाट्य. 'प्रायो नाट्यं प्रति श्रेयसा भरतायै रचयितः । वयामति नयाप्येषा काव्यं प्रति निगद्यते ॥' I. 5. The last verses are 'काव्या काव्यकथा कीदृग्वैदग्ध्यं को रसात्मकः । किं गोष्ठीमण्डनं इत्त सुज्ञारतिलके विना ॥ विपुरवषादेव गतामुल्लासमुमां सनत्सदेवनताम् । सुज्ञारतिलकविधिना पुनरपि सूटः प्रसादयति ॥'. The last verse is not found in some mss. That verse has been interpreted as meaning that सूटमह composed another work called विपुरवष. There is no doubt that there is a pun on the words विपुरवष, सुज्ञारतिलक and सूट (god S'iva and the author सूट). It may be suggested as an alternative explanation that in विपुरवष the author is not referring to his own work, but to a play called विपुरवष said to have been performed by भरत before S'iva and his attendants (vide नाट्य. 4.9 and पनिक's quotation above p. XI).

The Mss. of the *सुज्ञारतिलक* sometimes give the name of the author as सूट (vide I O cat. p. 321 No. 1181 and Madras Government Mss cat. 1918 p. 8697 No. 12955). The anthologies also make confusion and quote the verses of the काव्यालङ्कार as सूट's and also as सूट's or सूटमह's. For example शाङ्गे No. 3773 ('एकाकिनी वदयन्' सूट VII 41) and No. 3788 ('नलयानिल' सूट II. 30) are ascribed respectively to सूट and सूटमह; Nos. 575 and 5473 correctly ascribe them to

रुद्र. शाल्ल. No. 3567-68, 3579, 3670, 3675, 3754 are correctly ascribed to रुद्र (the author of शुद्धारतिलक). The examples contained in the शुद्धारतिलक appear to be the author's own and may be used for chronological purposes. It is a remarkable fact that, while verses from Rudraṭa's काव्यालङ्कार are quoted by writers from the beginning of the 10th century, the verses from the शुद्धारतिलक are not quoted by these early writers. The earliest authors who quote them are हेमचन्द्र (who quotes, for example, the verses यस्याग्निं निवारितो p. 304 and गण्डालिङ्गो p. 305 from the शुद्धार.) and विश्वनाथ. Therefore the शुद्धारतिलक must have been composed before 1100 A. C.

On an examination of all that may be urged for and against the identity of the two authors, it must be conceded that there are very weighty grounds for holding that the two are distinct authors. The reasons may be briefly stated. Chapters XII-XIV of रुद्र cover almost the same ground as the शुद्धारतिलक and very often in the same words. It does not seem very likely that the same author would write two works in this manner, the only important addition in the शुद्धारतिलक being that of the illustrative verses. The शुद्धारतिलक in a few cases gives more details, such as the treatment of the four *erittis*, the definitions of the ten stages of love, the subdivisions of Nāyikā and their definitions. But there are some points where रुद्र gives more information e. g. रुद्र 14. 22-24. There are some doctrines on which the views of the काव्यालङ्कार and of the शुद्धारतिलक conflict. It is not likely that the same author will impart conflicting directions on vital points. The शुद्धारतिलक says that there are nine *rasas* in काव्य, while रुद्र says there are ten (12. 3). शुद्धा. speaks of four वृत्तिस (कैशिकी etc, which are transferred from the realm of the drama to that of *līrya* in general), while रुद्र speaks of five वृत्तिस (called मधुरा, श्रीहा etc. II. 19) and is silent about the कैशिकी and other *erittis*. रुद्र first classifies नायिका into स्वीया, परकीया and वेद्या and then says that all the three may be जमिसारिका or सन्निहता and subdivides स्वीया into स्वाधीनपतिका and मोचितपतिका; while the शुद्धार. speaks of eight kinds of नायिका in one place (I. 72-73, KM ed.). रुद्र (12. 39-40) has not one good word to say about courtesans, but the शुद्धारतिलक, while admitting the justice of the strictures passed by some against them, puts in a defence on their behalf. Compare रुद्र (13. 39 'सर्वाङ्गना तु वेद्या सम्बन्धो लिखावे

धनं कामात् । निगुणगुणिमोलसा न द्वेषो न प्रियः कश्चिद् ॥' with शुभारं 'सामान्यवनिता वेदसा सा विरुं परमिच्छति । निगुणेति न विदेषो न रामोऽस्य गुणिन्यपि ॥ तत्स्वरूपमिदं प्रोक्तं कैश्चिद् मनो वयं पुनः ।'. The शुभारं winds up by saying about courtesans 'सर्वस्वमेवास्तदहो सारस्य.' The word कैश्चिद् in the शुभारं is suspicious. It seems clearly to refer to रुद्र's words. There is a slight difference between the words of रुद्र 'साक्षाच्चित्रे स्वप्ने स्वादर्शनमेवमिन्द्रावाले वा । देशे काले भङ्गा साधु तदाकर्णनं च स्वात् ॥' (12.31) and those of the शुभारं 'साक्षाच्चित्रे तथा स्वप्ने तस्य स्वादर्शनं विधा । देशे काले च भङ्गा च अवगं चास्य त्वया ॥' (I. 51). Barring such points of difference there is a remarkable coincidence of thought and phraseology between the two works, which cannot be explained by the fact that the subject treated of is the same. The only alternative is to suppose that one of the two works is based on the other. Taking all the above circumstances together I think that रुद्र is later than रुद्र, bases his शुभारदिलक on the कान्यालोक and flourished between 900-1100 A. C.

चनिक in his comment on इशरूपक (IV. 60) says 'उत्सृज्यावितो यथा रुद्रस्व-भिर्नैवेन मयाम्भसि etc'; this is found in neither of the two works. The प्रतापसुन्दरशोभनम् cites two quotations from रुद्रमह (p. 11 and p. 335), which are found in neither of the two works. It cannot be ascertained whether the रुद्र who is mentioned as author of the कैलेससुन्दरीकथा in the तिलकनवती (verse 35) is the same as the author of the शुभारं.

14 The चन्यालोक. This work has been published in the KM series with the commentary, called नीचन, of अभिनवगुप्त on the first three उद्घोता. The चन्यालोक is an epoch-making work in the History of Alankāra Literature. It occupies the same position in the Alankāraśāstra as Pāṇini's sūtras in grammar and the Vedāntasūtras in Vedānta. The work shows great erudition and critical insight. It is written in a lucid and forcible style and bears the stamp of originality on every page. As the रसद्वयपर remarks (p. 425 चनिकृतानालोकद्वारिकसरणिष्व-वसापकत्वात्) the चन्यालोक settled the principles to be followed in Poetics.

The चन्यालोक is divided into three parts; first come the कारिका, which are 129 in the printed edition, then comes the वृत्ति in prose explaining (often at great length) the śārikās and the examples, most of which are taken from previous poets. The work is divided into four उद्घोता.

At the outset one is confronted by the question whether all the three parts of the work are by the same author. That the वृत्ति and the citation of the examples proceed from the same author admits of no doubt. The real difficulty is about the authorship of the कारिका and the वृत्ति. The लोचन which was composed about 150 years after the ध्वन्यालोक is very frequently at great pains to distinguish between the author of the कारिका and the author of the वृत्ति. The following quotations will make this clear. 'अत एव मूलकारिका साक्षात्प्रति-
रकारणार्थं न श्रूयते । वृत्तिकृत्तु निराकृतमपि प्रमेयसंख्यापूर्णाया कष्टेन तत्पञ्चमनूय
मिराकरोति येषीत्यादिना ।.....तेनात्र प्रथमोद्योते ध्वनेः सामान्यलक्षणमेव कारि-
काकारेण कृतम् । द्वितीयोद्योते कारिकाकारोऽवगन्तरविभागं विशेषलक्षणं च
विदधदनुवादमुखेन मूलविभागं द्विविधं सूचितवान् । तदाशयानुसारेण वृत्तिकृद्वैवो-
द्योते मूलविभागमवोचत् etc.' (लोचन. p. 59); 'न चैतन्मयोक्तम्, अपि तु
कारिकाकाराभिप्रायेणैवाह तथेति ।...भवति मूलतो दिनेदत्वं कारिकाकारस्यापि
संमतमेवेति भावः ।' (p. 60); 'उक्तमेव ध्वनिस्वरूपं तदाभासविवेकहेतुतया
कारिकाकारेणुवदतीत्यभिप्रायेण वृत्तिकृदुपरकारं ददाति' (p. 122); 'एतत्तावन्निमेदत्वं
न कारिकाकारेण कृतं वृत्तिकारेण तु दर्शितं न चेदानीं वृत्तिकारो मेरप्रकटनं करोति ।
तत्तथेदं कृतमिदं कियते इति कर्तृभेदे का सङ्गतिः ।' (p. 123); 'कारिकाकारेण
पूर्वं स्वतिरेक उक्तः । न च सर्वथा न कर्तव्योऽपि तु बीमासादी कर्तव्य एवेति
प्रवादन्वयः । वृत्तिकारेण तु अन्वयपूर्वको स्वतिरेक इति शैलीमनुसर्तुमन्वयः पूर्वमुपात्तः'
(pp. 130-131); on the words प्रतिपादितमेवैशामालम्बनम् in the ध्व.
(p. 135) the लोचन says 'अलम्बन्यहृतैस्त्वर्थः'; on the words in the
ध्व० (p. 138) 'दर्शितमेवमे' the लोचन remarks दर्शितमेवेति कारिकाकारेणैति
भूतप्रत्ययः' The last remark means this—if the कारिका and
वृत्ति had been the work of the same author, he would
have used the future tense in place of the past in the
word दर्शितं, when referring to what was to be discussed
later on; but as the कारिका were the work of a predeces-
sor and were already before the वृत्तिकार when he wrote
this passage, he employs the words (दर्शितमेव कारिकाकारेण).
For other places where the word वृत्तिकार occurs in the लोचन,
though not expressly in such direct opposition to the कारिकाकार
as in the above passages, *cfr.* लोचन pp. 48, 71, 85, 104, 108, 115.
It has further to be noted that the लोचन generally applies the
epithet कृतकृत् to the author of the वृत्ति and the examples and
the word मूलग्रन्थकृत् or-कार to the author of the कारिका (as in the
passage quoted above from p. 135). On the words 'तथा चान्येन कृत
एवात्र श्लोकः' (ध्व. p. 8) the लोचन say 'ग्रन्थकृतसमानकालभाविना मनोरपनाशा
कविना'; on the words 'सहृदवानामानन्दः' (ध्व. p. 11) the लोचन says 'आनन्द
यतो च ग्रन्थकृतो नाम तेन स एवानन्दवर्धनाचार्य एतच्छास्त्रकारेण' etc. p. 12;

'समासोक्ताक्षेपयोरेकमेवोदाहरणे चत्तरद् धन्यकुर्व' (लोचन p. 37); 'एवमभिप्राय-
द्वयमपि साधारणोक्त्वा धन्यकुर्वद्वयवद्व' (p. 39); on the verse बाहूलेषि सदायैः
'नत एव धन्यकारः सामान्येन' etc. (लोचन p. 58). The above quotations
show that the लोचन regarded आनन्दवर्धन as the author of the
वृत्ति and that he was distinct from the author of the कारिका.
We have to see how far this accords with the view of other
early writers and what the name of the author of the कारिका
was, supposing he was not identical with आनन्दवर्धन.

Before proceeding further a few remarks have to be made
about the name of the work. In the colophons of the work,
it is often called सहृदयालोक and also कान्वालोक. The third
introductory verse of the लोचन (यत्किञ्चिदप्यनुरणन् स्फुटयामि
कान्वालोकं सुलोचननिबोधनया जनस्य) seems to suggest that
the author of the लोचन knew the work as कान्वालोक.
The penultimate verse at the end of the 4th उद्घोष
(कान्वालयेऽखिलसौख्यवाप्ति विदुषोयानि ध्वनिर्दंष्ट्रः) leads one to infer
that कान्व formed part of the name of the original work
(or was itself its name) on which आनन्दवर्धन commented
(probably it was called कान्वध्वनि or simply कान्व or ध्वनि).
ध्वनिकारिका III. 53 speaks of the कारिका as कान्वलक्षण. It is
therefore proper that the वृत्ति is called कान्वालोक or ध्वन्यालोक.
But it is not so easy to say why the work should have
been styled सहृदयालोक. Prof. Sovani (JRAS 1910 pp. 164-
167) made the plausible conjecture that सहृदय was the
name of the author of the कारिका. He relies upon
the name सहृदयालोक and on the words of the लोचन in
the 2nd introductory stanza (सरस्वत्यालोकं कविसहृदयाय विज-
यताम्). It may ultimately turn out that Prof. Sovani is
right, but the reasons assigned by him are quite meagre and
more substantial evidence ought to be adduced for the purpose.
If कालोक is the name of a work (as प्रदीप, प्रकाश) it seems
natural to suppose that सहृदय is the name of a work and not
of an author. So सहृदयालोक cannot be made to yield सहृदय
as the name of the author of the कारिका. The words 'सरस्व-
विजयताम्' may, for aught we know, contain a veiled allusion to
सहृदय as the name of the author of the कारिका. But the words
clearly mean that the real essence of सरस्वती is poets (कवि)
and men of taste (सहृदय, literary critics). The last verse
of the ध्वन्यालोक would seem to suggest that आनन्दवर्धन claimed
for himself the position of the first expounder of the real

essence of poetry which lay dormant in mature minds (सत्काव्य-
तत्त्वमिदं सुरितप्रसक्तत्वं नवनयु परिप्रकषिष्या यदासीत् । तद्व्याकरोत्सहृदयोदयका-
महेवोरानन्दवर्धन इति प्रसिद्धाभिधानः ॥).

The evidence so far advanced for holding that सहृदय was the author of the *kārikās* is quite inadequate. But there is more evidence, which as far as my knowledge goes, has not been relied upon by scholars. The अग्निषावृत्तिनाटका, which was composed at least two generations earlier than the लोचन, distinctly says that ध्वनि, which had been propounded as a new doctrine by the respected सहृदय, does fall within the sphere of लक्षणा 'लक्षणा मार्गावगाहितं तु ध्वनेः सहृदयेनूतनतयोपवर्णितत्वं विवृत इति विशुम्भो लघुतुमिदमनोक्तम्' p. 21. So also on p. 19 मुकुल says 'तथाहि तत्र निवक्षितान्यपरता सहृदयैः काव्यकर्मणि निरूपिता.' This clearly shows that when मुकुल wrote (about 925-940 A. C.) ध्वनि was a new doctrine and that सहृदय propounded it. Similarly प्रवीरारिन्दुराज, the pupil of मुकुल, says 'तनुं यत्र काव्ये सहृदयहृदवाहादिनः प्रथाममृतस्य स्वशब्दव्यापाराण्युत्पत्तेन प्रतीयमानैककल्पस्यायेत्य सदात्मस्य तत्राविधाधीमन्यक्तिहेतुः काव्यजीवितमृतः कैश्चित्सहृदयैर्ध्वनिर्नाम व्यक्त-
कल्पनेदारामा काव्यधर्मोऽभिहितः' (p. 75). These passages establish that सहृदय was the name of the author who propounded the theory of ध्वनि or (more probably) was the title given to him by his admirers.

As to the identity of the author of the *kārikās* with आनन्दवर्धन, a perplexing difficulty arises. राजशेखर in his काव्यमीमांसा (p. 16) says 'प्रतिभाञ्जुत्पत्त्योः प्रतिभा सेवसी इत्यानन्दः । सा हि कवेरन्युत्पत्तिकृतं रोषमवेषमान्छादयति । तत्राह-अन्युत्पत्तिकृतो दोषः शक्या मज्जियते कवेः । यस्त्ववच्छिन्नकृतस्तस्य अगित्येवावभासते ॥' (p. 16). The verse quoted as आनन्द's is a परिवारलोक in ज्ञान. (p. 137); so by 900 A. C. it was well-known that आनन्दवर्धन was the author of the वृत्ति in the ज्ञान. A verse ascribed to राजशेखर in जह्नव's सूक्तिमुक्तावलि (JBBRAS vol. 17 p. 57) speaks of आनन्दवर्धन as the promulgator of ध्वनि 'ध्वनिनालियमोरेण काव्यतत्त्वनिवेशिना । आनन्दवर्धनः कस्य नासीदानन्दवर्धनः ॥'. प्रवीरारिन्दुराज, after the passage quoted above about सहृदय, gives it as his opinion that ध्वनि is included among the *alanikāras* and proceeds to examine the threefold division of ध्वनि into वस्तु, अलङ्कार and रस and tries to show that the examples of these given in the ज्ञान are merely examples of अलङ्कार (pp. 79-85). In these pages occur passages which show that he attributed the वृत्ति to सहृदय; for example, (1) 'तथाहि प्रवीरमानकस्य वस्तुवैविध्यं तैरक्तं (तैः=

सहृदयैः) वस्तुमात्रालङ्काररसादिभेदेन तत्र वस्तुभावं तावत्प्रतीयेते यथा चक्रामिपात-
मसभाविषयः; *vide* च. p. 89 for this illustration; (2) 'वाच्यश-
क्त्यामयं (व्यञ्जकत्वं) तु रसादिवस्तुमात्रालङ्कारमिन्द्रकिङ्केतुत्वाविधिम् । तत्र
वस्तुभावाचकशक्त्यामयं व्यञ्जनभूतालङ्कारिकमिव तं शब्दशक्तिमूलानुरणनरूपव्यञ्जकतया
सहृदयैर्व्यञ्जकत्वमुक्तं 'सर्वकशरणमश्रयम्' इत्यादौ; तत्र शब्दशक्त्या ये प्रतीयन्ते
विरोधादलङ्कारालङ्काररसभावं वाच्यमवगम्यते । अतस्तत्र वाच्यस्य विवक्षितं"
(p. 53); on this passage it is to be noted that the verse
सर्वकं is cited as his own by आनन्दवर्धन (p. 101), which is
attributed to सहृदय by प्रतीहारैन्दुराव; (3) अथ एव च सहृदयैर्वै
वाच्यस्य विवक्षितत्वं तथैव वस्तुलङ्कारयोः प्रतीयमानयोर्वोच्येन सह कर्मव्यवहारः
प्रकृतितोऽप्यशक्तिमूलानुरणनरूपव्यञ्जको ध्वनिरित्युक्तं न तु वाच्यविश्लेषायामपि
(*वाच्यं*) । यत्र च वाच्यस्याविश्लेषा पूर्वमुक्ता रामोऽसीति सुवर्णपुष्पांमिति च तत्र
वक्ष्यमधिकारापेतप्रस्तुतायांनुवन्धिवस्तुपनिबन्धाप्रस्तुतप्रशंसामेदत्पमेव न्याय्यं मन्यामहे"
(p. 84). Both the verses रामोऽस्मि and सुवर्णपुष्पां are cited as
examples of अविवक्षितवाच्यध्वनि (p. 61 and p. 49 respectively of the
च.) The वक्रोक्तिनीधित cites तासां कामन्ति युष्मा...वमलाई (च.
p. 62) as an example of रुद्रिशब्दवकता (it is आनन्दो's own verse)
and remarks ध्वनिकारेण व्यञ्जनव्यञ्जकभावोऽत्र सुतरां समर्थितः किं
पीनकत्वेन.' So the वक्रोक्तिनीधित speaks of आनन्द = as ध्वनिकार.

Coming to महिममह, a writer who was almost a con-
temporary of the author of the लोचन, we find that he makes
no distinction between the author of the कारिका and the वृत्ति.
On p. 1 he quotes the कारिका 'वत्सवः शब्दो वा' etc. (च. p. 33)
as ध्वनिकार's, while on p. 11 he quotes several passages from the
वृत्ति as ध्वनिकार's (viz. the passage 'तथा चाह ध्वनिकारः 'सारस्वतो शब्दो'
is from p. 239 of the च.; the passage पुनः स एवाह नहि ध्वन्ये
प्रतीयमाने वाच्यवृत्तिर्दीर्घमवति' occurs on p. 190 of the च.; again 'नहि
विभावानुभावध्वनिकारेण एव etc.' occurs on p. 183 of च.). On p. 16
of the व्यक्तिविश्लेष we read 'अथावैशब्देनोभयमपि सहृदयैर्तत्त्वोभवापेक्षिपत्येनेह
त्वात् । यदाह-अर्थः सहृदयवाच्यः...रुतौ (ध्वनिकारिका L 2) इति । सत्यम् ।
किन्तु तमर्थमिति तच्छब्देनामन्तर्यामि प्रतीयमानत्वापेक्ष परानर्थे सति पारिषेधार्थो
वाच्यविश्लेष इति स्वयं विवृतत्वाच्चावैशब्दो वाच्यविश्लेष एव विज्ञापते'. It
will be noticed that the व्यक्तिविश्लेष clearly states that the
वृत्ति 'वत्सवो वाच्यविश्लेषः etc.' on the *kārikā* 'वत्सवः शब्दो वा' etc.,
(च. p. 33) belongs to the author of the कारिका. So also pp. 29
and 34 of the व्यक्तिविश्लेष will show that he designated the
author of the ध्वनिकारिका and of the वृत्ति also as ध्वनिकार. The
लोचनविचाररत्ना of हेमचन्द्र (on कारिका 15) quotes the कारिका
(च. III 24) 'विरोधो वाविरोधो वा रसोऽस्ति रसान्तरे ...विरोधितः'
as आनन्दवर्धन's. हेमचन्द्र (विश्लेष p. 26) ascribes the कारिका

'प्रतीपमानं पुनस्त्यदेव &c.' (च. L 4) to आनन्दवर्धन, while on pp. 118 and 235 (चान्दानुशासन) he ascribes the कारिका III. 30 and 39 to चनिकार. The शाहितदर्पण quotes the first कारिका and II. 12 as from चनिकार or चनिकृद् and also ascribes the वृत्ति (viz. the words नहि कवेरिति वृत्तनामनिर्वाहिन &c, on p. 148 of च.) to चनिकार. No useful purpose will be served by referring to later writers, when comparatively early writers who were not separated from the चन्द्रालोक by more than a century or two hold conflicting opinions as to the identity of the कारिकाकार and the वृत्तिकार.

It is difficult to give a decisive opinion in the midst of the conflict of views between the लोचन on the one hand and प्रतीहारन्दुराज, महिममट्ट and हेमेन्द्र on the other. The चन्द्रिका (which as we shall see later on was a commentary on the चन्द्रालोक written before the लोचन) and the हृदयदर्पण of मट्टनाथक (which strongly criticized च.) would in all probability throw some light on this question; but unfortunately these works have not yet been discovered. But a passage of the लोचन (on p. 123) quoted above (p. LIX), if rightly interpreted, seems to show that the चन्द्रिका also regarded the कारिकाकार and वृत्तिकार as distinct. At present I feel inclined to hold (though with hesitation) that the लोचन is right and that प्रतीहारन्दुराज, महिममट्ट, हेमेन्द्र and others had not the correct tradition before them. It seems that सहृदय was either the name or title of the कारिकाकार and that आनन्दवर्धन was his pupil and was very closely associated with him. This would serve to explain the confusion of authorship that arose within a short time. Faint indications of this relationship may be traced in the चन्द्रालोक. The word सहृदयमनःप्रीत्ये in the first कारिका is explained in the वृत्ति as 'रामायणमहामातृप्रवृत्तिनि रूढ्ये सर्वत्र प्रसिद्धम्वधारं रूढ्यतां सहृदयानामानन्दो मनसि लभतां प्रतिष्ठामिति प्रकाशयते.' It will be noticed that the word प्रीति is purposely rendered by the double-meaning word आनन्द (pleasure and the author आनन्दः). The whole sentence may have two meanings 'may pleasure find room in the heart of the men of taste &c.' and 'may आनन्द (the author) secure regard in the heart of the (respected) सहृदय who defined (the nature of चलि) to be found in the रामायण &c.' Similarly the words सहृदयोदयलामहेतोः in the last verse of

the वृत्ति may be explained as 'for the sake of the benefit viz. the appearance of men of correct literary taste' or 'for the sake of securing the rise (of the fame) of सहृदय' (the author). The word सहृदय (as well as its synonym सद्येत्य) occurs scores of times in the कारिका, वृत्ति and लोचन. For example *vide* कारिका I. 1 and 2, II. 14, III. 40; पृ. pp. 3, 7, 8, 10, 15, 34, 59, 80, 84, 131, 159, 160, 182, 233 etc; लोचन pp. 3, 7, 11, 12, 22, 24, 45, 57, 105, 211, etc. The चन्द्रालोक (p. 160) holds a discussion about the meaning of सहृदयत्व and the लोचन defines सहृदय as 'येन कान्धानुशीलनान्वासवसादिशरीरभूते मनोमुकुरे वर्जनीयतन्मयीभवनयोग्यता ते हृदयसंवादनान्नः सहृदयः' (p. 11) and again (at p. 57) 'हृदयसंवादापरपयो-यसहृदयत्वपरवशीकृतता etc.' It is to be noted that the लोचन speaks of आनन्दवर्धन as 'सहृदयचक्रवर्ती सत्त्वमय प्रत्यक्षदिति भावः' (p. 12). One may hazard the conjecture that it was due to the profuse use of the word सहृदय in the चन्द्रालोक and to making the सहृदय the final court of appeal in all matters of taste that the founder of the चर्चा theory earned the epithet सहृदय (*par excellence*).

An additional argument for asserting that the theory of चर्चा in poetry had been propounded before आनन्दवर्धन is this that आनन्द० quotes (on p. 9) a verse which the लोचन ascribes to मनोरथ, a contemporary of आनन्द०, in which the theory of चर्चा is ridiculed 'काव्यं तद्वचनिना समन्वितमिति प्रीत्या प्रशंस्य-जडो नो विशोभिदधाति किं सुमतिना पृष्टः स्वरूपे ज्वने ॥' *Vide* राजतरङ्ग (IV. 497) for मनोरथ and others and IV. 671 मानी मनोरथो मवी पर-परिचहार उक्त्. The सुभा० (51, 58, 440) quotes verses of a मनोरथ. If this मनोरथ is identical with the मनोरथ who flourished in the reign of जयपीड (which does not look likely) the चर्चाकारिका were composed between 800-815. Perhaps the लोचन is somewhat wrong in making आनन्द० a contemporary of मनोरथ.

The लोचन while commenting on the words 'परम्परया समाज्ञातः' in the चन्द्रालोक says that before the चन्द्रालोक there existed no work dealing with the theory of चर्चा 'विनापि विशिष्टपुस्तकेषु निवेदनारित्यभिप्रायः' (p. 10). The चन्द्रालोक makes it clear that the theory of चर्चा and its nomenclature was suggested by the स्तोत्र theory of the grammarians 'प्रथमो हि सिद्धांतो वेदाकरणात् ॥ व्याकरणमूलत्वात्तद्विधानात् । ते च सूत्रमार्गेषु तेषां चर्चनिरिति व्यवहरन्ति । तत्रैवान्वेष्टन्यतानुसारिभिः सूरिभिः काव्यतत्त्वावेदक्षिभिर्वाच्यवाचकहर्मिभः शब्दात्मा काव्यमिति व्यवदेश्यो व्यवकलसाम्याद् चर्चनिरित्युक्तः' (पृ. pp. 47-48) and

again on p. 199. 'परिनिश्चितनिरपेक्षशब्दजड्व्याप्ता विपश्चिता मत्तमायित्वेन प्रवृत्तौ च ध्वनिव्यवहार इति वेः सह किं विरोधाविरोधो विन्द्यते ?'. The रसोद् theory is probably older than ध्वनिनि who mentions a predecessor रसोदायन 'अवद रसोदायनस्य' पा. VI l. 123. The वाचस्पतीय at great length propounds the doctrine of रसोद् (L 44 ff). The ध्वन्यालोक says that the object of writing the book is not merely to establish by polemics that ध्वनि exists, but it is to show that the true function and purpose of poetry is व्यञ्जन which may take the form of रस etc. and to show that if the poet regards mere narration of events as his principal function, he is liable to commit serious breaches of good taste 'अत एव चेतिवृत्तमात्रवर्णनप्राधान्येऽज्ञाजिभावरहितरसमात्रनिवचने च कवीनामेवंविधानि स्वलिङ्गानि भवन्तीति रसादिरूपवद्भवतस्तत्पर्यमेवैषां वृत्तमिति वज्रोऽशाभिरारम्भो न ध्वनिप्रतिपादनमात्राभिनिवेशेन' (p. 163).

It is impossible to convey an adequate idea of the contents of the ध्वन्यालोक in a few lines. The following is a bare outline. In the first उद्घोष, the author refers to the different views about ध्वनि, some holding that it does not exist, some saying that it is included under शब्दज्ञा, others holding that ध्वनि cannot be defined and is beyond the province of words but can at the most be relished by the man of taste; there are two senses in poetry expressed (वाच्य) and implied (प्रतीयमान); the वाच्य sense in the form of figures of speech is well-known; the प्रतीयमान is like personal charm in the case of beautiful ladies (which is distinct from the body and the limbs); प्रतीयमान is of three kinds, वस्तु, अलङ्कार and रस and there are many subdivisions of these three; this प्रतीयमान sense is not understood by those who merely know grammar and lexicons, but only by those who know the essence of poetry; the प्रतीयमान sense is the principal thing in poetry; when the वाच्य sense is the most prominent, it is ध्वनिवाच्य; in figures like समासोक्ति, आक्षेप, पर्यायोक्त and others, though there is a प्रतीयमान sense, the वाच्य sense is the most prominent and hence they are not ध्वनि; ध्वनि is of two kinds अविवक्षितवाच्य (in which the expressed sense is not intended to be conveyed or taken literally) and विवक्षितान्वयवाच्य (where the वाच्य sense is intended to be conveyed and also suggests another sense). ध्वनि is not identical with नञि (उद्घोषा); nor is ध्वनि incapable of being defined and

illustrated. In the 2nd उद्घोष he subdivides अविवक्षितवाच्य into अर्थान्तरसंकेतित and अत्यन्ततिरस्कृतवाच्य and cites instances of each; the instances of the two respectively are 'तदा जायते गुणा यदा ते सहृदयैर्गुह्यते । रविदिरगानुगृहीतानि भवन्ति कमलानि कमलानि ॥' (here the 2nd कमलानि is अर्थान्तरसंकेतित) and 'रवितंक्रान्त-सौभाग्यस्तुषाराघृतमण्डलः । निम्नास्तान् इवादर्शश्चन्द्रमा न प्रकाशते ॥' (here the word भवन्ति is अत्यन्ततिरस्कृतवाच्य); he divides विवक्षितान्वयवाच्य into असंलक्ष्यक्रमव्यञ्ज्य and संलक्ष्यक्रमव्यञ्ज्य; असंलक्ष्य is constituted by रस, भाव, रसाभास, भावाभास and भावप्रधान; when these occupy the principal position; where रस, भाव and others are subordinate and the principal purport of the passage is different, there occur the figures रसवद् &c; difference between *gunas* and *alanikāras*; remarks on the three *gunas* मायुर्ध, लोकोत्थ and प्रसाद; अनुभास and वसक not very desirable in शृङ्गार; illustration of such figures as रूपक, पद्याधिक्य as subsidiary and favourable to the evolution of शृङ्गाररस; subdivision of संलक्ष्यक्रम into शुद्धशक्तिमूल and अव्यञ्जितशक्तिमूल; the former occurs where by the power of words an अलङ्कार is suggested (and not expressed), while in शेष two meanings are directly conveyed by the words themselves; examples of शेष and शुद्धशक्तिमूलव्यञ्ज्य; definition and elucidation of अव्यञ्जितशक्तिमूल (an example is 'इव वादिनि देवर्षौ पार्श्वे विनुरधोमुखौ । लोकाकमलपत्राणि गगनाभासं धारयन्ती ॥' where the व्यञ्जितवाच्य-व्यञ्ज्य is suggested); difference between अव्यञ्जितशक्तिमूल and असंलक्ष्यक्रमव्यञ्ज्य (the latter occurs where रस is relished by the express mention of विभाव, अनुभाव and व्यञ्जितवाच्य); subdivision of अव्यञ्जितशक्तिमूल into वस्तु and अलङ्कार, the former being प्रीतिव्यञ्ज्य and स्वतन्त्रव्यञ्ज्य; examples of अलङ्कारव्यञ्ज्य. III. In the second उद्घोष the subdivisions of चक्षुः were based upon व्यञ्ज्य, in the third subdivisions are made from the point of view of the व्यञ्ज्य; अविवक्षितवाच्य (in its two varieties) is पदप्रकाश्य (an example is कः सज्जदे विरहविधुरां स्वपुण्येष्टे जायां) or वाक्यप्रकाश्य (as in वा निष्ठा सर्वभूतानां तस्मां जायते संवर्गः); the same two varieties occur in the संलक्ष्यक्रमव्यञ्ज्य division of विवक्षितान्वयवाच्य; असंलक्ष्यक्रम is helped by वर्ण, पद, भाव, सङ्घटना and प्रधान; three kinds of सङ्घटना (असमासा, मध्यमसमासा and दीर्घसमासा); the relation of सङ्घटना to गुणः; सङ्घटना depends upon its appropriateness to speaker, the sense, the subject, the rasa; how rasa is manifested, how it is to be sustained, the figures favourable to the various rasas; the plot and its relation to rasa; illustration of the fact that

असुखद्वय is conveyed even by particular declensions, conjugations, कृत् and कृदित affixes, compounds etc; what things are opposed (विरोधिनः) to the proper evolution of *rasa*; one *rasi* should be the principal one in a composition and others should be ancillary to it; discussion of the difference between वाच्य and गम्य sense; difference between गुणवृत्ति and व्यंग्य; व्यंग्यव्यञ्जकभावे is not the same as अनुमान; a second variety of काव्य called गुणीभूतव्यंग्य (where, though there is a व्यंग्य sense, the expressed sense is charming); examples of गुणीभूतव्यंग्य; the third variety of काव्य is चित्र, which is of two kinds, शुद्धचित्र (such as वनक) and वाच्यचित्र (such as the figures उल्लेख etc.); the third variety of काव्य occurs when the poet has no intention to convey a suggested sense or to evolve *rasa* etc; by the combination of these three varieties of काव्य numerous subvarieties arise; the *critic* and *criticism* (कैशिकी etc. and उपमापरिका etc). IV The प्रतिभा of poets presents ever fresh aspects in the domain of च्छनि and गुणीभूतव्यङ्ग्यकाव्य; the same thought, when made to glow by the poets' imagination, appears new; the poet should concentrate upon one *rasi* as the main purport of his work; in the रामायणकल्प is the main *rasi* and in the महाभारत, which is both शास्त्र and काव्य, शान्त *rasi* is the principal one intended by the poet; the province of poetry is unlimited, in spite of the fact that hundreds of poets have composed works for centuries; the thoughts of inspired poets may bear a certain correspondence; the semblance between the works of two poets may be like that of चित्र and प्रतिचित्र, or between a thing and its picture, or between two human beings; the first two kinds of semblance should be avoided, but the third is charming.

Besides the रामायण and the महाभारत (the अनुक्रमणी, गीता, गुणगोमानुसंधार of which are quoted) the following are among the authors and works mentioned by name:—अर्जुनचरित (a महाकाव्य by आनन्द° pp. 148, 176), भगवद्, उद्धट (96, 108), कादम्बरी, कालिदास, वासवदत्तराज (a drama, 151), कर्मकीर्ति, नागसन्द (176), महुवाण (100), भरत (146, 163, 181), नागद (39, 207), मधुसूदनचिन्त (152), राजावली (150), रामानुजद (133), विषमवाणलीला (a work by आनन्द° in Prakrit, 62, 152, 241), वैष्णोसंहार, सर्वसेन (author of हरिविजय in Prakrit, 148), सातवाहन (as having gone to नागलोक, 145), सेतुकाव्य (67), हरिविजय (127, 148), हरिवंश (as composed by कृष्णदेवराज

and placed at the end of the महाभारत, 239), इषेनवित (99, 100, 101, 127); quotations are taken from the गार्गासप्तशती, मनोरथ, the द्राकुन्तल and other works of कालिदास, विश्वपालक, सुश्रुतक; he frequently quotes his own verses (in Sanskrit and Prakrit) as illustrations (96, 101, 110, 218, 227, 243), he gives here and there a few verses, called परिकरश्लोक (pp. 34, 129, 137, 147, 163,); this expression is explained by लोचन (p. 34) 'परिकरायै कारिकायैश्चाधिकाशायै कर्तुं श्लोकः परिकरश्लोकः' i. e. a verse that explained and expanded the sense of a कारिका (discussed in the वृत्ति). For the meaning of परिकर compare 'व्याकरणस्य शरीरं परिनिष्ठितशालकायैमेतावत् । शिष्टः परिकर-
बन्धः क्रियतेष्व ग्रन्थकारेण ॥' (Peterson on ms of काशिका JBHAS vol. 16 extra No. p. 29). On p. 221 he introduces two verses with the words 'तदिदमुक्तं' on which the लोचन remarks 'मयैवेत्यर्थः' On p. 233 he quotes a verse with the words तदिदमुक्तं on which the लोचन says 'उक्तमिति संग्रहायै मयैवेत्यर्थः' (and therefore the KM edition is wrong in printing the verse as a कारिका). On p. 222 we have two well-known verses 'अपारे काम्यसंसारे' etc. and 'सुश्रुती चेत्कविः' introduced by the words तथा चेदमुच्यते on which the लोचन does not say as it does in other cases that they are his own. On p. 223 he gives two verses that summarise the preceding discussion with the words तदयमत्र संग्रहः.

The date of आनन्दवर्धन can be settled with great precision. The राज० says 'मुक्ताकणः शिवस्वामी कथितआनन्दवर्धनः । प्रभा रत्नाकरश्चात्मा-
त्साम्राज्येवन्तिकमेतः ॥' (V. 34). This shows that आनन्दवर्धन attained fame in the reign of अवन्तिवर्मन् of Kashmir (855-883 A. C.). This date agrees well with what we know from other sources. He quotes उद्भट and so is later than 800 A. C. ; while he is quoted by राजशेखर (about 900 A. C.). Therefore the period of his literary activity would lie between 840-870 A. C. रत्नाकर is the author of the महाकान्व हरविजय, which was composed by him, as he says, in the reign of दालपुरस्वति. Numerous verses are quoted by the सुभा० from a poet called शिवस्वामी. We are told by the लोचन that मनोरथ was one of the contemporaries of आनन्द०. Besides the अनुसंवरित, the खन्वालोह and the विपमवाणलीला, आनन्द० wrote after the खन्वालोह a work on the प्रमोत्तमा, a commentary on the (प्रमाण)विनिश्चय (of प्रमेयीति). 'वचननिर्देशत्वं सर्वैकज्ञविषये बौद्धानां प्रतिज्ञं तत्तन्मतपरीक्षायां ग्रन्थान्तरे निरूपयिष्यामः' on which the लोचन remarks 'विनिश्चयटीकायां प्रमोत्तमायां या विवृतिरमुता ग्रन्थकृता कृता तथैव तदुच्चार्यावतम्,' आनन्द०

also composed the देवीशतक which is full of वमक, भाषाकेव, गोमूषिका and other विह्वन्ध. From verse 101 it appears that he was the son of योग and wrote the work after the विषमबाण-लीला and the अनुनचरित 'वैमानन्दकथायां विदशानन्दे च ललितं वागी'. तेन सुदुष्करमेतत्सोऽनं देव्याः कृतं भक्त्या ॥'. The देवीशतक was commented upon by कथ्यट, son of चन्द्रादिल and grandson of बह्मदेव, in 4078 गणकलि (i. e. 978 A. C.) in the reign of king भीमगुप्त.*

The commentary of अभिनवगुप्त is variously designated in the mss. as सद्दशालोकलोचन or ध्वन्यालोकलोचन or कान्यालोकलोचन; the name of the commentary is लोचन and not आलोचन as some suppose. At the end of the first and the third उद्घोत we have the verse 'किं लोचनं विनालोको नास्ति चन्द्रिका-सि हि। तेनाभिनवगुप्तोऽत्र लोचनोन्मीलनं व्यपात् ॥'; later writers like विश्वनाथ cite him as लोचनकार. The commentary of अभिनवगुप्त occupies in the Ālaṅkāra literature a position analogous to that of पतञ्जलि's महाभाष्य in grammar or Śāṅkarāchārya's bhāṣhya on the Vedāntasūtras. अभिनवगुप्त was a profound philosopher, an acute critic and a great poet. His commentary is sometimes more erudite and difficult than the text. Here and there he discusses various readings in the कारिका and the वृत्ति also (vide p. 23, and कारिका III. 51). Among the authors and works quoted by him (besides those in the ध्वन्यालोक) in the लोचन are:—रुद्राव (frequently quoted), उत्पल (30), कादम्बरीकथासार of महुजयन्तक (142), काव्यकौतुक (178) of महुतौत, कुमारिकभट्ट (188), चन्द्रिकाकार (178), तन्त्रालोक (19), नायसवल्लरान (an analysis of its six acts, 151), महुतौत (29), इण्डी (141), प्रभाकरदर्शन (188), महुहरि (author of वागवपदीय, p. 47), भागुरि (175), मनोरथ, विवरणकृत् (40), यशोवर्न (author of रामास्तुद्वय, 149), वत्सरानचरित (182), वासन (8, 10, 180), स्वप्नासवन्दत्ता (a drama, 152), इदमदर्पण (27, 28, 63). He frequently quotes his own verses

* The Journal (No IX) of the Department of letters, Calcutta University, that came to my hands while these pages were passing through the press, contains the comment of अभिनवगुप्त on the 4th उद्घोत edited by Dr. Sushil Kumar De from two mss at Madras. From this it appears that ज्ञानन्द° wrote a work called तन्त्रालोक in which he discussed the relation of शाकनय and कादम्बिनय and that the verse cited on p 243 (च°) as his was composed in the सेनकथाया.

(36, 40, 43, 75, 94, 117, 119). Some of these verses are said to be from his own *लोचन* (75, 179). He tells us that he wrote a commentary (*विवरण*) on the *काव्यकौमुद* of his teacher *दीप्त* (p. 178). He wrote the *लोचन* after the *ध्वन्यालोक* (p. 19).

अभिनवगुप्त was a very prolific writer. Over twenty works of his are known. He wrote on Kashmir Śaivism. From his *पराविश्लिषाविवरण* (Bühler's Kashmir report p. CLVII) we learn that his grandfather was *नराइगुप्त* and father *जुल्ल*; *मनोरमगुप्त* was his younger brother (*प्रत्यभिज्ञाविमर्शिनी* इदानीं-*वृत्ति*). It appears that he had several teachers. In the introduction to the *लोचन* he refers to *महेन्दुराज* as his teacher and quotes very frequently the verses of *महेन्दुराज* as illustrations (25, 43, 116, 160-207, 223). The last is a Prakrit *गुण*. That *महेन्दुराज* was not only a poet but also a critic follows from the words of the *लोचन* (p. 160) 'यथा वासुदेवाध्यायस्य निदलविषयद्वयचक्रवर्तिनो महेन्दुराजस्य' where he highly eulogises *इन्दुराज* as supreme amongst learned men, poets and men of taste. In his commentary on the *भगवद्गीता* (Bühler's K. report CXVIII) he tells us that his *guru* *महेन्दुराज* belonged to the *कालायनगोत्र*, that his grandfather was *सौचुक* and father *मृतेराज*. In several places the *लोचन* quotes the views of his *guru* or *उपाध्याय* on the words of the *ध्वन्यालोक* or examples cited therein. On the introductory verse *स्वेच्छाकेसरिणः* of the *ध्वन्यालोक*, the *लोचन* (p. 2) says 'पूर्वं वल्लभद्वारात्मनेदेन श्रिधा ध्वनिरत्र श्लोकेऽलङ्कारमिवो-
स्वातः'; 'सर्वगालद्वारादिषु स्पष्टत्वं नाच्चे गुणीभवतीति नः साध्यमित्यत्राशयेन
मन्वेऽलङ्कारमिति निरूपितः' (p. 37); 'प्रियात्मा च रसस्तदेव नात्वं नात्र एव च
नेत्र इत्यलङ्काराध्यायः' (p. 149); 'असद्वारत्वाद्—अत्रोच्यते इत्यनेनैवमुच्यते
etc.' (p. 183); 'असदुपाध्यायवस्तु ह्यवतमानि पुष्पाणि जमुके गृहाण गृहाणे-
त्युच्येष्टास्त्वरेणादरादिशुभार्थं प्रवच्छता' (p. 214, on the verse 'प्रवच्छतोच्चैः
कुम्भमानि मानिनी, where the explanation of *लोचन* is different). These quotations show that his teacher had explained either orally to *अभिनवगुप्त* or in some commentary the *ध्वन्यालोक*. The question arises whether *महेन्दुराज* is identical with *प्रतीहारैन्दुराज*, commentator of *उद्भट*. We do not know the parentage of the latter. But we know this that the latter did not approve of the theory of *ध्वनि* and included *ध्वनिकार्य* under *अलङ्कार*; while *महेन्दुराज* seems to have approved of it and explained the *ध्वन्यालोक* to *अभिनवगुप्त*. *प्रतीहारैन्दुराज* was a *कौटुम्ब* and had come to Kashmir for study. The word *प्रतीहार* is somewhat suspicious.

It was applied to a clan of the non-Aryan Gurjaras (I. A. 1919 p. 132). Therefore, though महेन्दुराज and प्रदीपारेन्दुराज were both of them well versed in *Alaṅkārasāstra* and flourished almost about the same time, they must be regarded as distinct. It is, however, noteworthy that समुद्रबन्ध on the बलङ्कारसर्वस्व (p. 130 Trivandrum ed.) seems to identify the two by calling प्रदीपारेन्दुराज by the name महेन्दुराज 'महेन्दुराजेन प्रीणितप्रणसीत्वादि अपस्तुतमर्शसोदाहरणे...महेन्द्रव्यन्त्रे...व्याख्यातम्' (vide p. 34 of the बलङ्कारसारसंग्रहबुद्धि for the verse प्रीणितप्रणयि which is भागवत III. 39). महेन्द्राचार्य was another teacher of अभिनवगुप्त (लोचन p. 29, 178) and wrote the work called काव्यकौतुक. The लोचन refers to उत्पल as the परमगुरु of अभिनवगुप्त (p. 30), who wrote on the प्रत्यभिज्ञाशास्त्र. His teacher in S'aiva philosophy seems to have been कदम्बगुप्त (Buhler's K. report CLIX).

अभिनवगुप्त's literary activity falls between 990 A. C. and 1020 A. C. His प्रत्यभिज्ञाविमर्शिनी (बृहतीवृत्ति) was composed in the 90th year of the लौकिक era and in वक्तवलि 4115 (i. e. 1015 A. C.) 'इति नववित्तमेलिन् नस्तरेन्त्ये युगादि तिमिरशिक्षिण्यपिस्ते मार्गशीर्षावसाने' (Buhler's K. report CLIX); while his मेरुस्तोत्र was composed in 66 लौकिककाल (i. e. 993 A. C). Vide Buhler's report CLXII.

Before the लोचन, there existed a commentary on the चन्दालोक called चन्द्रिका, which was composed by some one who belonged to the same family to which अभिनवगुप्त belonged. The लोचन cites it in many places and strongly condemns it 'चन्द्रिकाकारस्तु पठितमनुपठशीति न्यायेन गुरुनिर्मलिकया व्याचक्षते तस्य तस्य शब्दस्य कलं तदा कलं जाव्यव्यङ्ग्यप्रतीत्यात्मकं तस्य पटना निष्पादना वक्तोऽप्यन्यस्यान्या शब्दव्यापारैक्यमेति । न चात्रार्थसुतरं व्याख्यानेन किञ्चिदुपपन्नम् इत्यलं पूर्ववद्वैः सह विवादेन बहुना' (लोचन p. 185); 'आधिकारिकत्वेन तु शान्तो रस्तोमिवद्वन्व इति चन्द्रिकाकारः । तत्रेहास्माभिर्न पर्यालोचितम् । प्रसङ्गान्तरात्' (लोचन p. 178). This view is quoted by the कान्दमकराशसङ्केत of भागवतम् (p. 101 Mysore ed.) and by सोमेश्वर. The verse 'किं लोचनं विनालोको भाति चन्द्रिकया हि' (at the end of the 1st and 3rd उद्घोत) contains a pun on the three words लालोक, चन्द्रिका (moonlight and the com. on the चन्दालोक) and लोचन. The लोचन in several other places quotes the explanation of the चन्दालोक by a previous commentator and adds words to the effect 'इत्यलं पूर्ववद्वैः सह विवादेन.' For example, p. 123 'वस्तु व्याचक्षे...तलं निजपूर्ववद्वैः साकं विवादेन; p. 174 'अन्वस्तु व्याचक्षे-पतञ्जल्येक्षितमिलादिग्रन्थो-इत्यलं पूर्ववद्वैः सह बहुना संतापेन

p. 215 वस्तु (वस्तु ?) विषयि कोकेषु प्रतीयमानस्यैव रसाङ्गत्वं व्याचष्टे सा स
 देव विनीत तपाप्रोत्तममकापीत् । ...इत्यलं पूर्ववद्वैः सह विवादेन. The चन्द्रिका
 is referred to in the व्यक्तिविशेष also (5th intro. verso) In
 several other places the लोचन refers (in the words अन्तः,
 कश्चित् &c) to the explanations and comments of the passages
 of the चन्द्रालोक or the illustrations cited therein, but does
 not name the author, nor does it add the words इत्यलं
 पूर्ववद्वैः सह विवादेन. The views quoted are likely to be those
 of the चन्द्रिका in some cases and of मट्टनाथक in others; vide
 pp. 7, 9, 30 (वस्तु भविष्यात्मानोक्तस्तत्पर्यवर्तकमेव...स नासाकं हृदयमा-
 न्वयति), 22, 36 (वस्तु व्याचष्टे...स प्रकृतायेवेव अन्वयमलङ्घयत्), 124, 136,
 140, 143, 157, 173, 201, 205, 207, which are cases where
 probably the चन्द्रिका is referred to, while p. 57 (वस्तु वाचयमेकः
 सादिति केनचित्पुंसं तदस्तत्), 131, 208, 212 seem to refer to the
 views of independent writers like मट्टनाथक.

15 The काव्यमीमांसा of राजशेखर. This work has been pub-
 lished in the Galkwad Oriental Series. This is a unique
 work, but it does not directly concern itself with the exposition
 of *rūpas*, *gūnas*, or *alāṅkāras*, and it is rather in the nature of
 a practical handbook for poets. It is divided into 18 chap-
 ters. The following is a brief analysis of the contents.
 I. शास्त्रसंग्रहः narrates how instruction in काव्यमीमांसा was impar-
 ted by Śiva to Brahmā and others and how from Brahmā
 through a succession of teachers and pupils, the 18 sections
 of the काव्यमीमांसा were dealt with by 18 different writers, how
 राजशेखर of the यादवादीय family summarised the views of ages.
 II. शास्त्रनिर्देशः—वाक्यम् is of two kinds शास्त्र and काव्य; शास्त्र is
 अपौरुषेय and पौरुषेय; the four Vedas, 4 उपवेदः, six *śāngas*; यादवादीय
 thinks that अलङ्कार is the seventh *śāngā*; मौल्य शास्त्र is con-
 stituted by the पुराण, आन्वीक्षिकी, the two मीमांसा, 18 स्मृतिः; the
 number of विद्यास्थानः; 14 or 18 is the number of विज्ञान according
 to various authorities; यादवादीय calls साहित्यविद्या the fifth विद्या;
 meaning of such words as सप्त, भाष्य, शृति, टीका, प्रक्रिया, कारिका etc.
 III. काव्यपुरुषोत्पत्तिः; a mythical account of the birth of काव्यपुरुष
 from सरस्वती, who is described as 'स्रष्टारो ते शरीरं, संस्कृतं मुचं, प्राकृतं
 वाङ्मनः, जपनमपमर्शतः, पेशात्वं पादौ, उरो मिश्रत् । समः प्रसन्नो मधुर उदार कोकली
 वासि । उक्तवत्तं च ते वक्तो, रस आत्मा, रोमाणि चन्द्रांसि, प्रभोत्तरमवडिकारिणं
 च वाक्कोटिः, अनुप्रासोपमाद्वयं त्वामलङ्घयन्ति' (p. 8); marriage of काव्यपुरुष
 with साहित्यविद्यावत् at the city of वसुधुसम् (probably modern
 Basim in Berar); IV पदवाच्यविशेषः—what are the essential

requisites to become a poet! वाचावरीय said शक्ति was the only कान्योद्भूत and gave rise to प्रतिभा and व्युत्पत्ति; while others said that the aid of समाधि (concentration) and अन्वयानु was required; various classifications of poets; V काव्यपाककल्पः—meaning of व्युत्पत्ति; शास्त्रकवि, काव्यकवि and उभयकवि and their subdivisions; the ten stages (अवस्था) of a poet, the various meanings of the term पाक; VI पदवाक्यविवेकः—the five इच्छा of शब्द, सूत्र, समास, वक्ति, कृत् and शिष्ट; definition of वाक्य; its threefold expressive power वैमल्य, शक्त, शक्तिविभक्तिमय; ten kinds of वाक्य; definition of काव्य as 'गुणवदलङ्कृतं च वाक्यमेव काव्यम्'; VII पाठप्रतिष्ठाः—the appropriate language and style for gods, Apsaras, पिशाच etc; the three रीतिः वैदर्भी, गौडीया and पाञ्चाङ्गी; काव्य of two kinds and their subdivisions with illustrations; the intonation of various peoples in India and the different languages they employ; VIII वाक्यार्थोद्गमः—the sources of the subject-matter of काव्य are 12, श्रुति, स्मृति, इतिहास, पुराण, प्रमाण-विद्या, समवधिषा, राजसिद्धान्तप्रदी (अर्थशास्त्र, नाट्यशास्त्र, कामशास्त्र), लोक-विरचना (कविमनीषानिर्गितं कथातन्त्रमर्थमात्रं वा विरचना) and प्रकीर्णक; वाचावरीय adds four more; IX वर्णन्यासि—the subject of description may be दिव्य, दिव्यमानुष, मानुष, पातालीक, मूर्त्तपातालीक, दिव्यपातालीक and दिव्यमूर्त्तपातालीक; whatever the location may be the subject must be रसवत् (रसवत् एव निर्वन्धो वुक्तो न गीरसत्वेति भावराजितः । नमिति वाचावरीयः); the subject of description may be in an isolated verse or in a प्रबन्ध, each of which is of five kinds; X कवित्वार्थ and राजत्वार्थ—काव्यविद्या (नामवाचुपारावण, अभिधान-कोश, छन्दोविचिन्ति and अलङ्कार); 64 कलाः are the उपविद्याः काव्यमातरः (देशवार्ता, विदग्धवाद, लोकवाचा, विद्वद्गोष्ठी etc); purity of body, speech and thought necessary for a poet; the house of a poet, his attendants and writing materials; how a poet should divide the whole day into eight parts and the duties appropriate to each of the 8 parts; women may compose poetry; assembly hall to be erected by kings for examining poets; in large towns assemblies to be formed for testing those learned in the शास्त्र and काव्य; XI-XIII—how far a poet can appropriate a predecessor's words and thoughts; XIV-XVI about कविसम्प्रदाय (conventions) with reference to countries, trees, plants, flowers, etc; about intangible things (as a smile which is said to be white); XVII देशविभागः—the various countries, rivers, mountains in the four quarters of India and the products peculiar to each; the colour of the complexion of various peoples; XVIII काळविभागः—the seasons,

the winds, flowers, birds and actions appropriate to various seasons.

It will be seen that this work is a mine of information on numerous matters. It appears that the printed काव्यमीमांसा is only a fragment of what the author contemplated (e. g. on p. 11 तर्मापनिषदिके वक्ष्यामः). The अलङ्कारशेखर at the end of the 11th मनीषि quotes two verses from राजशेखर which are not found in the काव्यमीमांसा, one of which is 'अलङ्कारशिरोरत्ने सर्वस्य काव्यसम्पदात् । उपमा कविर्विशेष मातेवेति प्रतिवेद्यम् ॥'. The work is written somewhat after the अर्थशास्त्र of कौटिल्य and the style is vigorous, though sometimes ponderous. He quotes numerous verses from ancient authors. Among the works drawn upon are those of कालिदास, अमरशतक, किराताकुलीय, कादम्बरी, मालवीमाधव, वैष्णोसंहार, सिङ्गुपालध्वज, सूरशतक, हनुम्रीवध, his own works. He quotes the opinions of numerous writers on Alankāra, some of whom are known from his work alone, viz. अवन्तिमुन्दरी, आनन्द, आपराजित, उद्भट, कालिदास, द्रोहिणि, भरत, महक, रुद्र, वाक्पतिराज, वामन, इषामदेव, सुरासन्द. He frequently cites certain views as those of the Āchāryas. It is not possible to say who are meant. He quotes his own views as those of पायलरीय. The काव्यमीमांसा has not been frequently quoted in later works on साहित्य. हेमचन्द्र and वामन borrowed from him very largely, particularly chapters 17-18. The काव्यप्रकाशसङ्केत of माणिक्य* (p. 308 Mysore ed.) quotes the words 'अभिप्रायवान्महर्षयः ब्राह्मः स महाकाशी साहित्ये साक्षात्परीतः' (which occur in the काव्यमी. p. 31). हेमचन्द्र (p. 235 काव्यानु.) and छेदेखर also quote these words. He gives some striking historical and literary information. He tells us that मेघनिरुद्ध and कुमारदास were poets that were blind from birth (p. 12), that certain kings such as शिशुनाग in मगध, कुविन्द in चुरमेन, सातवाहन in कुन्डल and साहसाङ्ग in उज्जयिनी respectively made rules that in their palaces eight letters that were difficult to utter were not to be employed, that harsh conjunct consonants were to be avoided, that only Prakrit was to be employed or only Sanskrit (p. 50); that बभ्रुदेव, सातवाहन, शुद्धक and साहसाङ्ग were great patrons of learning and that in उज्जयिनी the poets कालिदास, मेघ, अमर, रूपनर (1), भारवि, हरिचन्द्र, चन्द्रगुप्त were examined and in पारलिपुत्र उपवर्ष, वर्षे, पाणिनि, पिङ्गल, व्याधि, वररुचि and पतञ्जलि were tested (p. 55). He is very fond of the Prakrita (pp. 31, 51) and speaks of the languages in different countries (p. 51 where वैशाखी is said to prevail in जवन्ती, पाणिप्राय and दशपुर).

For the personal history of राजशेखर Dr. Konow's introduction to the कर्पूरमञ्जरी and Mr. Dalal's to the काव्यमी० may be consulted. He seems to have belonged to महाराष्ट्र. He says in his बालरामायण that he was fourth in descent from लकावतकन्द whom he describes as महाराष्ट्रकृतमणि. He was the son of दुर्दुक and शीलवती. He was very confident of his powers and speaks of himself as बालमीनि in another birth (बालरामायण I. 16). He is described as महामन्त्रिपुत्र and as the उपाध्याय or guru of king निर्मय or महेन्द्रपाल (बाल. I. 5 and 18, कर्पूर० I. 5. and 9) of the Raghu family. His wife अवन्तिमन्दरी belonged to the Chāhuṃṇa (Chavan) family and it was at her desire that the कर्पूरमञ्जरी (I. 11) was brought on the stage. So it seems that he married an accomplished श्रुतिविद्या lady. The views of अवन्तिमन्दरी are quoted in the काव्यमी० (pp. 30, 46, 57). राजशेखर is styled बालकवि and कविराज in the कर्पूर० (I. 9). He speaks of the king महीपालदेव, son of निर्मयनरेन्द्र in the प्रचण्डपाण्डव (*alias* बालमारत). He or his family seems to have migrated to Kanoj. The बालमारत was performed at महोदय (कान्दकुब्ज). In the काव्यमी० (p. 94 तत्रापि महोदयं मूलमवधीकृत्येति व्याख्ययति) he lays down that directions are to be measured from Kanoj. The works he composed are the four dramas विदुशालमञ्जिका, कर्पूरमञ्जरी, बालरामायण, बालमारत (or प्रचण्डपाण्डव), the काव्यमीमांसा and हरविज्ञान (a महाकाव्य). The बालरा० (I. 12) says that he composed six प्रबन्धः. हेमचन्द्र (विवेक p. 335) ascribes the हरविज्ञान to him. The काव्यमी० (p. 98) refers to a geographical work of his called मुचनकोष्ठ. The verses appreciative of poets that are quoted in the anthologies as राजशेखर's probably belong to this राज०.

He flourished in the first quarter of the 10th century. Vide I. A. vol 16 pp. 175-178, I. A. Vol 34 p. 177 and E. I. I. 162 ff, which show that the dates of महेन्द्रपाल or निर्मयनरेन्द्र are 902 and 907 A. C. and the date of his son महीपाल is 917 A. C. As he quotes उद्भट and ज्ञानदेवर्षि and is referred to or quoted by वसुधितक (written in 959-60 A. C.), by the लिङ्गमञ्जरी (about 1000 A. C. 'समाधिपुण्यशालिन्यः प्रसन्नपरिवन्निमाः । वादावरकवेर्वाचो मुनीनामिव वृत्तः ॥ verso 33) and by मल्लिनम्ह, this date is amply corroborated.

16 The अग्निवावृत्तिमातृका of मुकुलमह (published by the Nirayana-sagar Press, 1916). This work deserves a passing notice.

This is a work containing 15 *kārikās* with *vṛtti* thereon by the author himself. It deals with the two senses of words viz. मुख्य and साङ्गिक and gives a detailed treatment of लक्षणा (its subdivisions and examples). Later works like the काव्यप्रकाश have their treatment of लक्षणा on this work. He quotes or refers to उद्भट, कुमारिलभट्ट, शम्भाशोक, भर्तृहरि, महाभाष्य, विजय, वाक्यपदीय, शबरस्वामी. He was the son of भट्टकल्लट and the teacher of मदीयारैन्दुराज. भट्टकल्लट flourished in the reign of जयन्तिवर्मन् (855-883 A. C.) 'अनुमहाय लोकानां नट्टाः श्रीकल्लटवदः । जयन्तिवर्मणः काले सिद्धा भुवमवातारन् ॥' रासतरङ्ग V. 65. Therefore मुकुल flourished in the first quarter of the tenth century. He is frequently quoted in the काव्यप्रकाशसङ्ग्रहे of माणिक्यचन्द्र.

17 The काव्यकौतुक of भट्टतीत. We know that भट्टतीत was the guru of अभिनवगुप्त (लोचन p. 29) and that he wrote a work called काव्यकौतुक on which अभिनवगुप्त wrote a *vivaraṇa* (लोचन p. 178). One of his doctrines was that ज्ञानरस was at the head of all *rāsa* as it led on to मोक्ष. Another doctrine that he held was that the poet, the hero (of a poem) and the (sympathetic) reader pass through the same experiences 'नायकस्य कवेः श्रोतुः समानोदुगवस्ततः' (लोचन p. 29). The *Śāṅkhya* of शैलेन्द्र (on *कारिका* 35) attributes to him the definition of प्रतिमा 'महा नवनवोन्मेषशक्तिर्नी प्रतिमा मता'. हेमचन्द्र (काव्यानु. p. 316) quotes three verses from भट्टतीत 'नानृषिः कविरित्युक्तमपिथ किञ्च दर्शनात् । विविधभावधर्माश्रितत्वात्तस्या न दर्शनेन ॥ स तत्त्वदर्शनादेव शक्तिषु पठितः कविः । दर्शनाद्वर्णनाच्चाथ कदा लोके कविमुक्तिः ॥ तथाहि दर्शने स्वच्छे नित्यत्वादिबोधैर्मुनिः (नेः) । नोदिता कविता लोके वाच्यत्वात् न वर्णना ॥'. शैलेन्द्र (in his टीका on काव्यप्र. I) quotes these verses. The काव्यप्रकाशसङ्ग्रहे (of माणिक्य) ascribes the following to काव्यकौतुक 'महा...प्रतिमा मता । तदनुप्राणनावीवर्णनानिपुणः कविः । यस्य कर्म स्मृतं काव्यं' (p. 7 Mysore ed.). This is quoted by हेमचन्द्र (काव्यानु. p. 3) also without name; the व्यक्तिविवेकव्याख्या (p. 13) also says "मनेन कवेः कर्म काव्यमिति काव्यकौतुकविदिता काव्यस्य शब्दव्युत्पत्तिं कविमूलाकाव्यत्वप्रतिपादिकां दर्शयति । तत्र श्रुत्वा 'तस्य कर्म स्मृतं काव्यम्' इति ॥". हेमचन्द्र (विवेक p. 59) tells us that भट्टतीत was against the view of शङ्कर 'अनुकरणरूपो रसः'. So also माणिक्यचन्द्र (p. 69) and शैलेन्द्र say the same. भट्टतीत flourished about 960-990 A. C. and had exercised great influence over अभिनवगुप्त. His work, if recovered, would be very valuable.

18 The हृदयदर्पण of भट्टनायक. भट्टनायक is one of the four writers whose interpretations of the *sūtra* of Bharata 'विभावानुभावव्यभिचारितरङ्गादसन्निभतिः' are quoted in the काव्यप्रकाश

(IV. p. 90 Va.). His view of रस is 'न तादृश्येन नात्मगतत्वेन रसः प्रतीयते नोत्पद्यते नाभिभवत्यवे अपि तु वाच्ये नाद्ये चाभिधातो द्वितीयेन विभावदिसाधारणीकरणात्मना भावकावस्थापारेण भाव्यमानः स्थायी सत्त्वोदेकप्रकाशा-
नन्दमयसंविद्धिआन्तिसत्त्वेन भोगेन मुच्यत इति महुनायकः'. Vide लोचन pp. 67-68 for a more detailed statement of the views of महुनायक about रस. According to him, there are three functions of the words of a poem or drama, अभिधा, भावना, भोगीकृति (or रसचर्चणा or भोग). The first is common to शास्त्र also. By the second function (भावना), the विभाव (like सीता &c.) are presented to the reader or spectator stripped of their individual existence and only in a general way (as chaste and charming womanhood &c.). The third function leads to the ultimate experience of the reader or spectator (which, like मद्भानन्द, is स्वस्विय and not capable of being defined in words); that experience for the moment makes the सहृदय reader or spectator forget all else and makes him one with the subject presented. हेमचन्द्र (विवेक p. 61) and जयरथ (अहं, त. दि. p. 9) quote the following verses from him on this point 'अभिधा भावना चान्या तद्भोगीकृतिरेव च । अभिधाभावात्तां वावे उच्छापीकृती ततः ॥ भावनाभावात् स्थोषि शुद्धारादिगणो मतः । तद्भोगीकृतिरूपेण व्याप्यते सिद्धिमात्रतः ॥'. That he was the author of the हृदयदर्पण follows from several circumstances. The लोचन quotes certain verses of महुनायक in which he distinguishes between शास्त्र and ना-
ख्यान on the one hand and काव्य on the other 'शुद्धप्राधान्य-
माशित्य तत्र शास्त्रं पृथग्निदुः । अर्पितत्वेन युक्तं तु वदन्त्याख्यानमेतयोः । इथोद्युगले व्यापारप्राधान्ये काव्यधीमेवेत् ॥' (p. 27). These verses are quoted from the हृदयदर्पण by हेमचन्द्र (काव्यानु. p. 3). The अलङ्कारसर्वस्व (p. 9) summarises the views of महुनायक 'महुनायकेन तु व्यक्त-
व्यापारस्य पीडोक्त्यास्युपगतस्य काव्यांशस्य भुवता न्यरभावितशब्दापेक्षरूपस्य व्या-
पारस्यैव प्राधान्यमुक्तम् । तत्राप्यभिधानामवयवकृष्णव्यापारद्वयोरीर्णो रसचर्चणादमा भो-
गापरमार्थो व्यापारः प्राधान्येन विधान्तिस्तानव्याप्तीकृतः'. With reference to this view, जयरथ speaks of महुनायक as हृदयदर्पणकार (p. 13). सहिमनट्ट says that he composed the व्यक्तिविवेक to secure fame (of demolishing the स्कन्धालोक) without looking at the दर्पण (the हृदयदर्पण) 'सहसा वशोभिसर्तुं समुद्यताहृदयदर्पणा मम धीः । स्तालङ्कारवि-
कल्पप्रकल्पने चेत्ति त्वयमिवावदम् ॥' (p. 1, अभिसर्तु means to approach as an अभिसारिका and दर्पण also means 'mirror'). The com-
mentary on this explains 'दर्पणो हृदयदर्पणरूपो च निष्कलसमन्वयोपि'. It follows that महुनायक wrote the हृदयदर्पण for demolishing the theory of शक्ति. The लोचन (p. 19) refers to the adverse criticism of महुनायक on the illustration मम पश्मिज (च. p. 16)

and then twits him by saying 'किं च वस्तुध्वनि इत्युक्ता रसध्वनि-
साधनुपायकः समर्थत इति सुप्रवर्तः ध्वनिध्वंसोद्यम्' (लोचन p. 20). The
principal point on which he differs from the ध्वन्यालोक is that
he regards ध्वनि as transcending definition and as purely
स्वतन्त्र. So he was a follower of those of whom the ध्वनिकारिका
says 'केचित्तानां स्वित्तमनिषेधे तत्तन्मुमुक्षुर्दोषम्' or as the चर
says 'केचित्तु नर्तकप्रकरणशालीनमुदयो ध्वनेस्वरं निरामगोचरं सहस्रपद्मदपसंवेपनेन
तन्महापातवन्तः' (p. 10). According to him रसध्वन्या is the soul of
poetry and he is not prepared to admit ध्वनि as the soul of
poetry. 'ध्वनिर्नामापरो बोधि व्यापारो ध्वजनात्मकः । तस्य सिद्धेऽपि भेदे
स्यात्कान्वाहृत्वं न रूपिता ॥' (लोचन pp. 11 and 13; अथर्व p. 2). The
लोचन refers to the views of भट्टनायक and हृदयदर्पण very frequently
and generally for condemnation. Besides the references given
above *vide* लोचन pp. 13 ('काव्ये रसविता सर्वो न बोद्धा न निरोगमाह'), p.
21 (on the verse 'अन्ता यत्' in च. p. 20), p. 27 (चतुर्दशोक्तं हृदयदर्पणे
'पातलपूणी न त्वेतेन तावद्वैधम्' इति), 28 (आत्मसङ्गादपि ध्वनिदेव जीवध्वजहार
यत्सुखं प्रागेव । तेनैतन्निरपकाशं बहुलं हृदयदर्पणे-सर्वत्र तर्हि काव्यध्वजहारः स्यात्
इति), 29 (यथाह भट्टनायकः-वाग्धेनुदुग्धं एकं हि रसं बहुमानुष्या । तेन नास
तमः स स्वाद् दुष्पते बोधिनिर्दिष्टः), 33 (तेन यद्भट्टनायकेन दिवचनं दूषितं
तद्भजनमौलिकथैव); the reference here is to the form ध्वजः in
ध्वनिकारिका I. 13 and this passage of the लोचन has been criticised
in the व्यक्तिविवेक (p. 19); 53 (भट्टनायकेन तु बहुलं-द्वयशब्दयोगा-
शीलताप्यत्र न काचिद्-तच्छ्लोकाधेनपरामृश्य on निशासाम्भ इत्यादि); p. 63 यत्तु
हृदयदर्पणे उक्तम्-बद्धा हेति संरम्भाधोषं चमत्कार इति (on the verse शिखरद्वयमल-
च. 61). From these quotations it will be clear that the
हृदयदर्पण was a work in verse and prose composed for establish-
ing a theory of Poetics and for controverting the position of
the ध्वन्यालोक. माणिक्यचन्द्र (सङ्केत p. 147) gives two verses
characterising लोचन, शङ्कुक and नायक 'न वेत्ति यस्य गाम्भीर्यं निरितुशोषि
लोहितः । तत्तस्य रसपाथोपेः कथं जानातु शङ्कुकः ॥ भोगे रसादिमाधानां भोगं
सस्योचितं नृवन् । सर्वथा रससर्वस्वमभांशीद्भट्टनायकः ॥'. The व्यक्तिविवेकटीका
(p. 13) quotes हृदयदर्पण "हृदयदर्पणे च 'सकलं च कविः प्रोक्तो भेदेऽपि हि
तदस्ति चत्' इति काव्यभूतं कवित्वं प्रतिपादितम्"

भट्टनायक flourished after the ध्वन्यालोक and before the लोचन
i. e. between 900 and 1000 A. C. From the somewhat bitter
and personal attacks that the लोचन makes it appears likely that
he was nearer to the times of the लोचन than to those of the ध्वन्या-
लोक. If he was a contemporary of अनिलस्तुत or only slightly old-
er, then भट्टनायक, the author of the हृदयदर्पण, cannot be identified
with the भट्टनायक mentioned in the राजतरङ्गिणी 'द्विजसुगोर्नयकाख्यो

नैमिशसुरनक्षत्रोः। चातुर्विधः कृत्स्नेन वाग्देवीकुलमन्दिरम् ॥' (V. 59). This refers to the time of शक्रवर्मेन (883-902 A. C.). It is difficult to decide positively one way or the other.

19 The वक्रोक्तिजीवित of कुन्तक. This work has been known only through quotations and references in other Alankāra works, such as the अलं. स०, साहित्यदर्पण, &c. Through the kindness of Dr. Belvalkar I was able to secure a transcript of a ms. of the work recently discovered in Madras. The transcript is full of lacunae and is incomplete. But there is sufficient material to give a tolerably correct idea of the work.

The work consists of three parts, कारिका, वृत्ति, and examples, almost all of which are taken from previous authors. It is divided into four उन्मेष. The transcript breaks off in the fourth, but it seems that the work did not extend much beyond where the transcript breaks off. That कुन्तक is the author of the whole of the work and that the entire work containing कारिका, वृत्ति and examples was called वक्रोक्तिजीवित follows from several considerations. The व्यक्ति-विवेक (p. 26) quotes the verse 'शब्दार्थो सहितो... कारिणि' (which occurs in the transcript of the वक्रोक्ति), says that certain people assert that वक्रोक्ति is the soul of poetry and then (on p. 37) quotes the verse संरम्भः हरिरीटो (which is quoted in the वक्रोक्तिजीवित as an example of an excellent काव्य) and finds several faults in that verse and winds up by saying (p. 58) 'काव्यकाव्यनक्षत्रादममाविना कुन्तकेन निवृत्तकाव्यलक्ष्मिः। वयं सर्वनिरवयवतोदिता श्लोक एव स निदर्शितो मया ॥'. This shows that the definitions (लक्ष्म) and the citation of examples are कुन्तक's according to महर्षिमहृ (who was not far removed in time from the वक्रोक्ति). The टीका on the व्यक्ति (p. 16) says 'अहं श्लोको वक्रोक्तिजीविते पितृव्य व्याख्यात इति तत् प्रभावपात्रः' So according to the टीका also, the वृत्ति and the examples formed part of the वक्रोक्तिजीवित. The प्रकाशलो (p. 51) says 'एतेन वयं कुन्तकेन सत्तावन्मोविशो ध्वनिसदृश प्रत्याख्यातम्'. सोमेश्वर in his commentary on the काव्यदर्प (61 b and 67 a) quotes two verses of कुन्तक (1 कुन्तक) which are found in the transcript. The काव्यप्रकाशसङ्केत of माहितव० says on the verse 'तत्त्वोपायानि स्तब्धमल्लभावणवलयी' 'स्तब्ध सप्तश्लोपचारमूले यथा चोपचारस्तथा वक्रोक्तिजीवितप्रभाष्ये' (p. 40-41). This verse is cited as an example of उपचारवक्रता in the वक्रोक्ति with the remark 'अथ चेतनपदार्थतन्मवितादृशोपचा-

राष्ट्र तावत्परलोकतस्मीनामाणां तरुमुदीक्षितम् । The colophons at the end of the first and second उन्मेष are respectively 'इति राजानाकुन्तल (क ?) विरचिते वक्रोक्तिगीविते काव्यालङ्कारे प्रथमोन्मेषः' and 'इति श्रीकुन्तलविरचिते वक्रोक्तिगीविते द्वितीय-उन्मेषः'. As the work has been so far not known to scholars, a somewhat detailed analysis is given below.

The first उन्मेष begins 'वन्दे कवीन्द्रवनेन्दुलास्यमन्दिरसर्वकान् । देवी वृत्तिपरिस्पन्दसुन्दराभिर्नमोऽञ्जलाम् ॥ वाचो विषयमैतत्प्रमुखादपितुमुच्यते । आदिवा-
नमैभिधानादि निर्मितेर्मानसुषुप्तम् ॥ ओकोत्तरचमत्कारकारिदेविचिन्त्यसिद्धये । काव्यस्या-
यमलङ्कारः कोषपूर्वो विधीयते ॥ धनोदिस्वर्गनोपायः सुकुमारकमोदितः । काव्य-
न्योभिवातानां हृदयाह्लादकारकः ॥ (after two more verses) कटुकोषम-
न्त्रात्मविद्याव्याधिनाशनम् । बाह्यावसृतत्वाव्ययमिदमेकमापहन् ॥ आतर्क्यं च तदा-
त्वे च रसनिष्पन्दसुन्दरम् । वेन सम्पद्यते काव्यं तदिदानीं विनार्हते ॥ अलङ्कारिरलङ्कार-
मुपोद्बल (र उपो ?) विवेच्यते । तदुपावतया तत्त्वं सालङ्कारस्य काव्यता ॥'. It will
be noticed that he gives the प्रयोग of काव्य like मामह I. 2.
(वमोर्ध्व...काव्यमिदमपहन्) and calls his work काव्यालङ्कार. The वृत्ति
begins 'नगत्रितयैर्विचित्रचित्रकर्मविधायिनम् । शिवं शक्तिपरिस्पन्दमात्रोपकरणं मुमः ॥
साहित्यायैमुधातिन्धोः सारमुन्नीलपाम्बहम् ॥ वेन द्वित्वमप्येतत्तावन्निमित्तलङ्घनम् ।
तद्विरामहतामोदं चमत्कारं विधास्यति ॥'. Following मामह (I. 18 शुद्धाद्यौ
सङ्गीतौ काव्यं) he defines काव्य as 'शुद्धाद्यौ सङ्गीतौ वक्रकविम्बापारशान्तिनि ।
वन्दे न्यवसितौ काव्यं तदिदहादकारिणि ॥' (quoted in व्यक्ति p. 28 and
by समुद्रवन्ध p. 8). His position is that साङ्गहृत *s'abde* and *artha*
constitute काव्य and it is not proper to say that अलङ्कार
belong to काव्य (as this mode of speech suggests that काव्य
may exist without them). He gives as an example of काव्य
the verse ततोऽष्टपरिस्पन्दमन्दीकृतवपुः सङ्गी । द्यो कामपरिष्कामकान्तिनीमण्डपाव-
ताम् ॥ (quoted in the काव्य IX). Then he comes to the part
वक्रोक्ति plays 'अद्यो विवक्षितार्थैकवाचकोन्येषु सत्त्वपि । अर्थः सहस्रवाह्लादकारी
स्वरसुन्दरः ॥ उभापेतावलङ्कारौ तयोः पुनरलङ्कृतिः । वक्रोक्तिरेव वैदग्ध्यमङ्गीम-
नितिरुच्यते ॥' (last quoted by जवरज p. 8). वक्रोक्ति is a striking
mode of speech differing from and transcending the ordinary
everyday mode of speaking about a thing (and hence called
वक्रोक्ति); it is speech that charms by the skill of the poet. The
वृत्ति explains 'वक्रोक्तिः प्रसिद्धाभिधानव्यतिरेकिणी विविधैकाभिवा वैदग्ध्यं कवि-
शरं तस्य मङ्गी निच्छितिः'. He cites तामन्यगच्छम् (रघु. 14. 70) and
सयः पुत्तिपरितरे (शकुन्त. 6. 34.) respectively as examples of poetry
that is सहस्रवाह्लादकारी and not so. He ridicules those who
regard स्वभावोक्ति as an अलङ्कार and says that when in a so-called
स्वभावोक्ति other figures occur, there will always be सङ्ग or संसृष्टि
'अलङ्कारहतां येषां स्वभावोक्तिरलङ्कृतिः । अलङ्कार्यतया तेषां किमन्यदवतिष्ठते ॥...स्पष्टे

सर्वत्र संसृष्टिरप्ये सङ्गरस्ततः । The साहित्य of सङ्घ and अर्थ is explained in the वृत्ति as 'तत्र वाचकस्य वाचकान्तरेण वाच्यस्य वाच्यान्तरेण साहित्यमभिप्रेतम्' and negatives the साहित्य of वाचक with वाच्यान्तर and of वाच्य with वाचकान्तर. 'अन्वयायीं संहितायेव प्रतीतो स्फुरतः सदा । साहित्यमनयोः शोभाशालिनां प्रीतिं काव्यसौ । अन्यूनोतिरिक्तत्वमनोहारिण्यवस्थितिः ॥ मार्गानुगुण्यमुनयो माधुर्योदिगुणोदयः । अलङ्कुरणविन्यासो वक्तृतातिशयान्वितः ॥ इत्यथोन्मिल्यमनोहारि रसानां परिपोषणम् । स्वर्धवा विधत्ते यत्र यथास्वमुभयोरपि ॥ सा काव्यवस्थितिस्तदिदाह्लादैकनिबन्धना । पदादिवाक्यरिरस्पन्दसारः साहित्यमुच्यते ॥'. वक्तृता is explained as 'वक्तृत्वं प्रतिज्ञप्रस्थानव्यतिरेकिवैचित्र्यम्'. Then he enumerates six varieties of कविज्वापारवक्तव्य, viz. वर्णविन्यासवक्तव्य, पदपूर्वाध्व०, प्रत्ययध्व०, वाच्यध्व०, प्रकरणध्व०, प्रबन्धध्व० 'वर्णविन्यासवक्तव्यं पदपूर्वाध्ववक्तृता । वक्तृतायाः परोप्यस्ति प्रकारः प्रत्ययाध्वः ॥ वाच्यस्य वक्तृतायोग्यो विधत्ते यः सहस्रधा । यथास्वकारवर्णसौ सर्वोप्यन्तर्भविष्यति (this verse is quoted by समुद्रवन्द्य p. 9) ॥ वक्तृतायः प्रकारो भवन्नेष्वस्ति बाहुशः । उच्यते सहस्राहर्षसौकुमार्यमनोहरः ॥'. पदपूर्वाध्व means पदस्य मुक्ततत्तिवन्तरूपस्य पूर्वाध्वं प्रातिपदिकं वातुर्वा. He briefly mentions the varieties of these and cites examples. His position is that वक्तृक्ति is the soul of poetry (i. e. it is वक्तृक्ति that breathes life into poetry, makes it poetry, without it काव्य cannot exist), but वक्तृक्ति itself is not possible unless the poet possesses the necessary fancy and imagination (therefore कविज्वापार is प्रधान in काव्य). About वैचित्र्य he says 'विविधो यत्र वक्तृक्तिवैचित्र्यं जीवितायते । परस्फुरति यस्यान्तः सा काव्यतिशयाविषा ॥'. He then speaks of certain guus of विविध, viz. माधुर्यं, प्रसाद (rare use of compounds and well-connected sentences), बोधः, लावण्य, आभिजात्य. लावण्य and आभिजात्य are defined as अत्राहुतद्विसर्गान्तेः पदैः शोतैः परस्परम् । इत्यैः संयोगपूर्वैश्च लावण्यमतिरिच्यते (quoted by सोमेधर) ॥ यथातिशयोक्त्यर्थं नातिशयिण्यमुदहृतम् । आभिजात्यं मनोहारि तदत्र प्रीतिनिमित्तम् ॥'. Examples of all these are cited. किं तारुण्यतरोः (साहित्यद० X example of सन्देह) illustrates माधुर्यं as causing वैचित्र्य. An example of लावण्य is 'वासोत्कम्पतरङ्गिणीस्तनतटे धौताञ्जनश्यामलाः कीर्यन्ते कणशः कुशाग्रि किमयी वाप्यान्मला विन्दवः । किं चाकुञ्चितकण्ठोपकुटिलाः कर्णावृतसन्दिनो दुहाराः कलपञ्चमप्रगधिनस्तुत्यन्ति निषांति च ॥'. He speaks of three मार्ग, वैचित्र्य-मार्ग, सूकुमारमार्ग and सौकुमार्यवैचित्र्यसंवलितमार्ग. The last is called मध्यम-मार्ग 'मार्गोसौ मध्यमो नाम नानावचिमनोहरः । स्वर्धवा वत्र वर्धन्ते मार्गद्विधसम्पदः ॥'.

The 2nd कन्धे starts with the explanation and elucidation of वर्णविन्यासवक्तव्य. He defines it as 'वक्तो दो वद्वो वर्णा दध्यमानाः पुनः पुनः । स्वपान्तरा विधा सोक्ता वर्णविन्यासवक्तृता ॥ वर्णान्तयोगिनः स्वर्धां द्विर-सास्तकनादयः । रेखादिभिश्च संयुक्ताः प्रस्तुतीचिस्त्रयोनिनः ॥'. It will be noticed that वर्णविन्यासवक्तृता is the same as the अनुप्रास of the ancient आ-ट्टकारिक. An example (of एकस्य द्वयोर्वर्णानां च) is भद्रैकान्तरीकास्तरी-

उक्तदलीलम्बताम्बुलशब्दभूषणीरासाकृतालीतरलठरलवालासका दस वनुः । वैल्लकाको-
ल्लेखाविसकलमनसाः शुककच्छेषु सिन्धोः सेनाप्रीसन्निगीनामनवरतरान्वास-
त्तनीं (1) समीराः ॥'. The verse प्रथममरणच्छायासाकृततः कनकप्रभः (cited
in the काव्यप्र. VI. p. 260 Vā.) is an example of वर्णविन्यासवत्. He
does not like, however, that too many Alaṅkāras should be
heaped up in one verse 'कलहारस्य कवयो यत्रालङ्कारणान्तरम् । असत्तुष्टा
निवसन्ति हारादेर्मणिकववत् ॥ नातिनिर्वन्धविहिता नाप्येकलभुविता । पूर्वाङ्गपरित्या-
गमुत्तमावर्तनोज्ज्वला ॥' (first verse is quoted in व्यक्तिविशेषटीका pp.
43-44 as from वक्तोक्तिगी०). He says that the उपनागरिका and
other वृत्तिसु of the ancients (vide उद्धृत I) are the same as
वर्णविन्यासवत्कता 'वर्णच्छायासुसारेण गुणमार्गानुवर्तिनी । वृत्तिवैचित्र्यमुकेति तेष
श्लोका चिरन्तनैः ॥' यमक also is a kind of वर्णविन्यासवत् 'यमकं नाम
कोप्यस्याः प्रकारः परिदृश्यते । स तु शोभान्तराभावादिह नातिप्रतन्यते ॥'. Then
he comes to the several varieties of परपूर्वाधिक्यकता, viz. रुद्वि-
चित्र्यकता (रुद्वि means रुद्विप्रधानाः शब्दाः) 'यत्र रुद्वेदसम्मान्यधर्माध्यारोप-
गमेता । सद्धर्मातिशयारोपगमेत्वं वा प्रतीयते ॥ लोकोत्तरतिरस्काराद्योक्तकामिधि-
त्तया वाच्यस्य सोच्यते कापि रुद्विचित्र्यकता ॥'. There are two varieties
of रुद्विचै, as the first verse shows. Examples (of the first
variety) are the word कनकाई in ताका वाच्यन्ति quoted above (from
अ. p. 62) and रामः in क्षिप्रः (अ. 61). Examples of 2nd
variety of रुद्विचै (विद्यमानधर्मातिशयवाच्याध्यारोपगमेत्वं) are ततः प्रह-
स्नाह पुनः पुरन्दरः (ख. III. 51, the word खं) and रामोऽसौ मुक्नेषु
(quoted in the काव्यप्र. IV p. 162). Another variety of
परपूर्वाधिक्यं is पर्यायकता (पर्यायप्रधानः शब्दः पर्यायः) 'अभिधेयान्तरमस्त-
स्यातिशयोक्तकः । रम्यच्छायान्तररपक्षाचदलवृत्तौ...नः ॥ स्वयं विशेषेणानि स्वच्छा-
योः कर्तव्येऽलः । पर्यायलोचनैर्विचित्रं परा पर्यायकता ॥'. An example is नानु-
द्योक्तमनूतत्वमिच्छसे कलपस्त्रिचिच्छिषे चारः । सन्ति भूयति हि नः शराः वरे वे परा-
कनकवनि वज्रिणः ॥ (here the word इन्द्रस्य for वज्रिणः would not
convey the same force and charm). Another and a very
important variety of परपूर्वाधिक्यं is उपचारकता 'यत्र दूरान्तरेन्यस्मात्
सामान्यमुपचर्यते । लेखेनापि भवत्काचिद् (?) वक्तुमुद्विक्तचित्तान् ॥ वन्मूला
सरतोत्तेजा रूपकादिरलङ्कृतिः उपचारप्रधानाऽसौ वक्ता काचिदुच्यते ॥' (both
quoted by जवरण p. 8). Examples of उपचारकता are 'क्षिप्र-
स्यामलं', 'गच्छन्तीनां रमणवसति' (पूर्वमेव 38) and 'गणने च मत्तमेह'
(the first and last being cited in the अ. as examples of
गर्भान्तरसंक्रमितवाच्य and अलान्तरतिरस्कुतवाच्य respectively). It is
therefore that the अल. स. (p. 8) in summarising the view of
the वक्तोक्तिजीवितकार says 'उपचारकतादिभिः समस्तो षड्विधप्रपञ्चः स्वीकृतः'
and जवरण after saying that the verse गणने च मत्तमेह is cited
as an example by the वक्तोक्तिजीवितकार remarks 'अत्र मरुनिरवङ्कारस्य
वैषयिके इति उपचारकतादीनामपि ग्रहणम्.' Two other varieties

are विशेषणवक्ता and संवृतिवक्ता 'विशेषणस्य भादात्प्रादु किंवाधाः कारकस्य वा । यत्रोहसति वाक्यं सा विशेषणवक्ता ॥ यत्तु संवृतिवै नस्तु वैचित्र्यस्य विवक्षया । सर्वनामादिभिः कैश्चित्सोक्ता संवृतिवक्ता ॥'. Examples of the two are (respectively) शुचिशीतलचन्द्रिकापुताक्षिरनिःशब्दमगोदृत दिशः । प्रशमल ननोभवस्य वा हृदि तस्मात्प्रथ हेतुता यदुः ॥ and निर्वर्तमानाणि किमप्यथे इदुः (कुमार० V. 83). Then he speaks of various other varieties of पदपूर्वार्थवः such as वृत्तिवैचित्र्यवक्ता (वृत्ति is fivefold कृत, तद्धित, समास, एकशेष, सन्नत), भाववैचित्र्यवः, लिङ्गवैचित्र्यवः, कर्तृन्तरनिचित्रता, क्रियावैचित्र्यवः, कालवैः, कारकवैः, संख्याः, पुरुषः, उपग्रहः. An example of लिङ्गः is 'स्व रक्षसा भीरु यतोपनीता तं मार्गमेताः कृपया लता मे' &c. (रघु. 13. 24 where लता for वृक्षाः is very charming); of संख्यावक्ता is 'वयं तत्त्वान्वेषाममधुकर &c' शाकुन्तल I; उपग्रह is explained as 'वागुलं लक्ष्मणानुसारेण नियतपदाश्रयः प्रयोगः पूर्वाचार्याणामुपग्रहशब्दाभि-
वेक्षतया प्रसिद्धः' and an example of उपग्रहवक्ता is 'तस्मादरेष्वपि
वृषेषु शरान्मुमुक्षुः कर्मान्तमेल विभिन्ने निविद्योति मुष्टिः । (रघु. 9. 58, जत
विभिन्ने निषते स स्वपनेषेति कर्तृकर्तृकाल आत्मनेपदमतिचमत्कारकारि).

In the third कर्मेव the author comes to the discussion of वाच्यवैचित्र्यवक्ता. In connection with this he speaks of वस्तुवक्ता. The वस्तु may be सहज or आहार्य (कविशक्तिमुत्पत्तिपरिपाक-
शील). In this कर्मेव and the next it is very difficult to construe the original कारिका from the वृत्ति (in which they are imbedded and are not given in full). 'उदारस्वपरित्यक्तमुन्दरत्वेन वर्तनम् । वस्तुनो वक्त-
व्यैकनोचरत्वेन वक्ता ॥'. The verse अन्नाः सर्गविभौ (विक्रमोर्वशीय I. 10) is cited as an example in which सहज and आहार्य are both skilfully combined. He gives directions here as to how sentient and other objects can be used in a poem to yield charming results and how to lend charm to poetry by nourishing appropriate रस, नाव्य etc. The verse शिष्टेकोपनशाव (विक्र. IV. 9) is cited as an excellent example of विप्रलम्भ and the lamentations of वसुधा (in तापसवसुधा 2nd Act) as examples of कथन. 'चूताङ्कुरा-
साद' etc. (कुमार० III. 32) and 'इदममुलभवत्तु' (विक्रमो० II. 6) are examples where चेतनस्वरूपं रसोदीपनसामर्थ्यवन्धुरं and ज्योतनानां स्वरूपं रसोदीपनसामर्थ्यवन्धुरम्. Incidentally he launches upon a discussion as to whether रसवद्, प्रेक्षः, ऊर्ध्वस्त्रि, समाहित, उदात्त are Alaṅkāras and decides that they are not Alaṅkāras but अलङ्कार्ये. 'अलङ्कारो न रसवद्... । रसवदतिरिक्तस्यापरस्याप्रतिनाशनात् ॥... ऊर्ध्वस्त्रिदाकाभि-
धयोः पौर्वापर्यप्रणीतयोः । अलङ्कारणयोस्तद्व्युत्पत्त्यं न विद्यते ॥'. He criticizes the various definitions of रसवद् such as 'रसवद्विशिष्टरसवद्गङ्गासिद्धं वया' (भागवत III. 6), 'रसवद्वस्तुमयाव', 'रसवद्वस्तुमयक' (काव्या० II. 375). His words are 'अतिताः स्पष्टाः अस्पष्टाश्च गङ्गापयो वनेति व्याख्याने काव्यव्यतिरिक्तो

न कश्चिदन्वः समासाधेयतः स लक्ष्यते दोषावलङ्कारः ।... यदपि रसवद्रसतं समाध इति
 तैमिल्लक्षणमकारि तदपि न सम्बद्धं समाधीयतामिति विवक्षितं । तथाहि रसः संयुक्तो
 वस्वारी रससंयुक्तः तस्मात्कारणादयं रसवद्रलङ्कारः सम्भवति । तथापि यत्कव्यमेव
 कोसौ रसव्यतिरेकवृत्तिरन्वः यदायः । काव्यमेवेति चेत्तदापि पूर्वमेव प्रयुक्तम् । तस्य
 स्वात्मेति क्रियाविरोधादलङ्कारत्वानुपपत्तेः ।... रसपेशकमिति पाठे न किञ्चिदवाप्ति-
 रिच्छते । He criticizes the definitions and example of ऊर्ध्वस्त्रि
 given by उद्भट, भामह and इन्द्रो. According to him proper ex-
 amples of रसवद्रलङ्कार (in a different sense, रसेन वर्तते तुल्यं) would
 be 'उपोदराग्रेण विलोलतारकं' (cited in *ibid.* p. 35), चक्रपाङ्गा दृष्टि
 (शाकुन्तल L. 21), 'देन्द्रं यमुः' (cited in साहित्य X). He finds
 fault with the threefold division of दीपक given by भामह and after
 citing भामह's examples approves of the addition (अनर्गलपमाधर्माः)
 in the definition of दीपक made by उद्भट (whom he designates
 अभियुक्ततरैः). His own example of a proper दीपक is 'जस्रारं संसारं...
 विषातुं स्ववसितः' (नालदीपाध V. अत्र विषातुं स्ववसितः कर्ता संसारादीनाम-
 सारत्वप्रसूतीन्वयानुद्योतयन् दीपकालङ्कारमवाप्तवान्). He goes on examin-
 ing many other figures and elucidates them in his own way,
 such as रूपक, अप्रयुक्तपदंता पदार्थोक्त, व्यावृत्तुति, उल्लेखा, अतिशयोक्ति
 and about 20 more figures. He quotes the श्लेषादीनं verse
 as an example of उल्लेखा and remarks 'अत्र दण्डिना विहितमिति न
 पुनर्विधीयते'. On परिपुष्टि he cites the example रुक्मप्रहारं दत्ता मुनेन
 त्वं भूमुजाम् । विराजितं हतं तेषां यशः कुमुदराग्रहुरम् ॥' (काव्या. II. 356)
 with the words 'तत्र च लक्षणकारेणैवोदाहरणं दर्शितम्'. His remarks
 at the beginning of the 4th उन्मेष 'एवं सकलसाहित्यसर्वस्वकल्पनायैव स्वकला-
 प्रकाशप्रकाशान्तरमवसरमाता' etc.

In the 4th उन्मेष he gives the treatment of प्रकरणवक्ता and
 प्ररूपवक्ता. As examples of प्रकरणवक्ता he cites several verses
 from रघुवंश (5th sarga, such as किं वस्तु विदुन् पुराणे पदेनं, वाक्पथे
 सापयितुं त्वार्यं) with the remark 'कुपेरं प्रति सामन्तसम्माननया कथाध्य-
 वसायः कामपि लक्ष्यदृग्दवाह्लादकारिता प्रतिपद्यते'. Similarly the intro-
 duction of the curse of Duvāsas in the शाकुन्तल is a charm-
 ing example of प्रकरणवक्ता. Another example is the सुगन्धवक्ता
 in the रघुवंश on which he remarks 'इत्यनेन राज्ञा स्वविराजन्तपत्नि-
 बालवधो व्यधीयतेति एकवाक्यशब्दप्रतिपादनः पुनरवमध्यगः परमार्थसारसंसारलती-
 त्वंस्वायमानप्रतिभाविधानकलेशेन तादृश्या प्रकरणविच्छिन्ना विरकारितश्वेतन-
 चमत्कारकरणतामिति विवक्षितं'. 'प्रधानवस्तुनिष्पत्तिं वस्तुनन्तरविवक्षिता । यथोक्तमपि
 सोहेत्या सापराधस्य वक्तव्यम् ॥' (अथ प्रकरणस्य). The episode introduced
 with the words ततः प्रविशति रज्जुदन्ता युक्थः (6th Act of मुद्राराक्षस) is
 an instance of प्रकरणवक्ता. प्ररूपवक्ता is defined as 'इतिवृत्तान्यथावृत्तरस-
 सम्पदपेक्षया । रसान्तरेण रम्येण यत्र निर्वहणं भवेत् ॥... कथामूर्तेरामूर्तेर्नीलितविद्यः ।

विनेयानन्वनिष्पत्यै सा प्रबन्धस्य वक्तता ॥'. The रामायण and the महाभारत are examples 'रामायणमहाभारतयोश्च शान्ताश्रितं पूर्वपूरिभिरेव निरुचितम्' (probably a reference to धन्यालोक pp. 237-238). Another variety of प्रबन्धवक्तता is 'त्रैलोक्याभिनवोत्प्रेक्षनावकोत्कर्षोपेक्षा । इतिहासिकदेशेन प्रबन्धस्य समापनम् ॥ तदुत्तरकथावर्तिनिरसत्पविशसमा । कुर्वीत यत्र मुक्तविः सा विचित्रास्य वक्तता ॥'. An example is the किराताकुर्मीय. He says that great poets show their imagination in the very names with which they christen their works (मास्तां वस्तुषु वैदग्ध्यं काम्ये काम्ये वक्तव्यम् । प्रधानसंविधानाहुनाभ्यासि कुर्वते कविः ॥) and instances अभिज्ञानशाकुन्तल, सुप्रराजस, प्रतिमानिरुद, माधायुषक, कुसारावण etc. as instances. It is genius that makes all the difference, though the plot may be the same 'कथोन्नेये समानेति वपुर्जीव च निरुणेः (१जे) । प्रबन्धः प्राणिन इव मास्तन्ते हि पृथक् पृथक् ॥'

The वक्तोक्तिजीवित denies the independent existence of चक्षि or व्यङ्ग्य as the soul of poetry and tries to include it under its all-pervading वक्तोक्ति. It therefore makes the soul of poetry to consist of something that is striking by its being different from and above what is ordinary. It therefore holds the same view as those who regarded चक्षि to be साक्त.

The वक्तोक्तिजीवित is a work of great value and deserves to be rescued from the oblivion into which it has fallen. Whatever one may think of his central theory that वक्तोक्ति is the soul of poetry and of the somewhat quaint nomenclature adopted by the author, the work shows great literary acumen and is full of charming ideas. His choice of examples is very judicious and he casts his net over a wide area. In the analysis given above I have referred to well-known examples for saving space; but no reader should entertain the impression that he very largely quotes Kālidāsa only. The work contains over five hundred examples. The *lārīkās* are composed in a smooth, limpid style and the वृत्ति generally shows very high qualities of a grand literary style, which is rhythmic and melodious. He very profusely quotes नामद and दण्डी and to a lesser extent रुद्रट. He does not slavishly follow anyone of these and criticizes them all. For example he finds fault with नामद's three kinds of दीपक and with his way of dealing with the figure ऊर्ध्वस्त्रि 'कैश्चिदुदाहरणेन व्यक्तत्वात्क्षणं मन्यमानैस्तदेव प्रदर्शितम् । यथा-ऊर्ध्वस्त्रि कर्णेन यथा पाशोऽपुनरागतः ।' etc. (नामद III. 7). He finds fault with those who regard माश्रीः as अलङ्कार (दण्डी does so). About रुद्रट's well-known verses 'मन

तदपि रत्नमन्दिरं' and 'जनपुरुषमणिमेखले' (रुद्र II. 32-33) he remarks 'प्रतिभद्वारिद्वैग्यादित्स्वल्पमुभापितेन कविना वर्णसावर्ण्येभ्यस्तानावमञ्जोरितं न पुनर्वाञ्छवैचित्र्यकणिका काचिदस्तीति' and says that the verses are *gānd*. He quotes the first verse 'स्वेच्छाकेसरिणः...नखाः' of ज्ञानन्दवर्धन's *वृत्ति* as a fine example of *क्रियावैचित्र्य*. He names a very large number of works. Among the authors and works quoted are:—उत्तररामचरित, उदात्तरावण (in which उद्दमण is represented as pursuing मारीचक), रुद्रट, कालिदास (as composing *śāyay* which possess सहस्रीकुमार्य), किराताकुनीय, कुमारसम्भव, कुलारावण, छलितराम, तापसकलराज (a drama in which कण is more charming in each succeeding Act), इण्डी, ध्वनिकार, नागानन्द, पाण्डवाञ्छुदय, पुष्पद्वितक, प्रतीमानिद्वद, बालरामायण, भट्टबाण, भरत, भवमूर्ति, भानुद, मञ्जीर (as a poet of the मध्यममार्ग), महाभारत, मातृयुत (as a poet of the मध्यममार्ग), नागापुष्पक, मालवी, मुद्रारा, नेष, रघु, राजशेखर, रामचरित, रामानन्द, रामान्छुदय, रामायण, रुद्रट, विक्रमो, वीरचरित, वेणीसंवार, शाकुन्तल, क्षिप्रपालवध, सर्वसेन (as a poet of the सुकुमारमार्ग), सेतुप्रभव (a drama), इवग्रीववध, हर्षचरित (in which there are numerous charming descriptions of moonrise). The transcript in various places points out that there are large gaps (अत्र अन्वयातः). Here and there certain *śāyā* occur which are styled अन्तरश्लोक (in some cases अनन्तः), which expression occurs in the *व्यक्तिविवेक* also (pp. 46, 54, 55 etc.) and is explained by हेमचन्द्र (विवेक p. 302) as अन्तरे मध्ये वक्तव्यशेषाभिषादको श्लोकी अन्तरश्लोकी. As the वकोक्तिजीवित quotes the ध्वनिकार, रुद्रट and the बालरामायण of राजशेखर it is later than the first quarter of the 10th century. Therefore जयराज is right when he says 'यद्यपि वकोक्तिजीवित-द्वयदर्शनकारावपि ध्वनिकारानन्तरभाविनविष तत्रापि तौ चिरन्तनमनानुयायिनावेति नूनत एतौ' अलं. स. वि. (p. 12). The वकोक्तिजीवित is quoted and criticised by महिममट्ट in his *व्यक्तिविवेक* (pp. 28, 37, 58) and its views are summarised by the अलङ्कारसर्वस्व. महिममट्ट's manner of referring to the वकोक्तिजीवित (p. 28 सहस्रमानिनः केचिदाचक्षते) implies that कुन्तक was his contemporary or only slightly older. He refers to the श्लोचनकार in a similar strain (*व्यक्तिविवेक* p. 19 अत्र केचिद्विद्वन्मानिनः...यदाहुः). It is further noteworthy that the श्लोचन contains no references to the वकोक्तिजीवित. So he was probably a contemporary of the श्लोचनकार also. Hence कुन्तक flourished between 925 and 1025 A. C., probably nearer the latter limit than the former.

20 The *दशरूप* of धनञ्जय. This work with the commentary called *अवलोक* by धनिष्ठ has been published several times. The references here are to the Nirṇay edition. It deserves

to be referred to here because it contains a treatment of the *rasa* theory. Otherwise it is a work dealing with dramaturgy alone. The work contains about 300 *kārikās* and is divided into four *prakāśas*. The first speaks of the ten kinds of *rūpakas*, the five *sandhis* and their *anugas*, definition of निष्कम्भ, वृत्तिका, अङ्गान्त, अङ्गवतार, प्रवेशक etc. The 2nd speaks of several kinds of heroes and heroines, their characteristics, friends, the four *vṛttis* and their *anugas*. The third gives practical directions as to how to begin a play, about the prologue, about the various requisites that constitute the ten kinds of *rūpakas*. The fourth deals with the *rasa* theory in all its details. The commentary of धनिक is a learned one and is full of quotations. Over 300 verses from other works are quoted and धनिक quotes about twenty verses of his own, some of which are in Prākṛit. We learn from धनिक's comment (on IV. 37) that he wrote a work called काव्यनिर्णय from which he quotes several verses. He seems to have held views somewhat similar to those of भट्टनाथक, whom he says (on IV. 37) 'न रसादीनां काव्येन सह स्वज्ञान्यजकनाथः किं तर्हि भाव्यभावकसम्बन्धः । काव्यं हि भावकम् । नाव्या रसादयः' । The दशरूप says that for the plot the poet should turn to the रामायण and the हस्तकथा. For want of space all the works quoted by धनिक are not set out here. Of special interest are his quotations from वाक्पति-राजदेव *alias* मुञ्ज (the verse प्रणवकुपिता being attributed once to वाक्पति and again to मुञ्ज on IV. 58 and 60), पद्मयुग (under II. 40 'चित्रवर्तिन्यपि नृपे' नवसाहस्राद् VI 42), the विद्वत्शालभट्टिका (on IV. 53).

धनञ्जय, the author of the *कारिका*s, was son of विष्णु and a member of the *śālā* of king Muñja; while धनिक also was the son of विष्णु and therefore seems to have been the brother of धनञ्जय. The *कारिका*s were composed in the time of Muñja, whose dates are 974-5, 979 and 991-94 A. C. (vide E. I. vol. I p. 235, E. I. vol. II p. 180, I. A. VI p. 61 (a gift to वसन्तचार्य son of धनिक-पण्डित), I. A. XIV p. 169, the *सुभाषितरत्नसंग्रहे* of अनिलपति composed in विक्रम 1050 (when मुञ्ज was alive). धनिक appears to have composed the commentary later on as he quotes पद्मयुग who composed the *नवसाहस्राङ्कचरित* in the time of सिन्धुसुव, the brother and successor of मुञ्ज. धनञ्जय is quoted by जर्जुनवर्देन (1216 A. C.) in his टीका on the *अनहदासक* and the *माहिलदर्पण* (VI. 64) ascribes the *कारिका* (न चातिरस्तो वस्तु दूरं विच्छिन्नता नयेत् III. 32) to धनिक (when it should have ascribed it to धनञ्जय).

21 The व्यक्तिविवेक of राजानकमहिममट्ट. This work has been published in the Trivandrum Series (1909) with a commentary that breaks off in the middle of the 2nd विमर्श. He wrote the work for demolishing the theory of *dharma* propounded by the चन्दालोक. He controverts the position of the चन्दालोक that there is a third function called व्यञ्जना (besides अभिधा and लक्षणा) and that the suggested sense is conveyed by this process. His own position is that words have a single power (अभिधा), that the suggested sense (प्रतीयमान) is conveyed by the expressed sense through the process of inference (अनुमान) and that word and sense are not अलग. He does not dispute that the soul of poetry is *rasa* etc. (as the चन्दालोक would say) "वाच्यस्तरनुमितो वा वक्ष्योर्थोन्तरं प्रकाशयति । सम्बन्धतः कुतश्चित्ता वाच्यानुमिति-रित्युक्तं ॥ इति । एतच्चानुमानस्यैव लक्षणं नान्वस्य । यदुक्तं 'विरूपलङ्कारस्वानं परार्थो-नुमानम्' इति केवलं संशयः । काव्यस्यात्मनि संज्ञिति रसादिरूपे न कस्यचिद्विमर्शः । संशया सा केवलमेवापि व्यक्त्ययोगतोऽस्य कुतः ॥" (व्यक्ति- p. 23); the last verse 'माणभूता धनेव्यक्तिरिति तेव विवेक्षिता । इत्यन्यच्च विमर्शः प्राप्नो नासीत्युपेक्षितम्' । It is not to be supposed that महिममट्ट was the first to advance this theory. The चन्दालोक anticipates the theory and tries to meet it (vide pp. 201-204) 'अल्लभिस-न्धानावसरे व्यञ्जकत्वं शब्दानां गमकत्वं तच्च लिङ्गत्वमतश्च व्यञ्जप्रतीतिरिति लिङ्गप्रतीतिरेवेति लिङ्गलिङ्गिभाव एव तेषां व्यञ्जत्वव्यञ्जकभावो नापरः कश्चित् ।... न पुनरयं परमाणो वद-व्यञ्जकत्वं लिङ्गत्वमेव सर्वत्र व्यञ्जप्रतीतिश्च लिङ्गप्रतीतिरेवेति ।... तस्माद्विङ्गप्रतीतिरेव सर्वत्र व्यञ्जप्रतीतिरिति न शक्यते वक्तुम्. The व्यक्तिविवेक elaborates the arguments of those who relied upon चक्ति (गुणवृत्ति i.e. उपचार and लक्षणा) and regarded व्यञ्जकत्व as identical with it (vide च- pp. 51, 55, 191-197).

The व्यक्तिविवेक is divided into three विमर्श. महिममट्ट states his प्रतिष्ठा in the first verse 'अनुमानान्तर्भावं सर्वस्यैव धनेः प्रकाशयि-तुम् । व्यक्तिविवेकं कुर्वे प्रणम्य महिमा परां वाचम् ॥'. In the first विमर्श he starts by quoting the definition of धनि ('वन्नावेः शब्दो वा' धनिकारिका I. 13), finds several faults with it and says that the definition, if properly considered, applies to अनुमान. The first objection is that the qualification उपसर्गनीकृतान्तव्य should not have been mentioned in connection with the word धने. The second objection is that the word शब्द should not occur in the लक्षण, as a शब्द has no व्यापार except अभिधा. Then he finds fault with the word वा. He quarrels with the word विवेक in काव्यविवेक, as according to धनिकार himself all काव्य must have रस as its soul (च. p. 26). He says धुरिमः in the definition is unnecessary. In all he finds ten faults 'अथैव लिङ्गित्वं शब्दः

सविशेषणस्तदः पुंस्त्वम् । द्विवचनवादादौ च व्यक्तिव्यतिनाम काव्यवैशिष्ट्यम् ॥ वचनं च कथनकर्तुः कथिता व्यक्तिरूपमपीति वृत्त दोषः ।' (p. 21). His own position is 'सर्वं यत् हि शब्दो व्यवहारः साध्यसाधनमाकारगतया प्रायेणानुमानरूपोऽनुपपन्नत्वः', तस्य परप्रवृत्तिनिवृत्तिनिबन्धनत्वात् तयोश्च सम्प्रत्ययाः सम्प्रत्ययात्मनोरन्यथाकर्तुंगमनस्यतः ।' (p. 3) and 'अथोपि द्विविधो वाच्योऽनुमेयश्च । तत्र शुब्दव्यापारविषयो वाच्यः । स एव मुख्य इच्छते ।...तत् एव तदनुमिताया लिङ्गभूताज्जदर्थान्तरमनुमीयते सोऽनुमेयः । स न विविधः, वस्तुमात्रमङ्गद्वारा रसादयश्चेति । तत्राथौ वाच्यावपि सम्भवतः । अन्यस्त्वनुमेय एवेति वदध्वे' (p. 7). So it will be noticed that, according to his view, शुब्द has only two senses वाच्य and अनुमेय; the उद्गता of other writers will be included under अनुमान. He says that in such verses as 'सुवर्णपुष्पा वृषिवी निवन्ति पुरुषाश्च' (example of अविवक्षितवाच्यध्वनि in ख० p. 49), 'वस्तुः शिरश्चन्द्रकलामनेन' (ख. p. 213), 'एवं वादिनि देवर्षी' (ख० p. 102), the suggested sense is really inferred 'अथ हि सर्वत्र सुलभा विभूतयः शरादीनामित्यवमर्षोऽनुमीयत इत्येतदित्यभिप्रेत' (व्यक्ति० p. 9). As वाच्य sense and प्रतीयमान sense stand in the relation of लिङ्ग and लिङ्गिन्, the process is अनुमान 'वाच्यप्रतीयमानयोर्वैयमागकमेण लिङ्गलिङ्गिमावस्य समर्थनात् सर्वस्यैव चनेरनुमानान्तर्भावः समन्वितो भवति तस्य च तदपेक्षया महाविषयत्वात्' (व्यक्ति० p. 12) and he relies upon चनिकार's own words that the principal sense intended appears 'more charming when it is suggested (i. e. is left to be gathered from the words) 'साररूपो ह्यर्थः स्वशब्दानभिवेद्यत्वेन प्रकाशितः सुतरां शोभनावहति' (ख० p. 239). He says that in many of the instances of चनि cited in the खन्यालोक the ultimate स्वङ्ग sense is not suggested by the expressed sense, but between the two one or more inferences intervene (as in 'वाणिजस इतिदन्ता' ख० p. 128). In गौडीका, the ultimate sense is arrived at by अनुमान; as the two cannot in reality be identical one comes to the conclusion that they possess similar qualities 'समाधेयं वाहीकादौ गवादिताभर्त्वावगमः स तत्पारोपान्वधानुपपत्तिपरिकल्पितोऽनुमानस्यैव विषयः, न शुब्दव्यापारस्तेति स्थितम्' (p. 24). The same reasoning applies to महापां शेषः. He asserts, by using चनिकारिका's themselves with a slight turn of expression, that चनि is identical with भक्ति 'वाक्या विमर्ति वैकल्यं रूपानेदादयं चनिः । न च नाव्यान्तलेस्वास्थ्योः सावाहक्यते तथा ॥ सुवर्णपुष्पामित्यादौ न वाच्यमिति प्रसज्यते । यतः पदार्थैवाव्यापनेः दाह भक्तिर्द्विषोदिता ॥ अतस्मिन्समासमारोपो भक्तेर्लक्षणमिष्यते । अर्थान्तरप्रतीत्यर्थः प्रकारः सोपि शक्यते ॥' (व्यक्ति० p. 26; compare चनिका० L. 17). He opposes the views of those who, like मङ्गलेश्वर, think that there is a single pervasive power of words which conveys what is called the वाच्य sense and the implied sense and who rely upon the instance of an arrow. He controverts the position

of the वक्तृकीर्तित and says that if what is conveyed by the striking mode of speech adopted by the poet is different from the plain expressed sense, then वक्तृकीर्ति also is included like च्छनि under अनुमान (p. 28). He denies that words have any other power than अभिधा 'नहि शब्दसामिवाव्यतिरेकेण व्यापारान्तर-मुपपद्यते येनार्थान्तरं प्रत्यावदेत्, व्यक्तेरुपपत्तेः सम्बन्धान्तरस्य चासिद्धेः' (p. 29). He ridicules the च्छनिकार for not giving a definition of *dhya* in general and for dilating upon the two varieties of it, च्छनि and शुणीतमूलव्यञ्ज in the absence of a general definition 'किं च काव्यस्य स्वरूपं व्युत्पादयितुं कामेन प्रतीमता तद्व्यञ्जनेन सामान्येनाख्यातम्...यत्तु तदनाख्यायैव तयोः प्रधानेतरभावकल्पनेन प्रकारप्रवृत्तं तदप्रयोजकमेव ।' (p. 32). He finds fault with the two terms अविवक्षितवाच्य and विवक्षितान्वपरवाच्य, says that the examples of the former are like the examples of भक्ति (अग्निर्वाग्भवः) and that the term विवक्षितान्व contains a contradiction (if a thing is विवक्षित i. e. प्रधान, it cannot be अन्यपर).

In the second विमर्श, he considers अनौचित्य (impropriety or incongruity). It is of two kinds, अर्थविषय and शब्दविषय. The अन्तरङ्ग औचित्य consists in the improper employment of विभावः, अनुभावः and अव्यभिचारिभावः in the manifestation of रस and has been explained by former writers. The बहिरङ्ग (formal) impropriety falls under five faults, विवेकाविमर्श, प्रकामेदः, कामेदः, पीनवृत्त and वाच्यवृत्त. The whole of the second विमर्श (pp. 37-112) is concerned with the explanation and exemplification of these five faults amidst several digressions; the first विवेकाविमर्श is treated of in pp. 37-58. He takes the verse 'संरम्भः परिकीर्तयेत्प्रकल्लोदयेन सिद्धं चः सर्वैश्चैव सनातिमात्रनिवर्तो हेवाकल्लेशः किं । श्लाघादिरदशुभान्मुद्रवशकन्वेत्संरम्भवान् वोसौ तुव चमत्कुर-तिशयं वास्तन्विकाकेसरी' cited in the वक्तृकीर्तित as a faultless piece of poetry and shows that it contains three cases of विवेकाविमर्श. The first is that the compound (नचसमास) असंरम्भवान् is improper, the second is that the relative pronoun in वोसौ has no corresponding demonstrative pronoun (सः) in the verse, and the third is that the compound अन्विकाकेसरी is improper; as the word अन्विका is a member of a compound, it is subordinate and the sense also is therefore subordinate and not at once perceived as principal (while Ambika is really the principal object of adoration to the poet). He suggests (on p. 57) how the verse should be read to avoid these faults. His position on this point of विवेकाविमर्श is briefly put in these words 'तदिदमपि तात्पर्यं यत् कथंकिदपि प्रधानतः'

या निवक्षितां न तन्निषेधनेनेतरेण सह समासमहंतीति । इतरत्र विशेष्यमन्वयास्तु न तत्र नियमः ।' (p. 52). He gives numerous examples where this rule is followed or violated by the greatest poets and in cases of violation of the rule suggests how the verses should be composed. Examples where the rule is followed are 'सुग्रीचन्द्रमसौ यस्य नातामहपितामहौ' (विक्रमो. IV. 38); उपपन्नं ननु हि वं ससुखज्ञेषु यस्य मे । देवीनां मानुषीणां च &c. (रघु. I. 60); 'अहिराज, सेनापते, द्रोणोपहासिन्' etc. (विष्णो. III); 'रामस्य पाणिरति दुर्वहगनेलित्र' (उत्तरराम. II.). Opposite examples are 'आसिमुदक्षितीशानाम्' (रघु. I. which should be आ सनुद्रात्); 'पृथिवि सिरा मव...देवः करोति हरकामुंकमाततन्वम्' (वाल्मीकि. I. 48. cited in साहित्यदर्प under अर्थान्तरः), where the reading 'देवो धनुः पुरतेपोर्विदभालपिष्यन्' would be better (as the most important point is that it is *Hara's* bow). प्रक्रममेद is dealt with on pp. 58-66. 'प्रक्रममेदोपि शब्दानौचित्यमेव । स हि वधाप्रक्रममेकरसप्रवृत्तायाः प्रतिपत्तिप्रतीतेस्तस्मात् इव परित्यक्तमख्येयदायी रसमहावर्ष पर्यवस्यति ।...स चावमनन्तप्रकारः सम्भवति प्रकृतिप्रत्ययपर्यायादीनां तद्विपर्ययानामितिनामानान्त्यात्' (p. 58) and 'यथोद्देशं हि प्रतिनिर्देशोऽस्य विषयः' (p. 59). Examples of the fault are 'ते हिना...सिद्धं चास्मी निवेद्यार्थं तद्विलुप्यः खमुषयुः' (कुमार० 6. 94, अस्मी requires a similar pronoun in place of तत्); 'वदन्तच्छिन्ना भूः स च निधिरपा बोधन-क्षतं मर्दहरे' (मिता भूः पत्न्यां स च पतिरपां &c. would be better); 'गाइन्तां महिषा' (आकुन्तक II. 6, the active forms गाइन्तां, जन्मस्यस्तु and जन्मता require the same form in the third पाद and therefore 'कुर्वन्तस्वामि-यो वराहततयो मुक्ताः' is better). Yet कर्मप्रक्रममेद (i. e. the use of the third person for the second or first) is not a fault, but a गुण e. g. 'अयं जनः प्रथुनान्नायोपने' (for अहं in कुमार V.). क्रममेद is treated of in pp. 66-69. An example is 'कदा च सा कान्तिमती कलवतस्त्वयस्य लोकस्य च नेत्रकौमुदी' (कुमार० V. 71, where the second च should be after त्वम्) यौनस्कल is dealt with on pp. 69-84. शब्दपुनरुक्त is not a fault if the senses of the words are different (as in इमसि हसति स्वामिन्पुत्रे रुदन्ति रोदिति) where हसति is 3rd per. present as also loc. sing. of pr. p.) and even if the sense of the repeated word be the same, there is no fault (but it is an ornament called वायानुप्रास) if the purport is different (e. g. 'बलावन्ते नदीनां सितकुसुमभराः शकसङ्काशकाशः, काशना नान्ति तासां नरपुलिनगताः श्रीनदीहंस हंसाः' quoted in वामनीश्वरचि IV. 1. 10). Examples of (जाये) यौनस्कल are 'वित्तकिसलवच्छेदपाये-यवन्तः' (मेघ०), 'स्वयुत्तरासङ्गवतीमधीतिनीम्' (कुमार० V. 10), where the affix वत् is superfluous as the same sense can be had by means of a बहुव्रीहि; 'सहस्र निदर्शित न किम्' (किराता० II. 30) is वाक्याने-विषययौनस्कल, as the second half contains the same proposition as 'अविवेकः परमापदा पदं'; 'पदा यदा हि यन्मेष' (गीता 4. 7) also exemplifies

पुनरुक्त, as अनुत्थानमभेद is the same as ध्वनि स्थानिः. His position on the point of पुनरुक्त is 'न न सामर्थ्यसिद्धेयं शब्दप्रयोगमादिपन्ते साकचयः' (p. 77) and 'सा (प्रतीतिः) च नानाद्रिपकापरे तावतामेव प्रयोगो दुक्तो नातिरिक्तानाम्' on which the commentary justly observes that poetry is not व्याकरणसूत्र ('न हीदं वाक्यं कृष्णशास्त्रं येन नाकाशपत्रं चिन्तते' p. 41). Where there is a special sense intended there is no पुनरुक्त as in 'कुर्वी हरस्यापि पिनाकपाणेः' (कुमारः III. 10). The fifth fault वाच्यवचन is treated of in pp. 84-109. An example is 'कमलमनमसि कमले कुवलये etc' (here the 2nd word कमल should have been expressed by a सर्वनाम 'तस्मिन् कुवलये'). He says 'यवान्यस्यालङ्कारस्य विषयेऽलङ्कारान्तरनिबन्धः सोऽपि वाच्यवचने दोषः' (p. 86) and instances 'भैरवाचार्यस्तु दूरादेव दृष्ट्वा राजानं शक्तिमिव लज्जनिषिञ्चवाल' (हर्षचरित III. para 20, here राजानं would also mean शक्तिने and this is a proper subject for हेय and not उपमा as the poet has done). His position about हेय is 'तस्मात्पूर्वन्तरव्यक्तिहेतो कसिश्च नास्ति । यः शेषवन्निबन्धः कुशदैव कवेरसीत्' (p. 89) and that the piling up of हेय for their own sake and for no other purpose is वाच्यवचन. He finds this fault in the verse सर्वैकशरणमङ्गमपीदमीदं which is आनन्दवर्चन's own (and cited in ख. p. 101). He finds this fault in many of the instances of शब्दशक्तिमूलध्वनि cited by the ध्वन्यालोक. He winds up by saying that even great poets did not perceive these faults and instances उमावृषादौ शरत्समना वषा (रघु. 3. 23 as vitiated by पुनरुक्त, प्रकमभेद and अवाच्यवचन) and काव्यस्यात्मा ध्वनिरिति (the first ध्वनिकारिका). In the last there is प्रकमभेद as इति should be placed after आत्मा; there is also पुनरुक्त, as दुषेः and पूर्व need not have been mentioned (समाप्तात् itself expresses past tense). Several more faults are found and then he proposes to read the कारिका differently (p. 112) to avoid these faults.

In the third विमर्श he takes about forty examples cited by the ध्वन्यालोक and shows that they are really cases of अनुमान. For example, the verse भ्रमं भ्रमिज (ख. p. 16) contains nothing but अनुमान 'केवलं योसौ भ्रमणविधौ हेतुभावेन इत्यप्यनुमानव्यापारस्तद्विधातुः स एव विमृश्यमानः परमस्या धार्मिकस्य लक्ष्येणैव पर्ववसति तद्विधातुव्यापारकालेनावलम्बनात्' (p. 113). As regards rasas he says that their apprehension also comes under अनुमान 'वापि विभावदिभ्यो रसादीनां प्रतीतिः साधुमान इवान्तर्भावमईति । विभावानुमानव्यभिचारिप्रतीतिर्दिसादिप्रतीतिः साधनसिप्पते' (p. 119) and concludes by saying 'तदेवं सर्वलोकचनेरनुमानान्तर्भावान्नुमानः ज्ञेयमिति' (p. 137).

महिमभट्ट was a Kashmirian as the title राजानक indicates. His father was श्रीधर and he was the pupil of इयामल

a great poet. हेमचन्द्र in his सुवृत्तलक्षण and लीचिह्नः quotes verses from a इमान्छ. महेश्वरम्ह wrote the work for his grandsons, who were the sons of भीम. The latter was probably his son. 'आपातुं न्युपसिं नमसां हेमवोगमाजानान् । ससु प्रयित्-
नयानां भीमस्वामितुल्यस्य तनयानाम् ॥'. The word हेमवोगमाजानान् is probably double-meaning and हेम, वोग and माद (?) were probably the names of the grandsons. He wrote another work called तत्त्वोक्तिकोश on Poetics 'इत्यादि प्रतिनातत्त्वमस्मादित्यपदि-
तम् । आले तत्त्वोक्तिकोशाख्ये इति नेह प्रपञ्चितम् ॥' (p. 118). His work is one of the masterpieces of the Alankāra Literature and deserves to be saved from the unmerited oblivion in which it has fallen. His work contains brilliant argument, and exhibits great erudition, logical acumen, fastidious criticism and deep insight. Among later Alankāra writers he found no follower and being pitted against the famous आनन्दवर्धन, he does not receive his due. Though he tries to disarm all criticism against his boldness in finding fault with great poets by saying 'सकृत्तिष्ठयन्नितः कथमनुशि-
ब्बादन्मगमसिंति न वाच्यम् । वारयति भिषगपस्यादितरान् स्वमाकरजगि (p. 37), yet he seems to have been proud and self-confident, e.g. p. 97 'अवोदाहरणप्रत्युदाहरणप्रतीत्योर्वदन्तरं तन्मतिमतामेवावमासवे, अन्वेषां तु रूपप्रत्ये-
दमेव'; p. 109 'ता एता दोषवातयो मदाकवीनामपि दुर्लभा इत्यवसीयन्ते'. He seems to have followed शङ्कर in regarding even rasa as inferred. His views are quoted at length and severely criticized in the साहित्यदर्पण (under V, 4). *Vide* also पद्मावली p. 32. He very often quotes the views of पाणिनि as those of the आचार्य (p. 55), he enters upon a learned discussion about पूर्वदातृ and प्रत्ययप्रतीत्येव (on pp. 38-39), very often quotes others' views with the words तदुक्तं, यदाहुः (pp. 6, 7, 82). Often he gives verses styled संग्रहश्लोक or संग्रहावां, which summarise the discussion that precedes them; *vide* (pp 6, 14, 18, 22-23, 26, 32, 34-35, 56 etc). Some of these contain the पूर्वपक्ष and the उत्तरपक्ष on a topic (e. g. pp. 124-125). All these संग्रहश्लोक seem to be his own. In other cases he gives verses that are called अन्तरश्लोक or अन्तरावां (pp. 97, 109 110, 136). The संग्रहश्लोक summarise a preceding discussion, while अन्तरश्लोक seem to be verses that add to the discussion. In one case (on p. 97) the अन्तरश्लोक seem to be not his own (viz. the two verses 'अनुवाचमनुकरवेन न विवेकमुदीरयेद् 'विवेकोद्देश्यमावोवे'). He cites कारिका dealing with Alankāra topics which are styled neither संग्रहश्लोक nor अन्तरश्लोक (pp. 74, 76, 77, 108). They may be his

own composition. He profusely quotes from the works of कालिदास, from भरत, भारवि, the अन्वालोक्त. He also quotes उत्तरराघव, वट्टट, चन्द्रिका, बाळरामायण, भट्टट, भागव, माघ, रत्नावली, लोचन, वक्रोक्तिमीमित, वामन, वेणीसंहार, विदुशालम्बिका, हर्षचरित and refers to हर्षदर्पण. As the views of the स्वक्तिविवेक are summarised by the अलङ्कारसर्वस्व he is earlier than about 1100 A. C. and as he quotes the बाळरामायण and criticizes the वक्रोक्तिमीमित and the लोचन (p. 19, where a passage from लोचन p. 33 is quoted) he is later than 1000 A. C. It is supposed by सरस्वतीदीप and other commentators of the काव्यप्रकाश that मम्मट in the 5th उद्भास combats the view of the स्वक्तिविवेक though he does not name the latter. The passage of the काव्यप्रकाश (V p. 252 beginning with ननु वाच्यसम्बद्धं तावत् प्रतीयते closely resembles the स्वक्तिविवेक (p. 13 and p. 111). Further in the 7th उद्भास the काव्यप्रकाश seems to follow the स्वक्तिविवेक very closely in pointing out *doshas*. If this is the case as appears very likely, then महिमनह् flourished between 1020 and 1060 A. C.

The commentary as published is unfortunately incomplete. The author's name is not given. But he appears to have been the same as the author of the वृत्ति in the अलङ्कारसर्वस्व. On p. 44 the commentator says that he wrote हर्षचरितवार्तिक and on p. 32 that he wrote साहित्यमीमांसा and नाटकमीमांसा, while the अलङ्कारसर्वस्व (p. 61) refers to them as the author's work. कवर (p. 13) ascribes a commentary on the स्वक्तिविवेक to the author of the अलङ्कारसर्वस्व (वृत्ति) 'स्वक्तिविवेकविचारे हि मयैवैतद्विस्तृतं निर्णीतमिति भावः'. The commentary is a very learned one, but his stand-point being different from that of the स्वक्तिविवेक (as he is a staunch follower of the अन्वालोक्त) he frequently takes महिमनह् to task. On the third introductory verse (अवनिकारस्य वचोविचित्रं नः) he remarks 'व्यासितपादे तु अवनिकारस्येति वचःशब्दान्वितमित्यगणं प्राधान्यादिवचनशब्दान्वितं प्रतीयते । एतच्चास्य साहित्यविचारदुर्निरूपकस्य प्रमुक्त एव स्तुतितमिति महान् प्रवादः'. The commentator pulls him up very frequently for his pride e. g. p. 41 'तदेतदस्य विषयमगणनीयं मन्दमानसं स्वात्मनः सर्वोत्कर्षशालित्वाख्यापनमिति'; vide p. 44 also. But the commentator is prepared to give the author his due; vide pp. 15 and 16 (where he calls him महामति). The commentator gives समग्रश्लोक of his own (on p. 3, which contains a reply to a verse of the text and p. 12 which contains a reply to a verse on p. 14 of the text). Older commentators seem to be referred to in the word केचित् (on p. 32). On p. 20 he quotes the well-known verse 'हिम्नो नारशतानि' about हर्ष and वाण and another

verse about भर्तृहृदय. He refers to a work called बृहती (p. 45, which he contemplated writing). He quotes अक्षपाद, दण्डी (दाण्डी ग्रन्थ p. 47), a वार्तिक of धर्मकीर्ति (p. 34), उद्भट, बभ्रुकिञ्जीवित, वागन, हरिमल (p. 53), सौमता: (in Sanskrit p. 41). He discusses readings of the text (pp. 33, 35, 51 about an interpolation). As he is identical with the author of the वृत्ति in the अक्ष. म., he flourished about 1150 A. C.

22 The सरस्वतीकण्ठाभरण of भोज. This work has been published several times (by Mr. Borooah, at Benares in 1887 and in the KM series, the latter being incomplete). In these pages reference is made to the Benares edition. The सरस्वतीकण्ठाभरण is a voluminous work, but it is more or less a compilation. It is divided into five परिच्छेदाः. The first speaks of 16 *doṣas* of *pada* 16 of वाक्य and 16 of वाक्याद्यै, the 24 गुण of शब्द and the same number in वाक्याद्यै; in the second परि० the author treats of 24 शब्दालङ्कारः; in the third he defines and illustrates 24 अर्थालङ्कारः, जाति, विभावना, हेतु, अहेतु, सूक्ष्म, उत्तर, विरोध, सम्भव, अन्योन्य, परिवृत्ति, निवर्धन, भेद, समाहित, भ्रान्ति, क्लृप्त, मीलित, स्मृति, भाव, मत्तक, अनुमान, उपमान, आगम, अर्थापत्ति and अभाव; in the fourth परि० he dwells upon 24 figures of both शब्द and अर्थ viz उपमा, रूपक, साम्य, संशय, अपहृति, समाधि, समासोक्ति, उल्लेख, अपस्तुतप्रशंसा, तुल्ययोगिता, लेश, सहोक्ति, समुच्चय, आक्षेप, अर्थान्तरन्यास, विधेयोक्ति, परिकर, दीपक, कम, पर्याय, अतिशयोक्ति, क्लेश, भाविक, संसृष्टि; in the fifth he treats of *rasas*, *bhāvas*, heroes and heroines and their subdivisions and characteristics, the five *śaṅkṣā* सुल, प्रतिमुख etc, of the four *erittis* मारती etc.

The सरस्वतीकण्ठाभरण quotes profusely from Daṇḍin's *Kāvya-darsa*, about two hundred verses being borrowed from the latter. The सरस्वतीकण्ठाभरण quotes over 1500 examples from former poets and therefore is valuable for the chronology of Sanskrit literature. But as much earlier works like the काव्यालङ्कारसूत्र of दामन, the ध्वन्यालोक and लोचन have now become available to all, its importance is now much less than in the days of Aufrecht. It draws upon कालिदास and मयमूर्ति at every step. Besides the above he quotes अभिवानमात्र, कादम्बरी, कामशास्त्र, छलितराम, वैमिनि, तापसवत्सराज, the ध्वन्यालोक, वाण, मट्टि, मरत, भागवत, मारवि, महाभारत, राजावली, राजशेखर, रामायण, इदट, विक्रान्तशूद्रक (a drama), वेशीसंहार, शिशुपालवध. In several respects his views are peculiar. There is a certain symmetrical arrangement in everything he treats as in the

sixteen *ślohas* and 24 figures of शब्द, अर्थ and उभय, the six varieties of रीति, वृत्ति, मुद्रा etc. He stands almost alone in regarding उपमा, आशेष, समासोक्ति, अपहृति and several others as figures of both *śabda* and *artha*. In this he seems to follow the *Agñipurāṇa* (vide chap. 344). He looks upon *riti* as a शब्दालङ्कार and enumerates six *ritis* वैदर्भी, पाञ्चाली, गौडीया, आवन्तिका, लाटीया, नागरी. He raised all the six *pramāṇas* of Jaimini to figures of speech. Although, following old writers, he speaks of eight *rasas*, from the way in which he treats of them, it seems that he looked upon Śringāra as the only *rasa*. This accords well with what we are told by the *Ekāvali* (p. 98) that in the शृङ्गारप्रकाश composed by 'the king' a single *rasa* alone has been admitted (राजा तु शृङ्गारमेकमेव शृङ्गारप्रकाशे रससुररीचकार, on which the text says 'भोजराजसमाह राजा रिति'. In the रत्नावली also (p. 221) कुमारस्वामी quotes the same view from the शृङ्गारप्रकाश 'शृङ्गार एक एव रस इति शृङ्गारप्रकाशकारः'. The मन्दारमण्डवन्तू (9th बिन्दु p. 107) says 'अथ भोजनृपादीनां मतमथ प्रकाशयते । रसो वै स इति कुला रस एकः प्रकीर्तितः ॥ अतो रसः स्वाच्छृङ्गार एक एवेतरे तु न । यमार्थकाननोद्धारममेदेन स चतुर्विधः ॥'. Another very peculiar view is that he looks upon even *gūṇa* and *rasa* as *alaṅkāras*. He quotes the words of इच्छी 'काव्यशोभाकरान् यमार्थान्' (काव्यदर्शने II. 1-2) and then remarks 'तत्र काव्यशोभाकरानिलनेन शेषोपमावृणरसभावतदाभासप्रशमनार्थानुगुणाति' (5th परि० p. 182). Some of these peculiar views have been referred to by comparatively early writers. The का. प्र. सङ्केत of माणिक्य frequently refers to भोज and कण्ठावरण (e. g. p. 300, 332, 338, 339). On p. 469 it says 'श्रीमतेन जैमिन्युक्तपदप्रमाणानि सम्भवत्वात्कारतयोक्तानि'. हेमचन्द्र (in काव्यानुशासनविवेक p. 295) says 'नातिगतिरीतिवृत्तिध्याया...अध्यापीति वाच्ये...सम्भवप्रत्यक्षानुपमानार्थोपसम्भावलक्षणावधारणद्वारा ये भोजराजेन प्रतिपादिताः' etc. जयरथ (p. 195) says that भोज treats of only संसृष्टि (and not सङ्कर).

Numerous works are ascribed to भोज. He seems to have written on यमेशास्त्र and is quoted by the मिताक्षरा (generally as पारेश्वर) and the शङ्खमाग. In the राजमार्तण्ड (a commentary on the योगसूत्र) we read 'शब्दानामनुशासनं विश्रुता पाठश्रुते कुर्वता वृत्तिं राजशृङ्गादुसंसृष्टकमपि न्यातव्यता वैश्वे । वाचनेतीवशुभां मरु फलभृतां सर्वेन वैतोद्भूतस्तस्य श्रीरणरत्नमहनुपदेवानो जयन्त्युत्तरकाः ॥' (varas 4 Intro.). His astronomical work the करण called राजशृङ्गाह, was probably composed in 1042-43, A. C. as it takes for its initial date the Śaka Year 964. Dr. Bhandarkar (Early

History of the Deccan p. 60) came to the conclusion that भोज flourished in the first half of the 11th century. Dr. Buhler (Intro. to विक्रमादित्यचरित pp. 19-25) holds that भोज flourished somewhat later than that date. His reasons were principally two. The राजतरंगिणी (VII. 259) says 'तत्र भोजनरेन्दु-श्च दानोत्कर्षेण विश्रुतः । सुहो सस्मिन्क्षणे तुल्यौ दानास्तां कविराग्ववी ॥'. This passage according to Dr. Buhler refers to the period after 1062 A. C. when कलश had been crowned king of Kashmir. The second reason is that the सरस्वतीकण्ठाभरण quotes a verse from the चौरपञ्चाङ्गिका which, according to Buhler, is the work of Bilhapa. Buhler laid too much emphasis on the words तस्मिन् क्षणे in the राज-तरंगिणी. Moreover a gloss refers the word तः to बनना. Further the authorship of the चौरपञ्चाङ्गिका is not beyond the pale of discussion. According to the भोज-प्रबन्ध, Bhoja reigned for 55 years. Bhoja's uncle Muñja was slain by Tailapa between 994 and 997 A.C. and Muñja was succeeded by his brother सिन्दुराज or सिन्दुल also styled नवसाहसाङ्ग. An inscription of जयसिंह the successor of भोज dated संवत् 1113 (1055-56 A. C.) settles this dispute about the date of भोज (vide E. I. vol. III pp. 46-50). It shows that भोज could not have been living beyond 1054 A. C. Bhoja had a very long reign. Another certain date is that of his grant, संवत् 1078 (1021 A. C.). Vide I. A. vol. VI p. 53. Therefore भोज came to the throne about 1005 A. C. and died before 1054 A.C. and the सरस्वतीकण्ठाभरण must have been composed between this period, probably towards the close of Bhoja's career i.e. between 1030-1050 A. C. The सरस्वती contains a verse in praise of भोज 'सौजन्यान्तु-लिप्ते...भीमन्मुञ्ज किमिलमुं जन्मुपस्पृष्टं दृष्टा नाईति ॥' (1st परि. p. 61). The Dhar प्रशस्ति speaks of ब्रह्मनवर्मे (whose dates are 1211, 1213, and 1215 A. C.) as the *avatara* of भोज (E I vol VIII. p. 26).

The commentary is called राजदर्पण and was composed by महानदोपाध्याय रत्नेश्वर at the instance of king रामसिंहदेव (of Tirhut). He seems to have flourished in the 14th century. The commentary on the first three परिच्छेद only has been published. The commentary is a learned one and quotes आनन्दवर्धन, the काव्यप्रकाश, चन्द्रगोमिन्, राजशेखर, रुद्रद, जेवनकार, बृहत्प्रकाश. He tells us that he wrote a commentary on the काव्यप्रकाश. On the verse 'हा तो बोज्जब्देव नैव मदनः साक्षादयं भूतले' (1st परि. p. 106) the commentator remarks 'हातो' are Marathi words meaning 'अयं तः'

23 जौचित्यविचारचर्चा and कविकण्ठाभरण of क्षेमेन्द्र. क्षेमेन्द्र, a Kashmirian, was a voluminous writer and wrote on a variety of subjects. He wrote the भारतनवती, the बृहत्कामावली and about forty other works. The राजतरु (I. 13) refers to his नृवावलि (राजावलि) which has not been yet found. His contribution to Poetics was meagre and did not exert any appreciable influence over the Alahkârasâstra. In his सुवचनितक (divided into three विन्यास) he makes very interesting remarks upon metres, gives directions as to their employment and points out in what metre certain poets excelled e. g. जमिन्द in अनुष्टुप्, पाणिनि in उपजाति, भारवि in बंशस, कालिदास in मन्दाक्रान्ता, राजाकर in वसन्ततिलक, भवभूति in शिखरिणी, राजशेखर in शार्दूलविकीर्णित. His जौचित्यविचारचर्चा contains *kārikās* with his own epitti and illustrations taken from numerous authors and works (including his own). His position is that जौचित्य (appropriateness) is the essence of rasa 'जौचित्यस्य चमत्कारकारिणश्चाश्चर्येण । रसजोषितभूतस्य विचारं कुर्वन्नेतुना' (कारिका 3) and defines जौचित्य as 'वचितं प्रादुराचायाः सद्यर्थे किल वस्य यत् । उचितस्य च यो भावस्तदी-चित्तं प्रचक्षते ॥' (I. 7). Then he illustrates जौचित्य in connection with पद, वाक्य, प्रबन्धार्थ, गुण (such as ओजः), बलद्वार, रस, क्रिया, कारक, लिङ्ग, वचन, उपसर्ग, काल, देश and several other matters. His method is to give an appropriate example on each topic and also to cite an inappropriate one. In the जौचित्य he simply develops what the ध्वन्यालोक had laid down (in pp. 134-145) and which the श्व. had summarised in the verse 'जौचित्यादुते नाम्यद्रसनञ्जस्य कारणम् । प्रसिद्धौचित्यवन्तस्तु रससोपनिषत्तरा ॥' (p. 145). For want of space the numerous authors and works quoted by him are not given here. He quotes परिपल, the कुन्तेवरदौल of कालिदास (not hitherto known from his works), गौडकुम्भकार, मट्टनहट्ट, मट्टतौत and his own *guru* मट्टनहट्ट. In the जौचित्य he refers to a work of his own called कविकर्णिकानाञ्चालङ्कार. Whether this is a different work from the कविकण्ठाभरण is doubtful. His कविकण्ठाभरण is divided into five *sandhis* and 55 *kārikās* the subjects of which are respectively 'अत्राकवेः कवित्वाभिः, शिक्षा मासगिरः कवेः । चमत्कृतिश्च शिक्षासौ, गुणदोषोद्दिष्टतः ॥ पश्चात्तदिः कव्याभिरित्येते पञ्च सन्धयः' (I. 3-4). He divides pupils into three kinds and poets into छायोपजीवी, एकोपजीवी, पारोपजीवी, सकलोपजीवी, मुषनोपजीव्य, and gives certain directions to poets about the *gūnas* and *dōshas* of काव्य and the study of व्याकरण, तर्क, नाट्य. His own works referred to in the two books are अवसरसार, अमृततरङ्ग (काव्य), कनकजानकी, कविकर्णिका, चतुर्वर्गसंग्रह, चित्र-

भारतनाटक, देशोपदेश, नीतिकला, पद्मकादम्बरी, बौद्धावदानकल्पलता, मुक्तावली-काव्य, मुनिमतमीमांसा, छलितरत्नमाळा, लावण्यवती (काव्य), नाट्यवादनप्रतार, विनयवती, शशिवंश. In the सुवृत्ततिलक he quotes a verse of कलश and in the कविकण्ठा the छलितामिधान महाकाव्य of his pupil महीन्द्रसिंह and quotes a verse of his pupil राजसुवल्क्ष्मणादिल. क्षेमेन्द्र was the son of प्रकाशेन्द्र and grandson of सिन्धु. He wrote many of his works at the instance of one रामवन्धु. In the पद्मकादम्बरी he tells us that he learnt साहित्य at the feet of अभिनवगुप्त 'कुत्तामिनवगुप्तास्वात् साहित्यं बोधवारिधेः ।' He was originally a शैव but was converted to the वैष्णव faith in later life by सोमाचार्य. He calls himself व्यासरास in almost all works. He wrote his सनयमारुका in 25th लौकिककाल i. e. 1050 A. C. and the दशवतारचरित in 41 लौकिक when कलश was ruling. The औचित्य and the कवि were composed by him in the time of king अनन्त ('तस्य श्रीमदनन्तराजन्पतेः काले किलायं कृतः' औचित्य and 'राज्ये श्रीमदनन्तराजन्पतेः काव्योदयोर्व कृतः' कवि). King Ananta ruled in Kashmir from 1028 to 1063 A. C. and crowned his son कलश in 1063. अनन्त died in 1081 A. D. at the age of 61. The words of क्षेमेन्द्र lead one to suppose that the two works were written while अनन्त was actually reigning. Therefore क्षेमेन्द्र wrote the two works before 1063 A. C. and his literary activity lay in the 2nd and 3rd quarters of the 11th century. For further information about his works vide Bühler's Kashmir report (pp. 45-48), JBBRAS vol. 16 (extra No. pp. 5-9) and vol. 16 pp. 167-179 (Peterson on the औचित्य).

24 The काव्यप्रकाश of मम्मट. This far-famed work has been published several times. In the *śākhara* literature the काव्यप्रकाश occupies a unique position. It sums up in itself all the activities that had been going on for centuries in the field of Poetics; while it becomes itself a fountain-head from which fresh streams of doctrines issue forth. Like the शारंगकामान्य in Vedānta or the महामान्य in grammar, the काव्यप्रकाश becomes a starting point for future exegesis and expansion. The great merit of the work is that it combines fulness of treatment with conciseness. In 142 *śloka*s (often called *śūtras*) the whole field of Poetics is traversed. The work is divided into ten *ullāsa*s and comprises as usual three parts, the व्याख्यान, the वृत्ति and the examples all of which are taken from other works (except probably a few simple examples under उपमा, व्यतिरेक). The contents of the work are:—I, the purpose of काव्य, काव्यहेतु,

the definition of काव्य, its subdivisions into उत्तम (where the suggested sense far excels the वाच्य senses), मध्यम and अधम; II, word is वाचक, लाघुणिक and व्यञ्जक and sense also is वाच्य, उद्भव and व्यञ्ज्य; some maintain a fourth sense called तात्पर्यार्थ; explanation of these terms and the subdivisions of लक्षणा and व्यञ्जना; III, how all kinds of senses may be व्यञ्जक and how the function in such cases is व्यञ्जना; IV the two varieties of ध्वनि viz. अविवक्षितवाच्य and विवक्षितान्वयपरवाच्य and their subdivisions, the nature of *rasa*, of स्थायिभावः, of विभावः and व्यभिचारिभावः; various theories about *rasa*; V. the second variety of काव्य viz. गुणीयुतव्यञ्ज and its eight subdivisions; VI. third kind of काव्य called चित्र (or लघुम) and its two varieties, शुब्दचित्र and लघुचित्र; VII. the *doshas* of पद, वाक्य, लघु and of *rasa* and how in some cases what is generally a *dosh* may lend charm; VIII. distinction between *gunas* and *alanākāras* and the position that there are only three *gunas* सावुर्दे, मोक्षसु and प्रसाद; definitions of these; other *gunas* are included under these or are really the absence of *doshas*; the combinations of certain letters is conducive to these *gunas*; IX the figures of *śabdā*, viz. वक्रोक्ति (two varieties श्लेष and काकु), अनुप्रास (लैकानु and वृत्तानु) and the three वृत्तिस (उपनगरिका, पदवा and कौमला which were designated वैदर्भी, गौडी and पाञ्चाली *rītis* by Vāmana and others), अष्टानुयास, वसक (with its numerous varieties), श्लेष, चित्र (its varieties such as कन्दवन्द, मुरजवन्द etc.), पुनरुक्तव्यमास; X. 61 अलङ्कार of sense; the *doshas* of अलङ्कार are included under the *doshas* treated in the 7th chapter.

It will have been noticed how मम्मट deals with all topics of Poetics except dramaturgy. He casts his net over a wide area. He quotes over 600 verses from other authors to illustrate his teachings. For want of space it is not possible to set out in detail all the authors and works from which quotations are taken. The following are mentioned by name:—आचाक्षिपिभट्टगुप्त, कालिदास, कामशास्त्र, उद्भट, धनिकार or धनिकुर, बाण, भट्टनायक, भरत, मधुर, डोहट, शुङ्गक, श्रीहर्ष. Among those which are not named are the following:—the works of कालिदास and भवभूति, समव्यसाक, कर्णभट्टरी, कुट्टनीमत, चण्डीशतक, नवसाहसिकावलि, नागानन्द, वाकरामायण, नट्टि, मर्तुहरि, मल्लट, भामह, मास, बाण, रत्नावली, रावणानन्द, विजयका, विजयलक्ष्मिका, वेणीसंहार, हयग्रीववध, हरविजय. Though much of मम्मट's treatment is based upon the works of his predecessors, such as the जन्यालोका, उद्भट, भामह, भरत, बाण, अवधिमन्यु, yet he is a man of independent views and his respect for these

ancient authorities does not preclude him from criticizing them, when occasion demands. For example, he strongly criticizes (in 9th उद्घास) मद्भट्ट for the latter's view about शेष. He finds fault (towards the end of the 7th उद्घास) with the remarks of the धन्यालोक on the verse सत्यं मनोरमा रामाः सत्यं स्यात् विमृतयः । किं तु मयाज्ञापाङ्गमङ्गलं हि जीवितम् ॥ (च० p. 180 says that the first half begins with the विमाव of शृङ्गार and the latter half culminates in शान्त and yet there is no विरोध, as this mode of treatment is adopted for inducing the instructed to be ready to receive instruction and for lending charm to the verse). Though मम्मट borrows several verses from रुद्रट, he differs from the latter on several occasions. For example, मम्मट's remarks on समुच्चय (धुनोति चासि तनुवे न कीर्तिमिलादेः, कृपाणमग्निश्च मदान्गक्षिती । सतामुवावाश्च सुराः सुरालये श्लाघेय दर्शनात्, 'व्यधिकरणे' इति, 'एकस्मिन् देशे' इति च न वाच्यम्) are directed to रुद्रट's words 'व्यधिकरणे वा वस्मिन्गुण-क्रिये' &c. (VII. 27); similarly his words on कारणमाला ('हेतुमता सह हेतोरभिधानमनेदतो हेतुः' इति हेत्वलङ्कारो न लक्षितः... 'अविरलकमलविकासः... काकः' इत्यत्र काव्यरूपता कीमलानुप्रासमहिम्नैव समाससिधुर्न पुनर्हेत्वलङ्कारकल्पनया) refer to रुद्रट's definition of हेतु and his example thereof (VII. 82-83). So also the dictum under अनुमान 'साध्यसाधनयोः पौत्रोपपत्तिकृत्ये न किञ्चिद्विचित्रमिति न तथा दर्शितम्' has in view रुद्रट VII. 56. He criticizes (in the 8th उद्घास) वामन's distinction between *gūṇas* and *alanikāras* (काव्यशोभायाः कृतासौ धर्मा गुणाः । तदतिशयहेतु-वस्तुलङ्काराः । काव्या. सू. III. I. 1-3). Similarly he finds fault with वामन's explanation of ओजः as प्रीति 'पदार्थे वास्वरचने वाक्यार्थे च पदाभिधा । प्रीतिर्वाच्यसमासो च साभिप्रायत्वमस्य च ॥ इति वा प्रीतिरौज इत्युक्तं तदैतान्यमार्थं न गुणः, तदभावेपि काव्यव्यवहारप्रवृत्तेः' (VIII उद्घास). वामन says 'अवेत्य प्रीतिरौजः' (काव्या. सू. III. 2. 2) and quotes the verse in the वृत्ति. Though he quotes three verses from भामह (I. 13-15) in the sixth उद्घास and the famous verse of भामह (II. 85) सेवा सर्वत्र बकोक्तिरनयाधो विभाव्यते ।... कोलङ्कारोनया विना ॥) in the 10th उद्घास (under विशेष), yet he appears to find fault with भामह ('अन्यं नातिसमस्तार्थं काव्यं मधुरमिष्यते II. 3) when he says (8th उद्घास) 'आह्लादकलं माधुर्यं शृङ्गारे द्रुतिकारणम् । अन्यत्वं पुनरौजः प्रसादयोरपि'. मम्मट does not scruple to find fault with the greatest of poets, e. g. he says that in नृपवनविमिश्रो (विक्रमो 4. 22) there is the fault अमङ्गलासील, in दिवाकराद्रक्षति (कुमारः I. 12) there is अनुचितार्थता, in अतिथि नाम (रघु 17. 1) there is मध्यप्रक्रम, in गार्हत्या यद्विधा (शकुन्तल II. 6) there is also मध्यप्रक्रम, in बहुविरूपाङ्गमश्वजन्मता (कुमारः V. 72) there is अविनृष्टविषेयांशदोष.

Several later commentators affirm that the *kārikās* are the work of भरत and that मम्मट only commented on them (i. e. he is only a वृत्तिकार). The साहित्यकौमुदी of विष्णुभूषण says 'मन्त्राणां भरतमुनीश्वर्यमितानां वृत्तीनां नित्यवृत्तां कृती यमास्वान्' and at the end we have 'मम्मटावृत्तिनामित्य मितं साहित्यकौमुदीम्' वृत्ति भरतमन्त्राणां वीरविष्णुभूषणो न्यभात् ॥'. Similarly गृह्येश्वर (Jivanaud's edition p. 3) says that भरत is the author of the कारिका in the काव्यप्रकाश. Vide p. II above. जयराम in his तिलक first puts forward the view that भरत is the author of the कारिका and then comes to the conclusion that the author of the कारिका and the वृत्ति is the same. The main grounds on which this theory is based are three; (I) some of the कारिका are identical with verses of the नाट्यशास्त्र e. g. the कारिका 'शृङ्गारहास्य...स्मृताः' 'रतिहोस्तथ', 'निर्वेदस्थानि...नामहः' (in the 4th उद्भास) are नाट्यशास्त्र VI. 15, 17-21; (II) the वृत्ति on the first कारिका is 'ग्रन्थारम्भे विप्रविधाताय समुचितेष्टदेवता ग्रन्थकृत्परामृशति. This use of the third person shows that the कारिकाकार is a different person from the author of the वृत्ति. (III) There is a difference of opinion between the कारिका 'समलक्षस्तुष्टिपदं श्रौता भारोपिता यदा' (10th उद्भास) and the वृत्ति thereon 'बहुवचनमविबक्षितम्'. If the कारिका had been the work of the वृत्तिकार, it is argued, the कारिकाकार would have said 'श्रौताभारोपिता वदि'. All these arguments will be found on examination to be extremely weak. Only a few out of the 142 कारिका are found in the नाट्यशास्त्र. मम्मट probably incorporated the कारिका on *rasa* etc. because he could not convey the ideas more concisely and because by his time भरत's work had attained the premier place in matters of *rasa*. It will be found that there are other *kārikās* which are adapted almost verbatim from other works e. g. the कारिका 'कर्णावतंसदिवरे कर्णादिष्वनिनिर्मितः संनिधानादिबोधार्थम्' (VII उद्भास p. 406 Va.) is an adaptation of कामन's *sūtra* 'कर्णावतंसमवगुण्डलक्षिरःशेखरेषु कर्णादिनिर्देशः, सञ्ज्ञितः' (II. 2. 14); कारिका 'ये रसस्वाङ्गिनो धर्माः' etc. and 'उपकुर्वन्ति ते सन्तं वेददारेण जातुचिद्' (8th उद्भास) closely follow च्वनिकारिका (II. 7) 'तमर्गमवलम्बन्ते वेत्तिनं ते युगाः स्मृताः । अङ्गाभितास्तत्त्वद्वारा मन्त्रन्याः कटकादि-वन् ॥'. As regards the use of the third person परामृशति, the truth lies exactly the other way. Ancient writers regarded it as too dogmatic to express their opinions in the first person. Vide notes to the साहित्यदर्पण on भाष्ये (p. 1), where नेषातिथि and कुहूक are quoted. There is really no divergence between

the कारिका 'समस्त...यदा' and the वृत्ति. The point of the वृत्ति has been missed altogether. In the *kārikā* the plural is employed to lay down a general proposition. In a समस्तवस्तुविषयक, there will generally be many आरोपमाणः; and hence the plural आरोपिताः has been used. The वृत्ति also begins the explanation in the same way 'आरोपविषया एवारोपमाणा यदा &c'. In the words बहु...क्षितम् the वृत्ति calls attention to a special case, which may perhaps be overlooked. Even if the आरोपमाणः be two, there may be समस्तवस्तुविषयक. This case is not clearly referred to by the *kārikā* (which uses the plural) and is therefore brought out in the वृत्ति.

There are positive grounds for asserting that the कारिका and वृत्ति are both the work of मम्मट. (I) मम्मट nowhere conveys in an unmistakable manner that he is commenting on another's work. There is no separate मङ्गल in the वृत्ति. If the वृत्ति had been composed by one person and the कारिका by another, naturally there should have been a separate मङ्गल in the वृत्ति. (II) Upon the कारिका 'कारणान्वय कार्याणि' &c. (in the 4th उदात्त) the वृत्ति says 'तदुक्तं भरतेन विभावानुभावः'. If मम्मट had been the author of the कारिका in the काव्यप्रकाश, the वृत्तिकार would more naturally have said 'तदुक्तमनेनैकान्वय' or 'तदुक्तं मन्वकुलान्वय' etc. (III) We have the कारिका 'साक्षमेवजिह्वं तु शुद्धं माला तु पूर्ववत्'. Here the कारिका refers to मालारूपक and adds that it is similar to the former (i. e. साक्षमेव). But मालोपमा has been spoken of only in the वृत्ति. Therefore this clearly indicates that the कारिका and the वृत्ति are the compositions of the same hand. IV None of the early commentators such as माणिक्यचन्द्र, जयन्त, सरस्वतीदीप, सोमेश्वर makes any distinction between the author of the कारिका and of the वृत्ति. On the other hand, there are both early and later writers who distinctly ascribe the कारिका and वृत्ति to the same author. हेमचन्द्र says (in com. on काव्यानुशासन p. 4) 'एवमानन्दयशस्तुर्वेगोपायनुरूपतीर्णा काव्यप्रबोद्धतामसाधारणी प्रतिपाद्य सत्कैश्चित् श्रीहर्षदिगोवकादीनामिव धर्म...नवैकिकारणं प्रयोजनत्रयमुपपन्नम्'. It will be noticed that this passage ascribes the कारिका 'काव्यं वस्तु' etc and the वृत्ति thereon to the same person. Similarly हेमचन्द्र (com. on काव्यानुशासन p. 109) says 'इहाह मम्मटः अगूढमपरिज्ञातं etc (which is उदात्त V. 1-2). Here हेमचन्द्र distinctly ascribes the कारिका to मम्मट. जयरथ applies the term काव्यप्रकाशकृत् without distinction to the author of the कारिका and of the वृत्ति (vide pp. 102,

107, 150, 199). The प्रतापसूरीय speaks of the कारिका as काव्यप्रकाश (vide pp. 6, 90, 225, 336). The चिन्ननीमासा (p. 80) ascribes a कारिका (definition of उल्लेख) and an example thereon to काव्यप्रकाशिकाकार. The रत्नगङ्गाधर (p. 30) ascribes the कारिका to मम्मटम्ह. Therefore मम्मट must be held to be the author of the *lārikās* also.

We find at the end of the काव्यप्रकाश a verse which has been interpreted in two ways even by the earliest commentators 'इत्येष मामीं विदुषां विभिन्नोपनिबन्धरूपः प्रतिभासते यत् । न तद्विविधं यदमुत्र सम्बन्धिनिरमिता सङ्कटनैव हेतुः ॥'. The earliest known commentator नाणिकचन्द्र remarks 'अथ चार्यं ग्रन्थोऽभ्येनारब्धोऽपरेण च समर्थित इति दिख्यतेति सङ्कटनावशादल्लङ्घावते'. The काव्यप्रकाशसङ्केत (Peterson's 2nd report p. 13 'एतेन महामतीनां प्रसरणहेतुरेण ग्रन्थो ग्रन्थकृतानेन कथमव्यसमाप्तत्वादपरेण च पूरितावशेषत्वात् दिख्यतेति etc.') The काव्यप्रकाशनिर्देशन of राजामकानन्द (written in 1665 A. C.) tells us that मम्मट composed the work up to परिहार and the rest was completed by अलक 'यदुक्तं-कृतः श्रीमम्मटाचार्यवर्यैः परिहारावधिः । यदव्यः पूरितः शेषो विद्यालोकः पूरितः ॥ अन्येनाप्युक्तम्-काव्यप्रकाशदशकोषि निबन्धकृत्वा द्वाभ्यां कृतोपि कृतिना रत्नतत्त्वलाभः । etc.' (vide JBBRAS vol. 16 extra No. p. 23). The colophons at the end of the first and 10th chap. of the काव्यप्रकाशसङ्केत are 'इति श्रीसद्गुणानन्दकामहमम्मटस्वरचकविरचिते निबन्धकाव्यप्रकाशसङ्केते प्रथम उल्लासः' and 'कृती राजानकमम्मटालकनचकानन्द' (vide Peterson's 2nd report p. 14). A ms. of the काव्यप्रकाश dated संवत् 1215 (i. e. 1158 A. C.) described by Prof. S. R. Bhandarkar (report on tour for 1904-6 p. 79) has the colophon 'कृती राजानकमम्मटालकयोः'. This joint authorship of the काव्यप्रकाश is referred to by अर्जुनवर्मदेव in his commentary on the अमरशतक. He says (on verse मयसु विदितं p. 29 'यथोदाहृतं दोषनिर्णये मम्मटाज्ञान्यां-प्रसादे वर्तते etc.' (vide काव्यप्र. p. 438 Vā.)). In another place (on the verse लीलातामरसाहतो p. 55) he remarks 'अत्र केचिदाहुपदेन जुगुप्साधीलमिति दोषमाचक्षते...तथा वाग्येवतादेश इति व्यवसितव्य एवासौ । किं तु रुदिकमर्वावरलम्भप्रसादी काव्यप्रकाशकारो प्रायेण दोषगृही etc.' For the verse लीलातामरः vide काव्यप्रकाश (p. 278 Vā.). अर्जुनवर्मदेव was 13th in succession from भोज of चारा and his inscriptions range from 1211 to 1216 A. C. Therefore in about a hundred years मम्मट came to be regarded as an *amāra* of सरस्वती. It further follows from the words of अर्जुनः that अलक had a hand not only in the 10th but also in the 7th उल्लास. It is probable that having known by tradition that अलक was associated with the काव्यप्रकाश, अर्जुनः ascribes to him the authorship of the whole work. Most mss. read the name as अलक, but Dr. Stein

says 'In order to complete the case for अलट as the name of the continuator of the Kāvya-prakāśa, it suffices for me to point out that this form of the name is the only one known to the tradition of the Kashmirian *pandits*, to whom the double authorship of the Kāvya-prakāśa is otherwise perfectly familiar (*vide cat. of Jammu mss.* p. XXIII). Col. Jacob therefore thinks that अलट is the correct form and not अलक (JRAS p. 282). I would attach more importance to ancient mss. than to the traditions of modern *pandits* (one of the mss. which gives the name as अलक is so old as 1158 A. C.). अलक would be as good a Kashmirian name as अलट. We have such well-known names as कुन्तक, शङ्कु, लङ्कु, मङ्कु that end in क, to match with रुद्र, मम्मट, कलट, मलट etc. *Vide* my note in I. A. for 1911 p. 208 on the subject.

Whether the अलकरत्त (styled सान्निविरादिक by जेनरान) who imparted instruction in Poetics to कल्याण (probably कल्यण, the author of the राजतरंगिणी), as said in the श्रीकण्ठचरित of मङ्ग (25. 78-80) is identical with this अलक, it is difficult to say.

About the personal history of मम्मट we know practically nothing. गीमसेन in his मुखासागर (Peterson's first report p. 94) says that he was the elder brother of both कैवट (author of महामाध्यमदीप) and उवट (author of माध्यम on ऋक्संहिताशास्त्र), that he was the son of कैवट and though born in Kashmir, studied at Benares and taught his brothers. But this account furnished by an author who wrote six centuries after मम्मट (1723 A. C.) seems to be more or less fanciful and based probably on the similarity of sounds in the three names. We know from उवट's माध्यम on the ऋक्संहिताशास्त्र that he was a son of उवट (and not of कैवट) and a native of आनन्दपुर, उवट wrote his वाचस्पत्यसंहिताभाष्य while भोज was reigning (भोजे राज्यं प्रशासति). There is therefore nothing improbable in मम्मट being a brother of उवट, but he cannot then be the brother of कैवट, whose father was कैवट. The Kashmirian *pandits* says that मम्मट was the maternal uncle of श्रीहर्ष, the author of the नैषधीय (Bulher's K. report p. 68). मम्मट was a man of great erudition and vast reading. He seems to have been a profound student of grammar also. He quotes the महाभाष्य and the वाचस्पदीय, places the divisions of जेष्ठा on a grammatical basis, takes क्रिया in the sense of हेतु

(in the definition of विभाषा), follows the views of grammarians about the सङ्केत of words (नालादिः), speaks of the grammarians as learned men *par excellence*. He wrote another work called राक्षस्यारविचार (published by the Nirṇaya-sāgar Press). In that work he discusses in greater detail the subject of his 2nd उद्घाटन (viz. अभिषा and लक्षणा). He was styled राजानक, which is a title borne by Kashmirian Brāhmanas even now. It means 'almost a king'. *Vide* राजतरु (VI. 261) 'राखी कुतुम्हमावेन सावि मभिसमान्तरै । तमानुहाव निद्रोहं स्वर्गं राजानकाख्यया ॥'. मम्मट became the most popular writer on Poetics throughout India, as the large number of commentaries (about 70 yet discovered) testify.

मम्मट quotes अभिनवगुप्त (who was still living in 1015 A. C.) and नवसाहस्राङ्कचरित (composed about 1010 A. C.). He also refers to the liberality of भोज to learned men (यदिद्वन्द्वेण भोज-नृपतेस्तत्त्वगलीक्यविंशे on उदात्त). Even if this verse was composed during भोज's life-time, it must have been composed towards the latter part of his life, as it would take some years before his fame spread abroad. It was shown above that भोज could not have ruled beyond 1055 A. C. So the काव्यप्रकाश is not most probably earlier than 1050 A. C. The काव्यप्रकाश was commented upon by माणिक्यचन्द्र in his सङ्केत in संवत् 1216 (i. e. 1159-1160) and a ms. of the work is dated संवत् 1215 (i. e. 1158-59). It has been established above that the अलङ्कारसर्वस्व refers to the काव्यप्रकाश. Therefore the काव्यप्रकाश was composed at all events before 1150 A. C. So the date of the काव्यप्रकाश lies between 1050 and 1150 A. C. and is most probably about 1100 A. C.

Among the numerous commentaries, those of माणिक्यचन्द्र, शोभेश्वर, सरस्वतीदीर्घ and व्रजन्त deserve special mention as being amongst the earliest ones. The com. (called प्रदीप) of गोविन्दठकुर is a very learned one. He flourished probably in the 15th century.

25 The अलङ्कारसर्वस्व of रुद्रक. This is a standard work on figures of speech. The author is a staunch advocate of the *dāsa* school and briefly summarises the views of Bhāmaha, Udbhaṭa, Rudrata, Vāmana, the गुणोक्तिवीरिन, व्यक्तिविरेक, and चनिकार on the essence of Poetry. He then deals with पुनरुक्त्यशमास, छेकानुशास, वृत्तानुशास, वमक, अशानुशास, चित्र and 75 figures of अर्थ beginning with उदात्त. He defines more figures

than मम्मट and his treatment is generally more elaborate than that of the latter. He adds a few figures such as परिणाम, रसवत्, प्रेयः, ऊर्ध्वस्त्रि, समाहित, भावोदय, भावसन्धि and भावशुद्ध to those defined by मम्मट and gives two altogether new figures, viz. विकल्प (p. 159 as he himself says पूर्वकृतविवेकोऽत्र दर्शित इत्यवगन्तव्यम्) and विचित्र (p. 133-134, about which जयरथ says 'एतदिदं ग्रन्थकृतैवाभिनवत्वेनोक्तम्'). My notes to the साहित्यदर्पण will show how विश्वनाथ was indebted to the अलङ्कारसर्वस्व and received inspiration from it. The same may be said of the एकावली, कुवल्यानन्द and other works. The work is divided into three parts. First come the *sūtras* (in prose) defining the figures, then the *ṛitti* and the examples, all of which are cited from previous works. Among the authors and works quoted or referred to the following deserve attention:—अलङ्कारमञ्जरी (p. 15), उद्भट, दिग्दर्शनं विक्रमादित्येवचरित (p. 118, two verses I. 11-12), मामह (183), चामन (p. 128), श्रीकण्ठस्तन (p. 19 four verses quoted), श्रीकण्ठचरित of मह, हरिश्चन्द्रचरित (p. 102). He frequently cites the views of उद्भट (p. 123, 125, 126, 174, 183, 204) and जयरथ (p. 124) tells us that the author of the सर्वस्व generally follows the views of राजानकतिलक who wrote a work called उद्भटविवेक or विचार (pp. 115, 205). In one place (p. 119) he differs from the ध्वन्यालोक (p. 111) in not regarding the verse 'स वक्तुमल्लिङ्गानुशक्तो ह्यमोवाभितानुषान् । बोन्मुकुन्मैः परिच्छेदं कर्तुं शक्नो महोदधेः' as an example of आक्षेपवर्णि. He finds fault with the धोचन (44) for citing 'किं वृत्तानैः परमुदगीः' &c. as an example of न्यस्तुति (p. 113). The अलं. सू. quotes the काव्यप्रकाश in several places and also criticises the latter. For example, the सर्वस्व (p. 107) cites the verse 'राजन्मावसुता न पाठयति मां देवोपि तूष्णीं स्मिताः... विवक्ष्यानवलोचय शून्यवल्गवानेकैकमानागतै' as an example of पर्यालोक्त and remarks 'अन्ये तु एण्डवाजोक्तं त्वां रुष्टा त्वदरयः पलाय्य गता इति कारणरूपसंवापसं प्रस्तुतत्वाकार्यरूपोर्पोऽप्रस्तुत एव राजशून्यवृत्तान्तत्वाप्रस्तुतत्वात्प्रस्तुतायै अति स्वात्मानं समर्पयतीति अप्रस्तुतप्रशंसैवात्र न्याय्येति वनोदयति'. The काव्यप्रकाश cites the verse as an instance of अप्रस्तुतप्रशंसा and makes the same remarks as in 'अन्ये तु etc.'. The सर्वस्व (p. 102) quotes the verse 'अलङ्कारोऽत्र वस्तुवै शब्दावकाशनासते । प्रधानत्वेन स ज्ञेयः क्रन्दशक्त्युद्भो दिवा ॥' as a न्याय. This is a *कारिका* of the काव्यप्र. (4th उद्धार). On p. 183 the सर्वस्व says "अत एव 'मत्प्रकाश एव (एव in समुद्रचन्द्र) वक्तायाः कियन्ते नूतमादिनः । तद्वाचिकम्' इत्येवमन्येनोपि कलक्षणमकारि"; this is the definition of भाविक in the काव्यप्र. On p. 199 the सर्वस्व says 'शुभ्रालङ्कारसदृशस्तु केचिदुदाहृतो यथा—राजलि तटीयमभिहत... सारा वन्द्य ॥ अत्र वनकाशु-लोमपल्लोमयोः शब्दावकाशयोः परस्परपक्षत्वेनाङ्गाङ्गिसदृश इति । एतच्च न सम्भवा-

रुच्यकम् । शब्दालङ्कारयोः शब्दवदुपकारयोपकारकत्वाभावेनाह्वयिमावाभावात् । शब्दालङ्कारसंज्ञितस्यैव भवसी' । The काव्यप्र. cites the verse राजति तदी &c. as an example of शब्दालङ्कारसङ्कर (with the words 'अथ दमकमनुलोमप्रतिलोमश्च निषनेदः पादद्वयगतौ परस्परपेक्षे'). On p. 204 the सर्वस्व remarks 'अत एव व्यवस्थितसत्यमन्तानुमायितमप्रथोवनकम्'; this clearly refers to the words of the कारिका 'सुष्ठुमेकत्र विषये शब्दार्थालङ्कृतिद्वयम् । व्यवस्थितं च' (काव्यप्र. X.) On p. 205 the सर्वस्व asserts that आभयाश्रयिभाव is the determining principle as to whether a particular अलङ्कार is शब्दालङ्कार or अर्थालङ्कार (लोकवदाभयाश्रयिभावश्च तत्परालङ्कारनिबन्धनम् । अन्वयव्यतिरेकी तु तत्कार्यत्वे प्रयोक्ता) and not अन्वयव्यतिरेकी; while मम्मट takes the opposite view; similarly on p. 3 the सर्वस्व quotes 'सतिद्वये पराक्षेपः &c.' which occurs in the काव्यप्र. (II). It may be conceded that the quotation by रुच्यक of कारिका that occur in the काव्यप्रकाश is not conclusive as to the priority of the काव्यप्र. over रुच्यक; for some of the कारिका in the काव्यप्र. are borrowed from others. Still there are other passages from the वृत्ति in the काव्यप्र. quoted above, which are conclusive on this point. Vide also विमर्शिनी (pp 150, 153). It is farther to be noted that the definitions of several अलङ्कार are the same in both काव्यप्र. and अर्थ. स. a. g. चित्र, काव्यलिङ्ग, व्यानोक्ति, उत्तर, मीलित, समाधि and that about 56 illustrations are the same in the 10th उद्धार of मम्मट and in the अर्थ. स.

About the authorship of the वृत्ति in the अलङ्कारसर्वस्व a very perplexing question arises. In the K M edition the first verse reads 'निजालङ्कारसूत्राणां वृत्त्या तत्पर्यमुच्यते II'. अथर्व who flourished within 75 years of रुच्यक commented upon the words निजालङ्कार &c.; so according to him रुच्यक is the author of the वृत्ति also. Later writers also regard रुच्यक (or रुच्यक) as the author of the वृत्ति. For example, the रत्नाकर says 'तदुक्तं रुच्यकेन एपायश्रवाणि धर्मविषये क्रिष्टश्चहेतुका कचिदुद्भवते' (p. 393; this occurs on p. 58 of सर्वस्व); 'न चेदं विषयाधर्मेदेतन्मवति । इह हि स्वनिषेधो वैपरीत्यं गमयति विषये तु स्वत्व इति भेदस्य रुच्यकेनोक्तत्वात्' (p. 425; this is सर्वस्व p. 133); 'काव्यग्रहणं तर्कवैलक्षण्यार्थम् । तेन व्याप्तिपञ्चमतादयो न क्षिपन्ते इति रुच्यकः' (p. 448; this is on p. 144 of सर्वस्व); निवर्तीमांसा (p. 72) 'ये तु वदितवस्तुनिगूढं व्यानोक्ति...तेषामिहापि व्यानोक्तिरेव नाप्युक्तिरेति रुच्यकादयः' (vide अर्थ. स. p. 174). But a ms. described in Burnell's Tanjore cat. (p. 54) reads the first verse as गुणालङ्कारसूत्राणां वृत्त्या etc. The Trivandrum edition of the सर्वस्व with the commentary of समुद्रवन्ध reads

the first verse similarly and adds at the end of the work the verse 'इति मङ्गलौ विवेने काश्मीरक्षितिस्तान्त्रिप्रसिद्धः । सुकवि-
ज्ञातद्वये तदिदमलङ्कारसर्वस्वम् ॥'. The com. of समुद्रबन्ध ends with
the words 'मङ्गलनिबन्धविवृती विहितायामिह समुद्रबन्धेन' and in several
other places (p. 2 कदाचिन्मङ्गलोपहृ and p. 4 'न्यत्रिविवेककारामिमल-
कुमानपङ्कः...मङ्गलस्य पूर्वपक्षत्वेनाप्यनभिमत इत्याहुः') ascribes the *critic*
to मङ्गलः. मङ्गलः is an incorrect form of मङ्गकः. We know from the
श्रीकण्ठचरित (25, 26-30) of मङ्ग that स्वयम् was the teacher of
मङ्ग or मङ्गकः (III. 63 and 72 for the form मङ्गकः and I. 56 for मङ्ग)
and the राजतरङ्गिणी says that मङ्गकः was made minister for peace
and war by king जयसिंह of काश्मीर 'सान्निविप्रसिद्धो मङ्गकाख्योलङ्कार-
सौंदरः । स मठस्यामकप्रभः श्रीकण्ठस्य प्रतिष्ठाया ॥' (VIII. 3354). Vide
श्रीकण्ठचरित III. 66 also. Therefore it appears that a tradition
arose in southern India that मङ्गकः had a hand in the अलङ्कार-
सर्वस्व. For several reasons this tradition must be discarded.
Except समुद्रबन्ध, hardly any writer ascribes the *वृत्ति* to मङ्गकः.*
On the contrary even such south Indian writers as कुमार-
स्वामी (vide रत्नावली pp. 393, 396, 425, 448) and जगन्नाथ (pp. 251,
342-43, 352, 483) ascribe both the *sūtras* and the *critic*
to the same author. Besides जयरथ, who was himself a very
learned Kashmirian and flourished in the first quarter of
the 13th century, distinctly ascribes the *critic* to the author
of the *sūtras*. समुद्रबन्ध wrote about 1300 A. C. and is much
later than जयरथ. It is probable that मङ्गकः, who was a pupil
of स्वयम्, took great pains to spread the fame of his master's
work and in editing it afresh made some additions. It is
probably in this way that a few verses from the श्रीकण्ठचरित
of मङ्ग (II. 49 on p. 21, VI. 70 on p. 87 and V. 23, VI. 16
and X. 10 on p. 90) got into the अक्ष. स. (i. e. the master
appears to quote from his pupil's work). That the *वृत्ति* came
to be ascribed to मङ्गकः is probably due to the fact that quot-
ations from the श्रीकण्ठचरित occur in it. That unauthorised
additions and alterations were made in the *critic* is attested by
जयरथ who frequently complains about the corruptions that
crept into the text (vide pp. 50, 67, 107, 124, 126).

* But the following passage from the चित्रमौलि (p. 10)
is noteworthy 'किं तु शेषलाङ्कारान्तरविधिकप्रियवामायेन निरवकाशतया
वद्वत्त्वेन...शेष एव नोपमेति मङ्गकादिभिरन्युपेयते'. Vide p. 97 of सर्वस्व for
this view.

According to the colophon of a ms. of the *सहृदयलीला*, हृदयक is another name of हृदयक, who was the son of राजानकविलक (vide Piscbe's Intro. to *शुद्धारविलक* pp. 28-29). जयरथ is positive (p. 102) that the *काव्यप्रकाशसङ्केत* (ascribed to हृदयक) was the work of the author of the *अलङ्कारसर्वस्व*. This statement coming from a Kashmirian writer who flourished within a century of the सर्वस्व is very valuable and must be accepted. The *काव्यप्रकाशसङ्केत* itself says that the author learnt Poetics under लिङ्क (2nd intro. verse). Later writers frequently use the form हृदयक (vide *रत्नापण* pp. 393, 396). Instead of the name *अलङ्कारसर्वस्व*, many writers use the shorter form *सर्वस्व* (*रत्नापण* pp. 424, 449, 452, *रत्नापण* pp. 220, 227, 355, *निवर्तनीमांसा* p. 98). The *sūtras* as well as the *opitā* are often referred to as *अलङ्कारसर्वस्व* or *सर्वस्व*; vide *एकावलीतरङ्ग* (pp. 136, 186, 237), *प्रतापसूत्र* p. 291, *रत्नापण* (pp. 341, 452).

Besides the *अलङ्कारसर्वस्व*, हृदयक wrote the following works:— 1, *अलङ्कारानुसारिणी*; 2, *काव्यप्रकाशसङ्केत* (Peterson's 2nd report p. 13 and p. 102 of *विमर्शिनी*); 3, *नाटकमीमांसा*; 4, *व्यक्तिविवेकविचार*; 5, *मीकण्ठस्तव* (vide *अलं. सु.* p. 19 'उदाहरणं मदीये मीकण्ठस्तवे'); 6, *सहृदयलीला*; 7, *साहित्यमीमांसा*; 8, *हर्षचरितवार्तिक*. About the last two the *अलं. सु.* says (p. 61) 'एषा च समस्तोपनामप्रतिपादकविषयेषु हर्षचरितवार्तिके साहित्यमीमांसायां च तेषु तेषु प्रदेष्टुं पूराहता । इह तु ग्रन्थवित्तरसमात्रं प्रपञ्चिता'. जयरथ (p. 13) distinctly ascribes the com. on the *व्यक्तिविवेक* to हृदयक 'वाच्यस्य प्रतीयमानेन तादात्म्यतदुत्तरसमावादि नेह प्रतन्वत इति व्यक्तिविवेकविचारे हि सर्वैवेतद्विस्तृत्य निर्णीतमिति नावः'. The com. on the *व्यक्तिविवेक* (Trivandrum ed. p. 44) claims the *हर्षचरितवार्तिक* as a work of the author 'एतदस्माभिर्हर्षचरितवार्तिके विस्तृत्य प्रतिपादितं'. Vide p. 50 also. In the same work (p. 33) the *नाटकमीमांसा* and *साहित्यमीमांसा* are said to be the author's works. जयरथ says in several places (pp. 36, 57, 58, 60) that हृदयक wrote a work called *अलङ्कारानुसारिणी*. Aufrecht (C. C. p. 32 b) says that this work is a commentary on the *सोमपालविकास* of जङ्गण, relying upon the remarks of रत्नकण्ठ (1681 A. C.) on *स्तुतिकुसुमाञ्जलि* (VIII. 19 'तथाहि कविचरजङ्गणहृदये सोमपालविकासे...अस्माकः श्रीराजानकहृदयविरचितायामलङ्कारानुसारिणी' etc.). But the remarks of जयरथ show that the *अलङ्कारानुसारिणी* was an independent work on *अलङ्कार*, containing a dissertation on the 48 varieties of *प्रतीयमानोल्लेखा*, on *माळारूपक* etc. A mere commentary on another work is hardly likely to contain such dissertations. The *व्यक्तिविवेकविचार* (p. 45) shows that the author contemplated writing a work called *सहृदयलीला*. This last, if actually completed, would be his tenth work. The *सहृदयलीला* (published in K. M. series) is a brief work

divided into four उद्देश्य called गुण, अलङ्कार, जीवित and परिकर. The first उद्देश्य describes the ten *gunas* रूप, वर्ण, प्रभा etc. of charming ladies; the 2nd speaks of the various kinds of ornaments (of gold, pearl, stones) etc, unguents, flowers worn by women; the third speaks of youth, that is the very essence of charm; and the last briefly refers to the paraphernalia that sets off beauty to advantage.

The date of सूचक can be easily determined. He quotes from the विक्रमादित्यचरित (composed about 1085 according to Buhler) and criticizes the स्वकविवेक and the काव्यप्रकाश. Therefore the सर्वस्व is later than 1100 A. C. He was teacher of मङ्गल, who was the साध्विप्रसिद्ध of नदसिंह of Kashmir (1128-1149 A. C.). मङ्गल's श्रीकण्ठचरित was composed according to Buhler (K. report p. 50) between 1135-1145 A. C. Therefore, if the quotations from the श्रीकण्ठचरित were originally part of the सूचि, the सर्वस्व was composed about 1150 A. C. Besides, the सर्वस्व cites (p. 93) the verse असमाप्तविगीपस्य, which occurs in the राजतरंग (IV, 441). If that verse is कल्लन's own (as is probable) and not a mere quotation, then the सर्वस्व was composed after 1150 A. C. The काव्यप्रकाशसङ्केत of माणिक्यचन्द्र (composed in 1152-60) refers to the जन्त. स. several times (pp. 321, 355 Mysore ed.). Therefore the जन्त. स. was composed sometime between 1135-1155 A. C. *Vide* ZDMG 62 p. 289.

A few words must be said about the commentators. जयदेव's commentary, designated निमिशिनी, is a learned one and is very frequently quoted and criticized by जगन्नाथ (pp. 325, 337, 352, 380, 387, 414, 418). Among the authors and works quoted by him are अनङ्गदेखा, अलङ्कारभाष्यकार, अलङ्कारवार्तिक (p. 71), अलङ्कारसार (pp. 88, 97, 171), अलङ्कारानुसारिणी, उद्भटविवेक or-विचार (115, 205), काव्यप्रकाश (pp. 3, 10, 26, 55, 142, 150), काव्यप्रकाशसङ्केत (p. 102), शिल्पक, पूर्वोक्तविजय (p. 64), पल्लविद्या (p. 47), भोजदेव (pp. 121, 195), मम्मट (63, 102, 77), राजतरंग (p. 194), रुद्रट, लोचनकार (p. 113), यक्षोक्तिजीवितकार (p. 150). He frequently discusses readings (pp. 21, 37, 49, 126, 172 etc.). He criticizes सूचक also (pp. 70, 109). He refers to previous commentators of the सर्वस्व as ज्ञान्यैः (pp. 4, 5). He wrote another work called उद्वालोद्भविवेक at the end of which he gives his pedigree at great length (*vide* Buhler's Kashmir report p. 68 and OXLVIII-OXLIX). His great-grand-father's brother was a minister of king उज्ज्वल (1101-1111 A. C.) and his father सुहृत् was a minister of राजराज

or राजदेव (1203-1226 A. C.). बरद्वय's younger brother जयद्वय wrote the हरचरितचिन्तामणि (in 32 cantos published in KM series). Therefore he flourished in the first quarter of the 13th century. This is corroborated by the fact that he mentions पृथ्वीराजविजय which speaks of the exploits of the great Chohan prince पृथ्वीराज (captured in 1193 A. C.). The com. of समुद्रकव्य is not so learned and so copious as that of बरद्वय. It was composed at the court of रविवर्मे king of कोलन in केरळ (Malabar). This king is said to have been born in 1265 A. C. The com. quotes verses in honour of रविवर्मे (pp. 12, 13, 19 &c), discusses various readings (p. 57) and complains of the loss of illustrations from रूपक's work (p. 127) and refers to the explanations of other commentators of the सर्वस्व (pp. 55, 96, 145, 209). A third commentary called सङ्कीर्तिनी composed by चक्रवर्तिन is quoted by महिनाथ in his हरल (pp. 31, 221), in the रत्नावली (pp. 54, 312, 377, 387 &c) and in चित्रमयीमाला (pp. 7, 74). That commentary contained verses summarising the distinctions between figures (e. g. between रूपक and परिणाम).

26 The वाग्भटालङ्कार of वाग्भट. This work with the commentary of सिंहदेवगणि has been published in the KM series. The work is not an elaborate treatise. It is divided into five परिच्छेद which contain 260 verses. Most of the verses are in the Anuṣṭubh metre, a few, particularly at the end of each परिच्छेद, being composed in other metres. There is a single passage in prose (III. 14). The first परिच्छेद defines काव्य, gives प्रतीमा as the source of काव्य and defines प्रतीमा, व्युत्पत्ति and अन्वय, speaks of the favourable circumstances for the out-turn of poetry and the conventions to be observed by poets. The second परि० says that kāvya may be composed in four languages संस्कृत, प्राकृत, अपभ्रंश and भृतभाषा, divides काव्य into metrical (छन्दोनिबद्ध) and non-metrical, into पद्य, गद्य and मिश्र and then defines and illustrates eight doṣhas of pāda and of vākya and the doṣhas of artha. The third परि० defines and illustrates the ten guṇas. The fourth परि० treats of four alankāras of śābde viz चित्र, वक्रोक्ति, अनुप्रास and वचन and their varieties and 35 alankāras of sense and the two styles वैदग्ध्य and गौडीया. The fifth परि० is concerned with the treatment of nine rasas, the different kinds of नायक and नायिका and kindred topics.

The author was a Jaina. His name occurs as वाहक (in Prakrit) and he seems to have been the son of होम and a

minister. On the verses *बंभट्टवृत्तिपुत्र-पुत्रिभमणिगो पदासमूह* च ।
सिरिवाहडत्ति तन्नमो आसि जुहो तस्स सोमस्स (IV. 148 p. 60), the com.
 remarks 'इदानीं ग्रन्थकार इदमलङ्कारकर्मवत्त्वापनाय वाग्भट्टाभिपक्ष महाकवेनै-
 वामात्यस्य उक्तान् गाव्यैक्या निदर्शयति'. All the examples cited in the
 work appear to be the author's own. A few examples are in
 Prākṛit. He cites (as pointed out by Col. Jacob, IRAS 1897
 p. 309) six verses which occur in the *नेमिनिर्वाणमहाकाव्य*, the
 author of which is a वाग्भट. On the verses *ककाकुलकेकाङ्केतिकोरैककुः*
कुकः । लकुकाकः काककाङ्क ककाकुलककाकाकुः ॥ (IV. 12), the com-
 remarks 'ककाकु इत्येष श्लोक एकव्यञ्जनो नेमिनिर्वाणमहाकाव्ये रावीगवीपरित्यागा-
 विकारे सनुद्रवर्णनरूपो ज्ञेयः'. But this verse is not found in the
 printed *नेमिनिर्वाण*. It appears that the same वाग्भट was
 the author of both works. In the verses cited as illustrations
 king जयसिंह (चाहलव) of Anhilvad, son of कर्ण, figures very
 frequently. For example, 'इन्द्रेण किं यदि स कर्णनरेन्द्रधनुरासवणेन
 किमहो यदि तद्विप्रेन्द्रः । इमोलिनाप्युडमलं यदि तत्सत्तापः स्वर्गोपयं ननु मुषा यदि
 तत्पुत्री सा ॥' (IV. 76); *जगदात्मकीर्तिधुर्ध्वं जनवहुरामवामदोःपरिषः । जयसिं*
प्रभावपूषा जयसिंहः इमाभूतभिनायः (IV. 45); *अणहिल्लपाटकं पुरमणिलपतिः*
कर्णदेवनृपपुत्रः । श्रीकञ्चनमणैवः कर्णं च रत्नानि जगतीद ॥ (IV. 132).
Vide also IV. 81, 85, the former of which (जाः स्वन्दनचनपूतोदुर-
 कामपुत्रः श्रीकर्णदेवनृपपुत्रस्य रणात्रे) shows that the Anhilvad
 Chālukyas had the figure of a cock on their banner. जयसिंह
 reigned from 1093 A. C. to 1143 A. C. *Vide* I. A. vol. 6 p. 180
 (at p. 213 for pedigree of the चाहलव of Anhilwad) and E. I.
 I. p. 293 for the Vadanagar प्रशस्ति. The editors of the KM.
 series show from the प्रभावकचरित्र of प्रभाकर that वाग्भट was
 living in *samvat* 1179 and 1213 (i. e. 1123 and 1156 A. C.).
 Therefore वाग्भट flourished in the first half of the 12th century.

27 The *काव्यानुशासन* of हेमचन्द्र. This work, together
 with the author's own commentary, has been published in the
 KM series. The work is divided as usual into three parts,
sūtras (in prose), explanation and examples. It appears
 that the *sūtras* constitute the *काव्यानुशासन* and the वृत्ति explain-
 ing the *sūtras* is styled *अलङ्कारचूडामणि* and the commentary,
 which in some places is extremely meagre and explains the
 वृत्ति and adds some examples, is styled *विवेक*, as the intro-
 ductory verse shows (*विषयीतुं प्रविष्टुं नवं सुन्दरितुं कचिद् । काव्यानुशा-*
सनसाधे विवेकः प्रविष्टन्वते ॥). The work is divided into eight
 अध्यायाः. The first deals with the purposes of काव्य, the *hetu*
 (cause) of kāvya (viz. प्रतिभा), the aids to प्रतिभा, viz. स्फुटवृत्ति,

नन्वात; definition of काव्य; the nature of शब्द and अर्थ, meanings of मुख्यार्थे, गौणार्थे, लक्ष्यार्थे and अन्वयार्थे. The second chapter deals with *rasas*, *sthāyibhāvas*, *व्यभिचारिभावः*, *सात्विकभावः*. The third treats of *doṣhas* of word, sentence, *artha* and *rasas*. The fourth is concerned with *guṇas* which are three नापुर्ण, जोजस्य and प्रसाद and the letters that help on these. The fifth speaks of six figures of *śabda*, अनुप्रास, वचक, चित्र, केष, वक्रोक्ति पुनरुक्तामास. The 6th discourses upon 29 figures of sense. He includes संसृष्टि under सङ्ग्रह, so defines दीपक as to include तुल्यव्योक्ति in it, defines a figure परावृत्ति which contains the पर्याय and वरिवृत्ति (of मन्वत्), omits all those figures that have a touch of *rasa*, *bhāva* &c. in them (viz. रसवत्, प्रेयः, कर्जसि, समाहित) and passes over अनन्वय, उपमेयोपमा (as varieties of उपमा), includes under निदर्शन the figures प्रतिबन्धुपमा, इष्टान्त and निदर्शना (of others). He uses the names जालि and अन्योक्ति for स्वभावोक्ति and अपस्तुतप्रशंसा. On pp. 292-294 he explains why he does not define some of the above figures. The 7th chap. treats of the characteristics and kinds of नायक and नायिका. The 8th gives the divisions of काव्य into प्रेक्ष्य and श्रव्य and their subdivisions and their characteristics.

The काव्यानुशासन is a mere compilation and exhibits hardly any originality. It borrows wholesale from the काव्यमीमांसा of राजशेखर, the काव्यप्रदीप, the खन्वालोक्त and the लोचन. For example, compare pp. 8-10 of हेमचन्द्र with काव्यमीमांसा p. 56, pp. 11-16 of हेमचन्द्र with pp. 42-44 of the काव्यमीमांसा and pp. 122-123 of हेमचन्द्र with pp. 42-44 of the काव्यमी. He expressly states that he bases his views upon those of अमिनवगुप्त and भरत 'साधारणीभावना च विभावादिभिरिति श्रीमानमिनवगुप्त-चार्यः । एतन्मतेन काव्याभिरुपवीर्यं वेदितव्यम्' (p. 56 of विवेक); 'वेदसाभिर्भरतनानुसारिभिरुपेक्षिताः' (p. 316 of काव्यानु०). The one merit of his work is that in the वृत्ति and the commentary he cites about 1500 examples from various authors. He however exercised very little influence over later rhetoricians and is scarcely ever quoted (except in the रत्नावली pp. 46, 75, 224, 233, 259, 270, 299). He wrote the काव्यानुशासन after his great grammatical work (शब्दानुशासन), सिद्धहेमचन्द्र. Among the authors and works (too numerous to be set out at length) referred to by him the following deserve to be noted:—अवन्तिशुन्दरी, उषाहरण, मञ्जोत, मञ्जुनायक, पञ्चशिक्षाद्वयकथा, कामहविनय, भोजराज, मन्मथ, मङ्गल, मातुराज, कामापीन, रावणविनय, शावनाचार्यराहुल (p. 316), हरमिकास of राजशेखर, इतिप्रबोध, इन्द्रदर्पण.

हेमचन्द्र is the brightest star in the galaxy of Jain writers. He was a voluminous writer and wrote on numerous branches of study. He was born in 1088 A. C. at Dhandhuka and died in 1172 A. C. He wrote his great grammar at the request of the चातुर्वर्ग king जयसिंह सिद्धराज (1093-1143 A. C.) and कुमारपाल (1143-1172), the successor of जयसिंह, was his pupil. From the fact that he names गम्मत and wrote the कान्दानुशासन after the शब्दानुशासन, it appears that he composed the कान्दानुशासन after 1150 A. C. Materials for हेमचन्द्र's life are supplied by the प्रबन्धचिन्तामणि of मेरुतुङ्ग, the प्रबन्धकोष of राजशेखर, the प्रभावकचरिते of प्रभावचन्द्र, the हेमकुमारचरित of सोमप्रभ (written in 1184 A. C.) and other Jain works and epigraphic records. Dr. Bühler wrote a monograph (in German) on हेमचन्द्र in which he brings together all available data.

28 The चन्द्रालोक of जयदेव. This has been printed several times in India. Jivananda's edition has been used for the purposes of this note. The चन्द्रालोक is an elementary treatise on Poetics written in the Anuṣṭubh metre. The author gives his own examples as do गान्धर्व and इन्द्र. The work is divided into ten मयूख and contains about 350 verses. The style is lucid and easy, the language is flowing and sonorous, and the work is admirably adapted to the needs of beginners. The contents are:—I. the definition of काव्य, the *heta* of काव्य (viz. प्रतिभा aided by बुद्धि and ज्ञानास), the threefold division of words into रूढ, यौगिक and योगरूढ; II *doṣhas* of शब्द, जग, वाक्य etc.; III. some devices which poets adopt to heighten the charm of their works, such as निर्वचन (exemplified in ईदृशैश्चरितैर्जने सल्लोकाकरो मवान्); IV ten *guṇas*; V figures of शब्द, अनुप्रास (छेका, शृङ्खला, जालानु), पुनरुक्त्यास, यमक, चित्र and one hundred figures of sense; in the midst of the 5th मयूख, at the beginning of अयोध्या there is a fresh महल; VI *rasas*, *bhāvas*, the three *rītis* गौडी, लाली and राजाजी and the five वृत्ति (मधुरा, प्रीति, पक्षा, ललिता and मद्रा); VII व्यञ्जना and divisions of ध्वनि (as in the चन्द्रालोक); VIII the divisions of गुणभूतव्यञ्जन; IX लघुणा; X अमिषा.

The author was also styled पीयूषवर्ष (shower of nectar) as the work itself shows 'चन्द्रालोकमयं सर्वं वितनुते पीयूषवर्षः कुली' (I. 2), 'जनेनासायाथा मुकविजयदेवेन रचिते चिदं चन्द्रालोके सुखयतु मयूखः सुमनसः ॥' (I. 16). The राकागम, com. on the चन्द्रालोक, by गान्धर्व expressly says 'जयदेवस्यैव पीयूषवर्ष इति नामान्तरम्' (Madras Govt. Mss. cat. 1918 p. 8663 No. 12877). जयदेव was the son of महारदेव and दुर्गिषा

(महादेवः सत्प्रमुखमनविज्ञैकचतुरः सुमित्रा तद्वक्षिणमिहितमदीर्घं पितरौ । I. 16). जयदेव, the author of the drama प्रसन्नराघव, was also the son of महादेव and सुमित्रा (vide प्रसन्न I. 14 and 15). From the प्रसन्नराघव it appears that he was a great logician also (ननु अयं प्रमाणप्रवीणोऽपि श्रूयते । सूत्रधारः-येषां कोमलकाव्यकौशलकलालीलावती मारसी तेषां कर्तृशतैकैकमनोवृत्तारैरपि किं हीयते ॥ I. 18). This जयदेव is different from the जयदेव that was the author of the गीतगोविन्द, as the latter was the son of भोजदेव and रामादेवी and was an inhabitant of हिन्दुविल in the Birbhum district of Bengal (while जयदेव गीतगोविन्द seems not to have been a native of Bengal). The author of the चन्द्रालोक is probably to be identified with जयदेव named यदुधर, author of the मान्यालोका (a work on logic).

The date of the चन्द्रालोक cannot be fixed with certainty. The चन्द्रालोक mentions no author by name. But in the verse 'अङ्गीकरोति यः काव्यं शब्दार्थोपनलङ्घ्यते । असी न मन्यते कसादनुष्णमनलं कृती ॥ (I. 8), there is clearly a reference to the काव्यप्रकाशकारिका (उदरोपी शब्दार्थोपनलङ्घ्यते पुनः कापि). We saw above (p. CVII) that the अलङ्कारसर्वस्व was the first to define the two figures विचित्र and विकल्प. The चन्द्रालोक defines both these figures and almost in the same words as the सर्वस्व ('तुल्यवदविरोपो विकल्पः' अलं. स. p. 158; विरोधे तुल्यवदयोर्विकल्पादङ्गतिर्नता' चन्द्रालोक V. 112; 'सविपरितफल-निवृत्तये प्रयत्नो विचित्रः' अलं. स. p. 133, 'विचित्रं तद्वयस्यैदिपरीतः फलेच्छया' चन्द्रालोक V. 62). The चन्द्रालोक expressly says that it considered the views of ancient and modern *ālaṅkārikas* 'इत्थं शुभमलङ्कार-व्यवित्ता निदर्शिताः । प्रासनायुनिकानां च मतान्वालोच्य सर्वतः ॥' V. 173. This shows that the author is one of the later writers on *ālaṅkāra*. The number of *ālaṅkāras* defined (viz 100) is in favour of a late date. समुद्र defines only about 60 figures of sense, the सर्वस्व about 75. Hence the चन्द्रालोक is much later than the अलं. स. and cannot be much earlier than about 1200 A. C. A verse of the प्रसन्नराघव (कदली कदलो &c. I. 37) is quoted in the साहित्यदर्पण (under IV. 3). A few verses of the प्रसन्नराघव are quoted in the शाङ्करप्रवृत्ति (dated 1363 A. C.) viz No. 164 (प्रसन्न I. 9), 3520 (I. 33), 3557 (II. 22), 3626 (7. 59), 3631 (7. 60). Therefore जयदेव must have flourished before about 1300 A. C. So the चन्द्रालोक is to be placed between 1200 and 1300 A. C. The अलङ्कारवेङ्कट of केशवमिश्र (p. 17) speaks of a poet जयदेवपण्डित who vanquished by his logical subtlety the *pandits* at the court of the king of वज्ज. This probably refers to the author of the चन्द्रालोक. The कुवलयानन्द has a verse at

the end 'चन्द्रालोको विन्यतो शरदागमसम्भवः । इतः कुवलयानन्दो यत्रसादादभूदयम् ॥'. वैजनाथ explains that शरदागम is the original work on which the चन्द्रालोक is based. But this is wrong. शरदागम is the name of a com. on the चन्द्रालोक by प्रद्योतनमहाराय patronised by शेरमद्र, a Bundella prince (vide Madras Govt. Mss. cat. 1918, p. 8656 No 12878). This प्रद्योतन wrote a commentary on the कामसूत्र in 1577 A. C.

29 The रसतरङ्गिणी and the रसमञ्जरी of मानुदत्त. The first has been published by the Venkates'vara Press, Bombay and by P. Regnaud (Paris 1184) and the second with two commentaries in the Benares Sanskrit series. The रसतरङ्गिणी is divided into eight तरङ्गः; I, definition of भाव, subdivisions thereof, साविभाव; II definition and divisions of विभाव; III. अनुभाव (such as कटाक्ष); IV the eight सात्त्विकभावः (सुख etc.); V व्यभिचारीभावः; VI rasas and detailed treatment of शुद्धार; VII हास्य and other rasas; VIII साविभावना and रसजा दृष्टिः. The रसमञ्जरी is a somewhat smaller treatise than the रसतरङ्गिणी (though their topics are different) and deals with नायिका and their varieties (about two-thirds of the work is occupied with this topic), the सखी of the नायिका, दूती, नायक (in शुद्धार) and their varieties, the friends of the नायक (viz. पीठमर्द, निट, चेट, and विदूषक), the eight सात्त्विक gunas (सुख etc.), two varieties of शुद्धार and the ten stages of विप्रलम्भ. In both works all the examples (except in a few cases where he indicates to the contrary) are the author's own, as he says 'अवगाह्य वाग्देवि दिव्यां रसतरङ्गिणीम् । अस्मात्पद्येन पद्येन रचय क्षतिभूषणम् ॥' (रसतर० VIII. 29) and 'पद्येन स्वकुलेन तेन कविना श्रीमानुना मेमिता' (last verse of रसमञ्जरी). In the रसतर० he quotes मरु very frequently and a few verses of his father. He seems to have the इष्टरूपक also in mind, though he does not name it. In both works he quotes from the अमरसुशब्द (इक्ष्वासनसंस्थितिः in रसतर० V and प्रस्थानं वक्ष्येः कुत in रसमञ्जरी p. 183). In both works he refers to ancient writings in general (in the words प्राचीनतममति or प्राचीनश्रेष्ठ and पूर्वोच्योः). In the रसतरङ्गिणी he mentions by name the रसरत्न-दीपिका (p. 20) and the शुद्धारतिलक (p. 68). He composed the रसमञ्जरी before the रसतरङ्गिणी (p. 180). He quotes the verse 'वनोन्मिल्यादृते नाम्नदसमज्ञस्य कारणम् । प्रसिद्धोन्मिल्यप्रस्तु रसहर्याय जायते' as प्राचीनग्रन्थ (in रसतर० p. 177). This is similar to a verse in the ज्य० (p. 145) and व्यक्तिविवेक (p. 31).

In the रसमञ्जरी he tells us that his father was गङ्गेवर and his country was विदेह on the banks of the Ganges 'तातो वर

गणेश्वरः कविकुलालङ्कारचूडामण्डितो यस्य विदेहभूः सुरसरित्कलोलकिरीरिता ।
(last verse). Some mss. read 'विदेहभूः' which would not agree with the word 'सुर...रिता'. In Burnell's Tanjore cat. मानुदत्त is distinctly styled मैविल. As गणेश्वर was a मैविल he may very likely be the गणेश्वरमहर्षी, brother of वीरेश्वर, whose son चण्डेश्वर composed the विशादरत्नाकर and weighed himself against gold in 1315 A. C. This agrees well with the date of मानुदत्त arrived at in other ways. As he mentions the इन्द्रारत्निक and रसखदीमिका and had the दशरूपक before him, he is later than the 11th century. A commentary on the रसमञ्जरी by गोपाल was composed in 1437 A. C. Therefore मानुदत्त flourished probably towards the end of the 13th and the beginning of the 14th century.

30 The एकावली of विशाखर. This work with the commentary, तरु of महिनाथ, has been edited by Mr. Trivedi in the BS series. The work contains three parts, the *kārikās*, the *vr̥tti* and the examples. The peculiarity of this work is that all the examples are composed by विशाखर himself and contain panegyrics of his patron, king नरसिंह of उत्कल or Orissa. He himself says 'एष विशाखरस्तेषु कान्तासंमिदलक्षणम् । इदमेव नरसिंहस्य चाद्रुभीकानुदाहरन् ॥'. In this respect it resembles the प्रतापरुद्रवज्रोभूषण, the नजरावयवभूषण, the रत्ननाभभूषालीन and the अलङ्कारमञ्जूषा. The work is divided into eight उन्मेष, the subjects of which are:—I the *kaṭu* of काव्य (प्रतिभा, बहुशक्त्यश्रिता and अभ्यास), definition of काव्य, discussion of the views of भामह, महिमनट्ट and others; II. word is वाचक, साधुनिक and स्वयंक and discussion of the three powers अभिधा, लक्षणा and व्यञ्जना; III. subdivisions of चर्चा; IV. treatment of गुणीभूतत्वज्ञान; V. *guṇas* (three) and *r̥tis*; VI. *doṣas*; VII. *alankāras* of *vāda*; VIII. *alankāras* of *saṃsa*. In the first उन्मेष, विशाखर is a thorough-going follower of the चण्दालोक. His work is based on the काव्यप्रकाश and the अलङ्कारसर्वस्व. In the treatment of *alankāras* he prefers the सर्वस्व to the काव्यप्रकाश e. g. he defines the figures परिणाम, उल्लेख, विचित्र and विकल्प almost in the same words as the सर्वस्व, which do not occur in the काव्यप्रकाश at all. Among others he names the following:—अभिनवगुप्त, अलङ्कारसर्वस्व, काव्यप्रकाश, विहङ्ग, भोज, महिमनट्ट, वामन, श्रीहर्ष, इन्द्रीर, इन्द्रिहर and quotes from the दशरूपक, नैषधीय, राजशेखर. He wrote another work केसरिहस्य on Erotics.

Mr. Trivedi (in his Introduction) collects all the data for arriving at the age in which विशाखर flourished and comes to the conclusion (p. XXIII) that he was patronised either

by केसरिनरसिंह (1282-1307) or प्रतापनरसिंह (1307-1327 A. C.). The रसार्णवमुद्राकर of शिखरभूषण (about 1350 A. C.) refers to the एकावली 'तत्कलाधिपदेः झङ्गाररसाभिमानिनो नरसिंहदेवस्य पिरुमानुवर्तमानेन विद्यापरेण कविना वादमन्थ्यन्तरीकृतोति । एवं खलु समर्पितमेकावल्यामनेन' (p. 306 of Trivandrum ed.).

The तरङ्ग is a model commentary. It is from the pen of the famous commentator of the *mahākāvya*. मङ्गिः flourished probably in the 15th century.

31 The प्रतापरुद्रचरोभूषण of विद्यानाथ. An excellent edition of this work, with the commentary called रत्नापण by कुमारस्वामिन्, son of महिनाथ, has been brought out by Mr. Trivedi in the B. S. series. This work is very popular in Southern India. The work contains three parts, *kārikās*, *eritti* and illustrations. All the examples are composed in honour of the काकतीय king of Telangana, प्रतापरुद्रदेव (also called वीररुद्र or रुद्र), whose capital was एकशिला (Orangal or Warangal) 'प्रतापरुद्रदेवस्य गुणानामिदं निर्मितः । अलङ्कारप्रबन्धोयं सन्तः कर्णोत्सवोस्तु वः ।' L. 9. In this respect it resembles the एकावली. The work has 9 प्रकरण on नायक, काव्य, नाटक, रस, दोष, गुण, शब्दालङ्कार, अर्थालङ्कार, निम्नालङ्कार. Among others the following are named:—अलङ्कारसर्वस्व, उद्भट, काव्यप्रकाश, दण्डिन्, दशरूपक, वाकरामायण, भरत, मायङ्ग, मोक्ष, रुद्रभट्ट, झङ्गारलिलक, साहित्यमीमांसा. In the third प्रकरण, while illustrating the requirements of a नाटक, he exhibits a model drama called प्रतापरुद्रकल्याण (p. 139). He follows in general the काव्यप्रकाश but prefers the अलङ्कारसर्वस्व to मम्मट in the matter of figures. He defines the figures परिणाम, उल्लेख, विचित्र and विकल्प which are passed over by मम्मट and his definition of विकल्प (विरोधस्तुल्यवदविवेकस्यालङ्कृतिर्मेता p. 456) is almost the same as that of the नग्नालोक (विरोधे तुल्यः). प्रतापरुद्रदेव was the son of महादेव and मुमुक्षु or मुमुक्षुम्बा, who was the daughter of रुद्रान्बा. This रुद्रान्बा was known as रुद्र and ruled at एकशिला after her father गणपति. प्रतापरुद्रदेव is said to have routed सेवण of the वादव family (i. e. रामदेव of देवनिरि, 1271-1309 A. C.). From this fact and the information supplied by epigraphic records, it follows that प्रतापरुद्रदेव ruled in the last quarter of the 13th and the first quarter of the 14th century and was captured in 1323 A. C. by Mahammad Taghlakh's armies. Therefore the प्रतापरुद्रचरोभूषण was composed in the first quarter of the 14th century.

The रत्नापण of कुमारस्वामिन् is a good commentary, though inferior to the तरङ्ग of महिनाथ. He quotes a host of writers,

among whom the following deserve to be noted:—अलङ्कारचूडामणि, रत्नावली, रत्नावलीतरङ्ग, कविकल्पद्रुम, गोषाठ, चक्रवर्तिन् (author of अलङ्कारसङ्केतसञ्जीविनी), दशरूपक, नरहरि, नाटकप्रकाश, पञ्चपादिका, पद्मञ्जरी, भट्टमल्ल, नावप्रकाश, नौवराज, महिममङ्ग, मानसोद्भास, रत्ननिरूपण, रत्नमञ्जरी, रत्नार्णव, वनक, वसन्तराजीय, विदग्धमुत्तमण्डन, विद्यापर, शारदातनय, शिङ्गमूषाळ, शृङ्गारप्रकाश, सञ्जीविनी, साहित्यचिन्तामणि, साहित्यदर्पण, हेमचन्द्र. Another com. रत्नशाय is incomplete and refers to रत्नापण.

32 The काव्यानुशासन of वाग्भट. This work has been published in the KM series together with the commentary अलङ्कार-तिलक composed by the author himself. The work is divided into five अध्यायः. The main part is in the form of *sūtras* in prose and the explanation and all illustrations occur in the commentary. The first अध्याय dwells upon the प्रयोजन of काव्य, the *Āśa* of *kāvya* (viz. प्रतिमा aided by श्रुत्यसि and अभ्यास) and the definitions of these; conventions of poets; definition of *kāvya* and its divisions गद्य, पद्य and मिश्र; definitions of महाकाव्य, माहाविका, कथा, चम्पू, मिश्रकाव्य (the ten रूपक). The second chapter deals with the 16 *doṣas* of पद्य and fourteen of वाक्य, 14 *doṣas* of sense, speaks of the ten *gūṇas* according to Daṇḍin and Vāmana, but gives as its opinion that the *gūṇas* are really three, माधुर्य, ओजस् and प्रसाद; and mentions the *riśa*, वैदमी, गौडीय and पाञ्चाली. The third chap. defines 63 *alanikāras* of sense, of which the following deserve mention as being somewhat rare अन्व, लपर, पूर्व, लेश, सिद्धि, भक्त, उभयन्यास, भाव and जाह्नवी. The fourth chap. treats of six *alanikāras* of *śabda* चित्र, शेष, अनुयास, वञ्चोक्ति, वचक, पुनरुक्तवशाभास and their varieties. The fifth chap. dilates upon the nine *rasas*, the विभाव, अनुभाव, व्यभिचारिभाव, the varieties of नायक and नायिका, the ten stages of love and the *doṣas* of *rasa*. The author was a Jain. He mentions the country of मेदपाट (Mewad) and the towns of राइहपुर and नलोदपुर. He was the son of नैमिकुमार and is to be distinguished from the वाग्भट who was the author of वाग्भटलङ्कार, as he himself mentions the latter 'दण्डिवामनवाग्भटादिप्रणीता दस काव्यगुणाः। क्वं तु मातुर्वैजयन्तादलङ्कारांशमेव गुणान्मन्यामहे' (काव्यानुशासन p. 31). In his commentary (pp. 3-5) he gives long lists of countries, rivers, plants and products peculiar to each. He seems to have written a महाकाव्य named ऋषभदेवचरित (p. 15) and a work on metrics styled छन्दोनुशासन (p. 30). A verse (on p. 58) addressed to वाग्भट (i. e. probably the author himself) is quoted in the com. and another in which नैमिकुमार is addressed occurs on p. 32 (मायन्ति रत्नकविषाहि मेदपाटना-

बौधुनादि तद नेमिजुगार कीर्तिम् ॥). Among the authors and works quoted by him are लघ्विमथन (अपभ्रंशनिबद्ध p. 15), बालन्दवर्धन, काव्यप्रकाश (p. 29), चन्द्रप्रमकाव्य, त्रिविक्रम (p. 20), इमयन्ती (p. 19), नेमिनिर्वाण (p. 16), बालरामावण (p. 67), भीमकाव्य (in ग्राम्यभाषा p. 15), राजनीमतीपरित्याग, लीलावती (प्रथमसीकया p. 18), वासवदत्ता (चम्पू p. 19), विष्णुविजय, सीता (a poetess p. 20), शृङ्गारतिलक (p. 61 and 63 the verses असाकं सखि and गादालिङ्गन). There is no originality in the work. He largely borrows from the काव्यमीमांसा of राजशेखर, the काव्यप्रकाश and other works.

A ms. of the काव्यानुशासन (Eggeling's cat. No. 1157) is dated संवत् 1515 (1458-59 A. C.). He mentions the काव्यप्रकाश and वाग्भट. Therefore he is later than 1150 A. C. So he probably flourished in the 14th century.

33 The साहित्यदर्पण of विश्वनाथ. Beyond a few scraps of information gathered from his own works, we know very little about the personal history of Vis'vanātha. He came of a Brāhmaṇa family that had distinguished itself by learning. His great-great-grand-father was Nārāyaṇa, who appears to have been a learned man and to have written a work on Rhetoric. * His father was Chandras'ekhara, who was a poet and scholar. His verses are often quoted by Vis'vanātha (p. 11, 15, 36, 38 &c. of appendix E). Vis'vanātha mentions by name two works of his father, viz. the Pushpa-mālā (on VI. 25) and Bhāṣhārṇava which dealt with the characteristics of Sanskrit, S'auraseni, Mahārāṣṭrī and other Prākṛit dialects. As Vis'vanātha explains certain Sanskrit expressions by Uriya equivalents in his commentary on the Kāvya-prakāśa, he appears to have been an inhabitant of Orissa. † The

* 'वामनाथं बालद्वन्द्वमपेतामहसहस्रगोष्ठीपरिहकविपण्डितमुख्यश्रीमन्नारायण-वादेहकम्' S. D. III. 2-3; but in his Kāvya-prakāśa-adarṣaṇa, Vis'vanātha says that Nārāyaṇa was his grandfather "पशुः श्रीकृष्णभूम्यन्तर्गतान्ध्रप्रदेशराज्याभिजातश्रीनरसिंहदेवसभावां वर्मदेवं समन्त..... अस्मत्पितामहश्रीमन्नारायणवासुदेवः" Intro. to K. P. p. 25 (Vā.). Two explanations are possible; I Nārāyaṇa was really the great-great-grand-father and is referred to as the grand-father for the sake of brevity; II The two Nārāyaṇas were distinct, one being the grand-son of the other. In India, a grandson often bears the name of his grand-father.

† See Vamanacharya's Introduction to K. P. p. 25 'देवरीत्यं रवि कुर्वति पाठः, अत्र चिद्रूपं कारनीरादिभाषायागरीलीकार्यवोधकम्, उत्कलादि-भाषायां पूर्ववर्तकत्वं इत्यादि ।'

father of Vis'vanātha and Vis'vanātha himself appear to have held some important office at the court of a king, probably of Kalinga. Both of them are styled Sāndhivigraha-Mahāpātra. Vis'vanātha was a Vaiṣṇava as is made clear by the colophon * at the end of the first Paricheheda and the last verse of the Sāhityadarpaṇa. † He was a poet and quotes his own verses in Sanskrit and Prakrit at every step, when illustrating the canons of Rhetoric. He composed a number of works, besides the Sāhityadarpaṇa, of which the following are mentioned in the latter :—I. a *mahākāya* in Sanskrit, called Raghava-vilāsa (under III. 222-225); II. Kuvalayās'va-charita, a *kāya* in Prakrit (III. 148); III. Prabhāvatī, a Nāṭikā (III. 58); IV. Chandra-kalā, another Nāṭikā (III. 96); V. Pras'astiratnāvalī, a Karambhaka in sixteen languages (VI. 337). After composing the Sāhityadarpaṇa, he wrote two other works, a *kāya* called Narasiṃha-vijaya and a commentary on the Kāvya-prakāśa called Kāvya-prakāśa-darpaṇa (see Intro. to K. P. p. 25, Vā.). Chandīdāsa, who wrote a commentary on the Kāvya-prakāśa, was the younger brother of Vis'vanātha's grand-father. ‡

The question of Vis'vanātha's date does not present much difficulty. There are certain data, which, fortunately for us, fix within very narrow limits his chronological position.

A ms. of the Sāhityadarpaṇa deposited at Jammu § is dated in the Vikrama year 1440, i. e. approximately 1384 A. C. From this it may be safely concluded that the Sāhityadarpaṇa was composed at some time earlier than 1384 A. C. Vis'vanātha quotes a verse which speaks of a Mahomedan king named Allauddin. ¶ We saw above that Vis'vanātha came from Orissa. The king referred to in the verse is certainly

* 'श्रीमन्नारायणचरणारविन्दमधुव्रत etc.' Note the words 'काल्यादनी-मामिनेगवन्नारायणचरणारविन्दस्तदादिना' p. 1.

† 'यान्त्यस्तत्रेन्दुनिमानना श्रीनारायणस्वाङ्गमलङ्करोति ?'

‡ 'असत्पितामहानुत्कविपण्डितमुख्यश्रीचण्डीदासपादानां तु कन्दरसनाम्ना' VII. 31.

§ See Dr. Stein's Catalogue of mss. at Jammu under the heading Alaṅkāras'āstra p. 64.

¶ सन्धी सर्वस्वहरणं विग्रहे प्राणनिग्रहः ।

अलावदीनचूपातौ न सन्धिर्न च विग्रहः ॥ IV. 14, Appendix E, p. 55.

Sultan * Allauddin Khilji, whose favourite general Malik Kafur invaded the Deccan, seized Warangal and carried his victorious arms as far as Cape Comorin. Allauddin, it is said, was poisoned in 1316 A. C. Supposing that the verse in which Allauddin is mentioned by name was written in his life-time, the *Sāhityadarpaṇa* cannot be said to have been composed at a date earlier than 1300 A. C. From these two circumstances it follows that the *Sāhityadarpaṇa* was composed at some time between 1300 A. C. and 1384 A. C.

There is a good deal of evidence, both internal and external, that confirms this conclusion.

I The internal evidence is as follows:—(a) Vis'vanātha quotes a verse from the *Gītagovinda* of Jayadeva. † Tradition makes Jayadeva, along with Govardhana, Śaraṇa, Umāpati and Kavirāja, a protégé of Lakṣmaṇa-sena whose inscription at Gayā is dated in Śamvat 1173 or 1116 A. C. ‡ Jayadeva himself mentions Govardhana etc. as his contemporaries.§ We may say that Jayadeva flourished in the first half of the 12th century.

(b) विषनाथ quotes a verse (कपली नदही etc. under IV. 3) from the प्रसन्नराज (I. 37) of जयदेव who flourished between 1200 and 1300 A. C. We have pointed out in the notes that Vis'vanātha often quotes § verbatim from the *Alaṅkārasarvasva* of Ruyyaka and in some places even criticizes it ¶. We know that Ruyyaka was the teacher § of Mañikha,

* The word Sultan, it should be noted, occurs under the Sanskritized form सुराज in the साहित्यदर्पण. 'गङ्गां नमसि सुराज तव निःशाननिलनः' p. 30 of our text (under उत्प्रेक्षा).

† 'द्वि विसलताहारो नायं' etc. p. 29 of our text (under निश्चय). This verse is ascribed to Jayadeva in the *Suhāṣitāvalī* also.

‡ See Buhler's Kashmir report p. 64.

§ वाचः पञ्चवयसुनापतिधरः सन्दर्भशुद्धिं निरां जानीते जयदेव एव शरणः स्यात्तो दुस्त्रुतते । शृङ्गारोत्तमस्यमेववचनैराचार्यमोवर्धनः सर्वां कोटिं न विदुतः शुक्तिचरो भोयी कविनापतिः ॥ 4th verse of the *Gītagovinda*.

§ See e. g. pp. 41, 42, 60, of the text and the notes thereon.

¶ See pp. 147, 152, 153-54, 159-60.

§ तं श्रीरघुकमालोक्य स प्रियं पुरमग्रहीत् ।

मौशदं प्रभवत्सतोऽस्मिन्मन्त्रन ॥ श्रीकण्ठ. XXV. 30.

author of S'rikapṭhaśharita. In the 23th *sarga* of the S'rikapṭhaśharita Mañkha tells us that he showed his work to an assembly of learned men in the house of his elder brother Alaṅkāra,* who was minister† of King Jayasimha of Kashmir (1129-1150 A. C.). The S'rikapṭhaśharita was composed about 1140 A. C. Ruyyaka wrote his work later than 1150 A. C. at an advanced age. A good deal of time must have elapsed before Ruyyaka's work attained such popularity as to be the guide of a writer from Orissa.

(c) Viś'vanātha quotes some verses from the Naishadhiya-charita of S'riharsha.† The date of S'riharsha has been for a long time a subject of discussion among scholars. S'riharsha tell us that he was patronized by a king of Kānyakubja.§ Rājas'ekhara in his Prabandhakosha written in Śaivāt 1405 informs us that S'riharsha was the son of Hira, who was a minister of Jayantachandra of Kāśī. It is probable that this Jayantachandra is the same as the Jayachandra that was a king of Kannauj. One of the earliest inscriptions of Jayachandra is dated in Śaivāt 1223.§ Buhler referred the composition of the Naishadhiya to some date between 1167 A. C. and 1174 A. C. Gadādhara, a commentator of the Naishadhiya, makes S'riharsha a protegé of Govindachandra of Varāṇasi¶. Mañkha informs us that a king of Kānyakubja, named Govindachandra, sent an ambassador to Jayasimha,

* मद्राक्षमनः श्रीमहद्वकस्य समाग्रदन् । तेष्व्यासदे च विमन्वाः सारस
इव मानसन् ॥ XXV. 15. लङ्कन् must have been another name of अलङ्कार. In the third *sarga* Mañkha tells us that he was the last of four brothers, the other three being बह्मर, नृज and अलङ्कार (verses 45, 53, 56).

† एकं श्रीजयसिंहपार्थिवपति काश्मीरमीनम्भनं
तस्योपासितसन्निविद्यमङ्गलङ्कारं द्वितीयं स्तुतः । श्रीकण्ठ- XXV. 61.

‡ इन्द्रवाहीः etc (p. 38), वन्यासि वैदर्भि etc. (p. 36) which are respectively नैषधीय IX. 123 and III. 116.

§ 'तान्महद्वमानसनं च लभते यः क्षान्दकुश्वेश्वरार' etc., last verse of the Naishadhiya.

§ J. B. B. R. A. S. vol. X, p. 31 ff.

¶ See Prof. S. B. Bhandarkar's Report on his second tour for 1904-5 pp. 43, 87.

king of Kashmir.* It is not unlikely that this is the same as the king mentioned by Gadādhara. Vārāṇasī and Kānyakubja may have both been the capitals of the king, or the king may have conquered Vārāṇasī after coming to the throne of Kanauj. There is another line of reasoning which leads us approximately to the same date as the above. Śrīharsha wrote the Khaṇḍana-Khaṇḍakhāḍya, † in which he ridicules Udayana by twisting a verse of the latter. ‡ उदयन wrote his लघुभाष्यी in Ś'aka 906 i. e. 984-5 A. C. 'तत्कालम्बराद्वृत्तिमिच्छदीपेण सकान्ततः । त्रैलोक्यवन्दनकाले सुबोधो लघुभाषणीम् ॥'

(d) Chandiḍāsa, a commentator of the Kāvya-prakāśa, was the younger brother of Viś'vanātha's grand-father. It has been shown (p. CVI) that the काव्यप्रकाश was composed between 1050 and 1150 A. C. Chandiḍāsa is not one of the oldest commentators of the Kāvya-prakāśa and Viś'vanātha is removed by two generations from him.

(e) Viś'vanātha quotes the words of a writer called Dharmadatta, § who was a contemporary of Nārāyaṇa, the grand-father (great-great-grandfather!) of Viś'vanātha and was vanquished by him at the court of king Narasiṃha of Kaliṅga. Whether Nārāyaṇa was the grandfather or great-great-grandfather of Viś'vanātha would not make much difference. Many kings of Kaliṅga bore the name Narasiṃha. Besides there is a good deal of confusion about the dates of their accession. §

* अन्यः स सुहृत्स्तेन ततोऽन्यथ पण्डितः ।

दूतो गोविन्दचन्द्रस्य कान्यकुब्जस्य भूमुखः ॥ श्रीकण्ठः XXV. 103.

† 'यद्यः खण्डनखण्डतोऽपि तद्वजात्सोदयमे तन्महाकाव्येऽयं स्वगमप्रवृत्तं चरिते सगौ निरुगोऽव्ययः ॥' at the end of the sixth *carga* of the Nai.

‡ See Preface to Nyāyakusumāñjali, p. 15. Udayana's verse is 'शङ्का चेदनुमास्येव न चेच्छङ्का तत्सारात् । व्यापातावधिराशङ्का तर्कः शङ्कावधिर्यतः ॥' 3rd *śloka*, 7th verse p. 381 of Nyāyakusumāñjali, on which Śrīharsha retorts 'तस्मादस्माभिरप्यसिद्धये न खलु दुष्पदा । त्वद्वार्थेऽन्यथाकारमधराणि कियन्त्यसि । व्यापातो यदि शङ्कासि न चेच्छङ्का तत्सारात् । व्यापातावधिराशङ्का तर्कः शङ्कावधिः कुतः ॥'

§ तदाह धर्मदत्तः लघुभाष्ये 'रसे सारव्यवहारः सर्वभावानुस्यूते । तन्मत्कारसारवे सर्वभावानुस्यूते रसः । तस्माद्वक्तुमेवाह कुतः नारायणो रसम् ॥' on S. D. III. 2-3.

§ See Dr. Bhandarkar's Note on the kings of Kaliṅga in the Introduction to Mr. Trivedi's edition of the *Ekāvalī*.

As a ma. of the Sāhityadarpaṇa is dated in 1384 A. C. Narasiṃha IV is not certainly the king at whose court Nārāyaṇa lived, because Narasiṃha IV came to the throne at some time between 1373 A. D. and 1411 A. D. Narasiṃha III also is out of question, as the date of his accession is somewhere between 1328 A. C. and 1361 A. C. It is likely that Narasiṃha II was the king referred to. The date of his accession falls between 1270 A. C. and 1303 A. C.; he is also styled Kavīpriya etc. in his inscriptions, which makes it probable that he patronized many learned men. If Nārāyaṇa was really the great-great-grand-father of Viśvanātha, then the king may have been Narasiṃha I, the date of whose accession is somewhere near 1253 A. C.

II. The external evidence is as follows:—(f) The Sāhityadarpaṇa is twice mentioned by name in the Ratnāraṇa * of Kumārasvāmin, a commentary on the Pratāparudriya. Kumārasvāmin is the son of the famous commentator Mallinātha, who is believed by all competent authorities to have flourished in the 15th century. †

(h) Govinda Thakkura in his Kāvya prakāśa-pradīpa quotes the criticisms of Viśvanātha on Mammata's definition of *kāvya* and Viśvanātha's definition of *kāvya* without actually naming him. ‡ Govinda is earlier than 1600 A. D., as he is mentioned by Kamalākara Bhaṭṭa, who wrote a commentary on the Kāvya prakāśa and finished the Nirṇayasindhu in 1612 A. D. §

* See pp. 245, 246 of the प्रतापकदम्बशेखर. The quotations are the definitions of the स्वभिचारिभावः मद and मोह, which occur in the S. D. (III. 145-47 and 150).

† See Dr. Bhandarkar's Preface to the Mālatīmādhava and Mr. Trivedi's Introduction (pp. XXIV-XXV) to the Bhaṭṭikāvya.

‡ अर्वाचीनास्तु "यथोक्तस्य काव्यत्वमन्यत्वे काव्यपदं निर्विकल्पं प्रविरलविधम् वा स्यात् । दोषाणां दुर्वारत्वात् । तस्मात् 'वाक्यं रसात्मकं काव्यम्' इति तद्वक्ष्यमानम् । तथा च दुष्टेऽपि रसान्वये काव्यत्वमस्येव । परं त्वपकर्षमात्रम् । तदुक्तम् 'नीटानुवि-
करणादि' इत्यादि । एवं चालङ्कारादिसत्वे लक्ष्यमात्रम् । नीरसे तु निरासी काव्यव्यवहारो गौचः" इत्याहुः । प्रदीप p. 13 (Nir.)

§ वसुधैवकुतुम्भमिति गतेऽप्ये नरपतिविक्रमतोऽयं वासिरीदे । तपसि शिवतोऽपि समापितोऽयं रघुपतिप्रादुर्भवेऽपि तस्य ॥

From the foregoing, we see that Vis'vanātha refers to a number of writers who flourished in the 12th century A. C. and is in his turn referred to by writers belonging to the 13th and 16th centuries. The date, above assigned to Vis'vanātha, viz. the 14th century A. C., is thus confirmed by unimpeachable and independent testimony.

In the first *pari*, after the customary *maṅgala*, the author speaks of the fruits of poetry, discusses the definition of *kāvya* proposed by different writers and at last gives his own definition and illustrates it. In the second *pari*, after defining a sentence and a word, the author deals at great length with the three powers of a word. In the third *pari*, a full disquisition on *rasas*, *bhāvas* and other cognate topics is given. The fourth *pari*, exhaustively deals with the two divisions of *kāvya*, viz. *चूनि* and *गुणीभूतचूनि* and their subdivisions. In the fifth, the author establishes the existence of the *Vyākṛāṇṇa-vṛitti* and refutes the arguments of those who deny its existence. In the sixth, a full and complete treatment of the science of dramaturgy is given. The 7th deals with the *dohas* of *kāvya*. The 8th speaks of the three *gūṇas* of *kāvya* and shows that the *gūṇas* spoken of by others are either included in the three mentioned by Vis'vanātha or are no *gūṇas* at all. In the 9th, the author dilates upon the styles of composition, which are four *वैदर्भी*, *गौडी*, *पाञ्चाली* and *कन्यी*. In the 10th, both *सुश्लक्ष्ण* and *असुश्लक्ष्ण* are dealt with.

In the galaxy of Sanskrit rhetoricians Vis'vanātha is a star of the second magnitude only. Beside the brilliance of Ānandavardhana, Mammāṭa and Jagannātha his light appears dim. Still the work of Vis'vanātha has some merits of its own. Its greatest merit is that it presents in the compass of a single work, a full and complete treatment of the science of rhetoric in all its branches. Most Sanskrit writers on *Sahitya*, such as Daṇḍin *. Mammāṭa and Jagannātha leave out the treatment of dramaturgy. The *साहित्यदर्पण*, however, contains a thorough disquisition on the technicalities of the dramatic art and forms, together with the *Nāṭya-sāstra* of Bharata and the *Daśarūpa* of *पद्मसूत*, a triumvi-

* Daṇḍin says 'मिथ्याणि नाटकादीनि देवामन्यत्र विस्तरः' I. 31; Bhāmaha says 'नाटकं दिपदी शब्दाराधककल्पकादि यद्। क्वं तदभिने-
यार्थमुच्यते विस्तरः' I. 24.

rate in the domain of the Sanskrit drama. Another merit of the work is that it is written in a simple and flowing style. The reader is often hampered in going over the *Kāvya-prakāśa* of Mammata by the author's studied efforts at brevity. Jagannātha frightens the student by his flowery language, his subtle reasoning and his scathing criticisms of his predecessors. Viśvanātha, although he displays here and there a love for hair-splitting, is generally clear in expression. He is, however, more or less a compiler and not an original writer. In the notes, we have pointed out in detail to what extent he borrows from the अमर, स. * Sometimes his judgment seems to forsake him and he follows slavishly the *Sarvasva*. † He does not appear to have bestowed much time and pains upon the selection of examples. Out of about 250 quotations occurring in परिच्छेदः I, II and X he borrows no less than 85 from the *Dhvanyāloka*, the *Kāvya-prakāśa* or the *Sarvasva* and quotes about 20 verses of his own. He is not happy in the innovations that he introduces ‡ and is sometimes wrong in what he says §. In spite of these blemishes, his work forms an easy and suitable introduction to Sanskrit *sāhitya*.

To judge from the number of commentaries, Viśvanātha's work seems not to have enjoyed much popularity except perhaps in Bengal. From the various reports on the search for mss. it appears that there exist four commentaries. § That of Rāmacharāṇa was the only one available to me. The commentary though useful in its own way, is not so learned or helpful as the *Pradīpa* or the *Uddyota*. It seldom gives the sources of the verses quoted in illustration or explanations of them. It very rarely compares the author's definitions with those of other writers. It commits gross mistakes in certain cases. ¶

* See p. 187, 216, 209, 310 etc.

† Vide e. g. the treatment of परिणाम, = परिरेक and अर्थांतरत्वात्

‡ For example, निश्चय (p. 138-141) and अनुकूल (p. 230-231).

§ Vide remarks on pp. 100, 125, 313, 343.

§ Viz. that of अनन्तदास, a ms. of which is dated in 1626 A. C; that of रामचरण written in 1700 A. C. and that of मधुरानाथ शुक्ल and the प्रज्ञा of गोपीनाथ.

¶ Vide notes on निश्चय, विशेष, भाषिक.

34 The अलङ्कारशेखर of केदावमिश्र. This work has been published in the KM series. The work is divided into three parts, कारिका, वृत्ति and examples. The author himself tells us that the कारिका are the work of शौडोदनि 'अलङ्कारविद्यासूत्रकारो भगवान्शौडोदनिः परमकारुणिकः स्वशास्त्रे प्रवर्तयितुं प्रथमं काव्यस्वरूपमाह (p. 2); 'तत्रमेवान्यथाकारमलङ्काराणि कियन्त्यपि । काव्यालङ्कारविद्यायां शौडोदनिरसूत्रमव ।' (p. 83). Whether शौडोदनि is the name of an author or whether the कारिका were composed by some Buddhist writer and were subsequently ascribed to शौडोदनि (a name of भगवान् बुद्ध) cannot be determined. The work very largely draws upon the काव्यादर्श, काव्यसीमन्ता, the छन्दालोक, the काव्यप्रकाश, वाग्मय्यलङ्कार and quotes श्रीपाद (an otherwise unknown author on *ślokaśāra*) very frequently. The work is divided into 8 रत्न and 22 मरीचिका (rays) the subjects of which are:—1, definition of काव्य as 'रसादिमहात्म्य' and its *śāstra*, प्रतिभा etc.; 2, three रीति (वैदयी, गौडी and मागधी), उक्ति and मुद्रा with their varieties; 3, the three functions of a word viz. वृत्ति, सङ्गणा and व्यञ्जना; 4, eight *doshas* of पद; 5, twelve *doshas* of वाक्य; 6, eight *doshas* of जय; 7, the five *gūṇas* of शब्द, संक्षिप्तत्व, उदात्तत्व, प्रसाद, उक्ति and समाधि; 8, four *gūṇas* of sense नाविकत्व, सुशब्दत्व, पर्याप्तोक्ति and सुवर्णितता; 9, in some cases the above *doshas* become *gūṇas* or are not faults; 10, eight अलङ्कार of शब्द, विग्रह, वक्रोक्ति, अनुप्रास, गूढ, केय, प्रहेलिका, प्रभोचर and दम्बक; 11, only fourteen *ślokaśāras* of sense and no more viz. उपमा, रूपक, उल्लेख, समासोक्ति, अपह्णते, समाहित, स्वभाव, निरोध, सार, दीपक, सहोक्ति, अन्वदेशत्व (i. e. अन्तर्ज्ञप्ति of मन्त्र), विशेषोक्ति and विभावना are enumerated and ten varieties of उपमा are illustrated; 12, subdivisions of रूपक; 13, other figures defined and illustrated; the उपमान of a damsel and of her complexion, hair, forehead, eyebrows etc.; 14, how poets should describe the physical characteristics of the heroes of their works; 15, words that convey सादृश्य, conventions of poets; 16, the topics to be described such as king, queen, country, town, city, river etc. and the peculiar characteristics of each that should be dwelt upon; 17, the colours of various objects in nature; 18, words that convey numerals from one to thousand; certain tricks of words such as गतागत, संस्कृत-माकृतैवता (i. e. भाषासम); 19, समस्वापूरण; 20 the nine *rasas*, the subdivisions of नायक and नायिका, the different नायक; 21 the *doshas* of रत्न; 22 what letters are favourable to each *rasa*.

The कारिका of शौडोदनि appear to have been composed after the 12th century. He defines *śāstra* as a sentence

containing *rasas* etc (p. 2) and says that *rasa* is the soul of poetry (p. 5). On p. 80 झौझोदिनि refers to महिममठ the author of the *व्यक्तिविवेक* and his treatment bears close resemblance to चामण्डलेश्वर (compare p. 27 with चामण्ड० p. 28). The अलङ्कारशेखर mentions among others the following works and authors:—कविकल्पलता (p. 48, as following श्रीपाद), गोवर्धन (frequently quoted, pp. 17, 29, 37, 43, 49, &c), मार्गवसर्वस्व (p. 24), मोहराव (p. 7), मणिमा (p. 81 the verse अनौत्सिह्यादौ which occurs in च० p. 145 is ascribed to मणिमा), राजशेखर (pp. 32, 67), श्रीपाद (frequently quoted pp. 4, 5, 23, 27, 32, 72, 83 &c), श्रीहर्ष (p. 41). The author tells us that before the अलङ्कारशेखर he composed seven works for the benefit of poets (3rd Intro. verse). Out of these he mentions two works अलङ्कारसर्वस्व (pp. 9, 38) and काव्यरत्न (p. 72). The word वाक्परमे (on p. 13) seems to be a mistake for काव्यरत्ने.

केशवमिश्र tells us in the Introduction and at the end that he wrote the अलङ्कारशेखर at the instance of king माणिक्यचन्द्र son of धर्मचन्द्र. This धर्मचन्द्र was son of रामचन्द्र, a scion of the family of हुशमा, who routed a Kabilia (Afgan) king of Delhi. According to Cunningham (Arch. Survey of India vol. V. p. 160) माणिक्यचन्द्र king of Kangra succeeded धर्मचन्द्र in 1563 A. C. and ruled for about ten years. So the अलङ्कारशेखर was composed in the latter half of the 16th century.

35 The works of अप्पय्यदीक्षित. This versatile and prolific writer, who is credited with the authorship of over one hundred works, contributed three works on Poetics. In the वृत्तिवार्तिक, which is divided into two परिच्छेद as printed, he treats at length of the two functions of words, viz. अमिषा (of three sorts रुदि, दोन and योगरुदि) and लक्षणा (first divided into शुद्धा and गौणी, each of which is again subdivided into निरुद्ध and फल and their subdivisions). The कुवलयानन्द is an elementary treatise on अलङ्कार. It generally adopts the definitions and examples of the चन्द्रालोक 'येषां चन्द्रालोके दृश्यन्ते लक्ष्यलक्षणश्लोकः । प्राग्वत् एव तेषामितरेषां त्वमिवा विरच्यन्ते ॥' and he wrote the work by order of king वेङ्कटपति 'अमुं कुवलयानन्दमकरोदप्यदीक्षितः । नियोगादेदृश्यते निरुपाधिकृपामिहे ॥'. In the कुवलयानन्द he adds his own comments and cites examples from other authors. To the hundred figures of the चन्द्रालोक, he adds 24 separate ones. His third work the विषयीमांसा is a more solid performance. His method is to give a *śloka* at first and then discuss in prose the views of others and to refute them where necessary. He first of all briefly treats the

division of *काव्य* into *चमि*, *गुणीमृतञ्जय* and *चित्र*, and says that as *शब्दचित्र* is generally void of charm, he will treat of *अवेचित्र* alone. He then takes up *उपमा* and points out how twenty-two figures are based thereon. Unfortunately the printed edition (K. M. series) breaks off in the midst of *अतिशयोक्ति* (the figures treated of being *उपमा*, *उपमेयोपमा*, *जनन्वप*, *स्तरण*, *रूपक*, *परिणाम*, *ससन्देह*, *भ्रान्तिमान्*, *उद्देश*, *अपहृति*, *उत्प्रेक्षा*, *अतिशयोक्ति*) and a verse at the end says that the *चित्रमीमांसा*, though mutilated, causes delight like the digit of the moon or like Aruna 'अप्यवेचित्र-मीमांसा न मुदे कल मंसका । अनुरित वर्माशोरपेन्दुरिव धूर्वटेः ॥'. The printed *चित्रमीमांसाखण्डन* of जगन्नाथ goes only so far as *अपहृति*. That he contemplated writing on more figures follows from his words 'अपि न निदर्शनात्प्रकरणे चित्तविषये' (*चित्र* p. 101); while in the *कुवलयानन्द* (at end of *क्षेप*) he says 'एतद्विचनं तु चित्रमीमांसायां द्रष्टव्यम्,' on which वैद्यनाथ remarks 'अप्युत्प्रेक्षामनन्तरं चित्रमीमांसा न कापि दृश्यते'. This shows that we have now a little more of it than वैद्यनाथ could secure.

The name of the author is written in various ways; *अप्यदीक्षित*, *अप्यदी०* and *अप्यदीक्षित*. For the form *अप्य*, vide *रसगङ्गाधर* p. 218. The third Intro. verse in the *चित्रमीमांसाखण्डन* gives it as *अप्य* (and the metre requires it to be so 'युद्धं विभाव्य मयका समुदोरितानामप्यदीक्षितकृताविह दुष्मानान्') and *रसग०* (p. 120) has that form also. The metre of the verse at the end of the *कुवलयानन्द* (अमुं...दीक्षितः) requires the form to be *अप्यदीक्षित* and *रसग०* (pp. 209, 226, 249, 254, &c.) has that form also. *अप्यदीक्षित* is very severely criticized by जगन्नाथ and on the devoted head of the दीक्षित he heaps the choicest abuse (such as दीर्घवधू at *रसग.* p. 239, *इषिबुद्ध* p. 120).

As *अप्यदीक्षित* quotes the *पञ्चावली*, the *प्रतापकदम्बजोभूषण* and the *अलङ्कारसर्वस्वसञ्जीविनी*, he is later than the 14th century. Dr. Hultsch (H. I. Vol. IV p. 269) shows that the *वेङ्कट* mentioned in the *कुवलयानन्द* was वेङ्कट I of Vijayanagar, one of whose grants is dated 1523 S'aka (i. e. 1601-2 A. C.). Therefore *अप्य* flourished in the latter half of the 16th and the first quarter of the 17th century. नीलकण्ठदीक्षित, grandson of *आद्यादीक्षित* who was the younger brother of *अप्यदीक्षित*, composed his *नीलकण्ठविनय* in मृतकलि 4738 (i. e. 1637-8 A. C.). This also corroborates the above data. Further the bitter personal remarks that जगन्नाथ makes against him and the sneer that he displays require that *अप्यदीक्षित* was alive

during जगन्नाथ's life (though much older than जगन्नाथ). It will be seen that जगन्नाथ's literary career lies between 1620-1660 A. C.

36 The रसगङ्गाधर of जगन्नाथ. This work together with the commentary called सर्वप्रकाश by नागेश्वरभट्ट has been edited in the KM series. This is a standard work on poetics, particularly on *alambkāras*. The रसगङ्गाधर stands next only to the ज्ञान्यालोक and the काव्यप्रकाश in the field of Poetics. Though a modern writer he has a wonderful command over classical Sanskrit. He cites his own examples, as he proudly says 'निर्माद्य नूतनमुदाहरणानुरूपं काव्यं मयात्र निहितं न परस्व किञ्चित् । किं सेव्यो हुमनसां मनसापि गन्धः कस्तूरिकावनमशक्तिस्तुता रुगेन ॥'. His verses are composed in an easy, flowing and graceful style and exhibit great poetic talent. His method is first to define a topic, then to discuss it and elucidate it by citing his own examples and to comment on the views of his predecessors. His prose is characterised by a lucid and vigorous style and displays great critical acumen. He is always independent in his views and boldly criticizes on occasions esteemed ancient writers, e. g. ज्ञान्यालोक (for regarding the verse प्राश्नीः as an examples of रूपकचत्वि, p. 247), सम्यक् (pp. 5, 229, 334-493), बालद्वारसर्वस्व (pp. 251, 269, 301, 343 &c). His criticism displays great sanity of judgment, maintains a high level of brilliant polemics and acuteness and is generally couched in courteous language (except when dealing with the views of Appayya). The justice of his criticism has to be acknowledged in most cases.

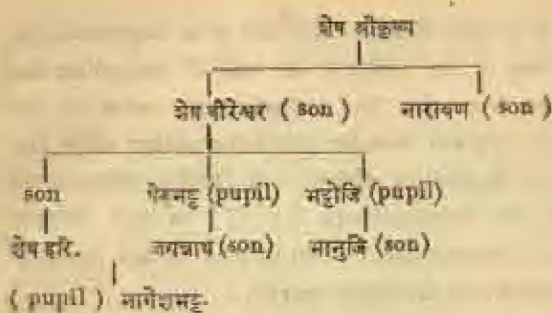
The work is a very bulky one and it is impossible to convey even a vague idea of its contents by a mere outline. In the first आत्मन he begins by defining *kāvya* as 'रमणीयार्थप्रतिपादकः शुभ्रः काव्यम्', examines the definition of काव्य given by others, asserts that *pratibhā* alone is the source of *kāvya*, divides काव्य into four varieties उत्तमोत्तम, उत्तम, मध्यम, अधम, explains *rasas*, *bhāvas* and kindred topics; speaks of the different views about *gūṇas* being three or ten; explains भाव, रसानास, भावोदय &c. The 2nd आत्मन treats of the divisions of चत्वि; of संबोध, विप्रयोग and other determining circumstances; discusses जमिदा and कङ्कुजा and their varieties; उपमा and other figures of speech (70 in all). The work breaks off in the midst of the figure उत्तर and the com. of नागेश who flourished only about 50 years after जगन्नाथ

extends only up to that figure. It is not to be supposed that जगन्नाथ passed away in the midst of the task of composing the रत्नगङ्गाधर, because from the 2nd introductory verse to his चित्रमीमांसाखण्डन it appears that he wrote the latter after the former 'रत्नगङ्गाधरे चित्रमीमांसाया मयोदिताः । ये दोषास्तेव संक्षिप्य कथ्यन्ते विदुषां मुदे ॥'. In the चित्रमीमांसाखण्डन (p. 12) he says 'विशेषस्तु उदाहरणाच्छास्त्रप्रकरणे रत्नगङ्गाधरादयमेवः'. But in the extant रत्नगङ्गाधर there are no remarks on the figure उदाहरण.

Besides the रत्नगङ्गाधर and the चित्रमीमांसाखण्डन, जगन्नाथ wrote about a dozen other works. For these and for the question of his date, the edition of the नामिनीविलास by the late Mr. L. R. Vaidya and the introduction in the K. M. edition of the रत्नगङ्गाधर may be consulted. The गङ्गासहस्री and नामिनीविलास are two of his well-known works. He wrote a refutation of the मनोरमा of महोत्रि and styled it मनोरमाकुचमर्दनम्.

जगन्नाथ was a Tallaṅga Brāhmaṇa. He was the son of वेङ्कट (or पेरमट्ट) and learnt at the feet of his own father and also of शेषवीरेश्वर. वेङ्कट was the pupil of ज्ञानेन्द्रमिश्र in अद्वैत, of यद्वेन्द्र in logic, of जगद्देव in पूर्वमीमांसा at Benares, of वीरेश्वर surnamed शेष in grammar. It appears that the title of पण्डितराज was conferred upon जगन्नाथ by Emperor Shah Jehan. He bewails over the death of Āsaf (in the आसफविलास), probably the favourite Khan Khanan of Shah Jehan who died in 1641 A. C. and praises Dārā, the son of Shah Jehan, in his जगदाभरण. Vide the verses सुपेव वानी (on p. 166 of रत्न), वृक्ष गृ याले (p. 457) for आसफ and the verse मृगीनाथ शहाबुदीन for Shah Jehan (p. 210). A ms. of the चित्रमीमांसाखण्डन is dated *Samsat* 1709 (i. e. 1652-53 A. C.). Therefore both the रत्नगङ्गाधर and the चित्रमीमांसाखण्डन were composed before 1650 and after 1641 A. C. and they are the products of a mature mind. Therefore the literary activity of जगन्नाथ lies between 1620 and 1660 A. C.

नागेश is a very learned writer and wrote commentaries on numerous Śāstras. He is removed by about two generations from जगन्नाथ, as the following pedigree will show, and flourished in the first quarter of the 18th century.



For the शेष family of Benares vide I. A. for 1912 p. 245 ff.

जगन्नाथ is the last great writer on the *Alaṅkārasāstra*. Therefore it is proper to bring this part of the subject to a close at this stage.

Part II.

The origin and growth of the *Alaṅkārasāstra*

1 **Early poetic efforts.** It is extremely difficult to give an accurate definition of poetry and try to distinguish it from other forms of literature. But true poetry (leaving aside the question whether a work clothed in prose is poetry or not) is distinguished at least by three things, viz. by a certain peculiar diction, by its subject matter and by the spirit in which it approaches the handling of its themes. Judged from this stand-point, the most ancient monument of the Indo-Aryan languages, viz. the *Rigveda*, contains, though it is mainly a religious book of fervent prayers, a great deal of true poetry. Many of the hymns, particularly those addressed to *Ushas*, exhibit fine specimens of poetry. For example, vide the following: अभातेव पुंस एति प्रतीची गतास्मिन् सनये धनानाम् । जायेव पत्न्य उशती सुवासा वषा इत्येव नि रिणीते जन्तः ॥ ऋ. I. 124. 7. This verse contains four *Upamās*, the last two of which may occur in the poetry of any country. In 'द्रा सुपर्णा सयुजा सखाया समानं वृक्षं परिषस्वजाते । तयोरेकः पिप्पलं स्वाद्वत्फलमनन्वो भिन्नाकशीति ॥' (ऋ. I. 164. 20) there is a fine idea, which would be regarded as the figure अतिशयोक्ति by Sanskrit *ālaṅkārikas*. In 'द्वादशारं न हि तजराय ववेति चक्रं परि वासुतस्य' (ऋ. I. 164. 11), it may be said that the figure is व्यतिरेक. One may trace the desire for *रूप* in such Vedic passages as 'समुर्वारः शुभोऽगु नः' (*Rig. VI. 55. 5.*) and in 'वषा सुपर्णा जघृतस्य' etc. (ऋ. I. 164. 21 explained in *निरुक्त* III. 12 in two ways). The *Upanishads* also, though they are devoted to the pursuit of philosophical truth, contain highly poetic passages e. g. 'वनुरङ्गीर्त्वापनिपरं नदाक्षरं सुपासा निश्चितं संवचीत । आयम्य तद्वाङ्मतेन चेतसा कर्त्तुं तदेवाक्षरं सोमं विद्धि ॥ मुण्डकोपनि. II. 2. 3. Similarly the verse 'आत्मानं रश्मिं विद्धि शरीरं रश्मिमेव तु' (*कठोपनिषद्* I. 3. 3.) contains a good *रूपक* and the verses 'इन्द्रियेभ्यः परा ह्यर्वा जर्धेभ्यश्च परे मनः ।त्युह्यः परः ॥' contain the figure सार. In the *Rigveda* there are several hymns that contain charming dialogues, viz. the dialogue of *Saramā* and the *Papī* (*Rig. X. 108.*), of the rivers and the sage *विश्वामित्र* (*Rig. III. 33.*). These dialogues are the precursors of the Sanskrit drama.

2 Coming to later days, there is ample evidence to show that centuries before the Christian era poetry of a high order

had been composed. It is accepted almost by all scholars that the Mahābhārata in its extant form cannot be placed later than the 2nd century A. C. and that a large portion of it may be at least as old as 500 B. C. Similarly the रामायण has been assigned to the 4th century B. C. by some scholars (Dr. Keith in JRAS 1915 p. 320), while others (like Dr. Jacobi) would place it as far back as 600 B. C. These two epics contain highly poetical passages. Many passages are quoted from the महाभारत in the अन्वयालोक (p. 125, p. 238) and the काव्यप्रकाश (4th उद्घाट, the गूढगोमाकुसुमवाद in शान्तिपर्व 153) and a few from the रामायण (e. g. अक्षय p. 63 रवित्तकान्त, &c, which is अक्षय 22. 13). The महाभारत is more of a धर्मशास्त्र than a काव्य, though, as the work itself asserts in no mood of vanity, it has inspired many poets ('इतिहासोत्तमादस्मात्प्रयन्ते कविबुद्धयः' आदिपर्व II. 383 and 'इदं कविकरैः सर्वैरास्त्वानुपपन्नोच्यते' आदि. II. 389). The रामायण is truly a *kāvya* in its main purpose, its form and contents. It abounds in elaborate descriptions and flights of fancy. For example, the highly poetical description of the sea (इत्यन्विष्य केनैवैतन्मन्त्रमिव चोमिनिः) in the युद्धकाण्ड (4. 110 ff), the imaginative description of the sky in सुन्दरकाण्ड (57. 1-4) and the elaborate रूपक in अयोध्याकाण्ड (69. 28 ff) may be referred to in this connection. The दशरूप (I. 68) advises the authors of dramas to draw upon the रामायण and the बृहत्कथा for their plots. The quotation 'अकूरो ददते मणिम्' in the निरुक्त (II. 2) seems to be taken from some secular poetic work. The sūtra of Pāṇini (अभिकूल इति ग्रन्थे IV. 3. 87) and the following sūtra indicate the existence of secular works before Pāṇini's day which may have been poetic. नमिसुबु on रुद्र (II. 8) tells us that पणिनि wrote a महाकाव्य called पातालविजय and then quotes one verse and a portion of another from that work. रामशेखर attributes the composition of the *kāvya* जाम्बवतीजय to the grammarian पणिनि (Peterson's 4th Report LXXVI). The मुद्रचलितक (III. 30) says that पणिनि excelled in the composition of the उपजाति metre. Many verses ascribed to पणिनि in the anthologies (vide Peterson's preface to सुभाषितवलि p. 58 and JRAS 1891 pp. 311-316) out of which the verse उपोद्धारणेय occurs in the अक्ष (p. 35, without name) and the verse ऐन्द्रं धनुः in काव्या-सू. of वामन (IV. 3. 27). Whether पणिनि the grammarian and the poet पणिनि are identical is rather doubtful. A *sūtra* on अभिकूल इति ग्रन्थे (viz. हुबल्लुवाधिकार्यो बहुलम्) shows that the class of composition known as आख्यायिका existed long before पटञ्जलि. The latter

speaks of a *kāvya* composed by वरहवि ('वत्सेन कृतं न च तेन प्रोक्तं वारहवि काव्यं' महाभाष्य vol. II, p. 315). पतञ्जलि, while commenting on the वार्तिक 'हुवाख्यायिकाभ्यो बहुलम्' mentions by name three works of the वाख्यायिका class, viz. वासवदत्ता, सुमनोत्तरा and मैमरयी (महाभाष्य vol. II, p. 313; see also p. 284). He refers to two works dealing with the death of Kāṇṣa and the humiliation of Bali and dramatic representations of these themes (vol. II, 34 and p. 36 'ये तावदेते ओमनिका नामैते प्रत्यक्षं कंसं बालयन्ति प्रत्यक्षं च बलिं बन्धयन्तीति'). In another passage he makes a reference to the wives of actors 'नन्दानां स्त्रियो रङ्गं गता यो यः पृच्छति कस्य रूपं कस्य वृत्तमिति तं तं तव तवेत्याहुः' (vol. III, p. 7). The महाभाष्य contains many quotations from the works of poets that went before it, some of which possess poetic charm, e. g. 'असिदितीवोनुसत्तार पाण्डवम्' and 'सङ्गर्भजिद्वितीयस्य बलं कृष्णस्य वर्षताम्' (vol. I, p. 426); नवान कंसं किल वासुदेवः (vol. II, p. 119); जनार्दनस्त्वात्मचतुर्थ एव (vol. III, p. 143); पिर्या मयूरः प्रतिनर्ततीति and यदत्त्वं नरवर नर्तनीति हृष्टः (vol. III, p. 338); एति जीवन्तमानन्दो नरं वर्षशतादपि (vol. I, p. 277); वरतनुं संप्रवदन्ति कुकुमाः (vol. I, p. 238). The verse एति etc. occurs in the बुद्धकाण्ड (128. 2 where it is called लौकिकीगाथा). The preceding brief discussion shows that from at least 500 B. C. to 100 B. C. a great deal of poetical material of a secular character had been accumulated in classical Sanskrit. This must have naturally led to speculations about the functions and objects of poetry, the classifications of different kinds of poetry, the enunciation of rules about the standard form of certain classes of composition, in short, to attempts, more or less crude, to establish a theory of Poetics and literary criticism. From this time forward the two processes, viz. composition of poetry and the elaboration of rules, must have proceeded hand in hand.

3 Early beginnings of Poetics. Epigraphic records of the 2nd century A. C. and onwards show that before that period a theory of Poetics had been evolved. *Vide* on this part of the subject and in general for the development of Poetics my articles in I. A. for 1912 pp 124 ff and p. 204 and on the epigraphic material Bühler's essay 'Die Indische Inschriften etc.' (translated by Prof. Ghate in I. A. for 1913 pp. 29, 137, 172, 188, 230, 243). The Inscription of रुद्रासम् at Junagadh (dated 150 A. C.) sheds very great light on the stage Poetics had reached by that time. *Vide* ASWI vol. II p. 128 and E. I. vol. VIII. p. 36 for the

inscription. The preserved portion contains only two verbs, it is written in prose with long compounds, it is full of alliteration and other tricks with words. A brief quotation will convey an idea of the nature of the inscription 'सर्व-
 वृत्ताधिकृतवीरशब्दनातोसेकाविधेयानां वीधेयानां प्रसक्तोत्सादकेन...शब्दार्थगान्ध-
 र्वेन्यायाद्यानां विद्यानां गद्दीनां पारंगधारणविज्ञानप्रयोगावाप्तविपुलकीर्तिना...
 स्फुटलघुमधुरचित्रकान्तशब्दसमयोदरालभूतगद्यपद्य...स्वयमभितमहाश्वपना-
 झा नरेन्द्रकन्यास्वर्वरानेकमात्वप्राप्तदाज्ञा महाश्वपेन इददाज्ञा.' This shows
 that in or before the second century *काव्य* had been divided
 into *गद्य* and *पद्य*, that some of the *gūṇas* that figure in
 later works had been already named (*vide* स्फुट, मधुर, कान्त,
 उदार, which correspond to प्रसाद, माधुर्य, कान्ति and उदारता of
 the *काव्यादर्श*), both *गद्य* and *पद्य* were required to be *अलङ्कृत*
 (that is 'possessed of figures of speech'). The composer of
 this inscription was evidently trying to come up to the
 standard of a good poet laid down in the works on Poetics
 of his day and therefore this inscription represents
 a mediocre attempt at what a *kāvya* was in those days
 required to be. The Nasik Inscription of Siri Palumāyi, which
 is somewhat earlier than that of इददामन्, though in Prakrit,
 exhibits the same traits (Bombay Gazetteer vol. 16 p. 550). It
 is full of compounds and contains similar efforts at alliteration.
 An inscription of the 4th century A. C. contains a panegyric
 of the great Emperor समुद्रगुप्त by हरिवेण (*vide* Fleet's Gupta
 inscriptions, No. 1 p. 8). The prose of this प्रशस्ति rivals the
 style of Bana. This प्रशस्ति tells us that 'the title कविराज
 had been applied to समुद्रगुप्त on account of the composition
 of many *kāvyas* that were the source of inspiration to
 learned men'. A brief quotation will be helpful 'कृष्णदीप्ता-
 नावातुरजनोदिरगजमग्रीष्ठाक्षपगतमनसः सखिहस्त विप्रह्वतो लोकानुग्रहस्त पन-
 द्यमयेन्द्रान्तकतमसः स्वमुच्यते विमितानेकनरपतिविभवप्रत्यर्पणमित्यव्याप्तुस्तुक्तमुच्यते
 निक्षिप्तविदग्धमतिमान्धर्षलवैभवं किञ्चिद्विदग्धपतिपुरुषुमुत्तुनारदनिर्विद्वज्जनोपजीव्यानेक-
 काव्यकियाभिः प्रतिष्ठितकविराजशब्दस्य etc.' These inscriptions there-
 fore show that long before the 2nd or 4th century, Poetics
 had made a good deal of progress. There are indications
 of great antiquity that point in the same direction. The निष-
 ण्ड (III. 13) collects together several phrases from the Rigveda
 and calls them उपमाः (such as इदमेव, इदं यथा, तद्वत् &c.). The
 निषण्ड, while commenting on this part of the निषण्ड, cites a very
 scientific definition of उपमा from गार्ग्य a predecessor of दारुण and
 remarks that in the Rigveda a superior object is sometimes

compared with an inferior one (though the general rule is that the उपमान is superior to or more well-known than the उपमेव) 'अथात उपमा चदत्तलट्टरमिति गार्म्यस्तदार्ता कर्मे ज्वायसा वा गुणेन प्रख्यातत्वेन वा कनीयासं वाप्रख्यातं नोपमिनीतेषां कनीयसा ज्वायांसम्' (III. 13). The निरुक्त then cites Rig. X. 4. 6 (तनूस्त्वेष तल्लट्ट वदग्ं &c, where the arms are compared to desperate thieves) and Rig. X. 40. 2 (कुह त्विदोषा कुह वस्तोरश्विना &c, where the Asvins are compared to the *levir* having intercourse with his brother's widow). गार्म्य foreshadows the later distinction between पूर्ण and हुता simile in the words 'हुतोपमान्यर्थोपमानीत्याचक्षते' (निरुक्त III. 18). A complete *Upamā* has four constituent elements, उपमान, उपमेव (or उपमित), the common property (सामान्य) and the word expressive of the relation (such as इव, तुल्य &c). Long before Pāṇini these technical words had become fixed in the language. The following sūtras will make this clear 'उपमानानि सामान्यवचनैः and उपमितं स्वात्रादिभिः सामान्यावबोधे' (पा. II. 1. 55-56); 'तुल्यार्थ-तुलोपमान्यां हृतीषान्यतरस्यान्' पा. II. 3. 72. Pāṇini refers to the *Nāṭyasūtras* composed by Śīlalin and कुशाभ (पाराशर्यशिलालिभ्यां भिद्यन्तम्बयोः' and 'कर्मन्तकुशाभादिभिः' IV. 3. 110-111). There is nothing left to show what these contained, but if they were to deserve the high-sounding designation of a *sūtra*, it is not unlikely that they gave (however crudely) instruction as to what the business of an actor was, how he could work upon the emotions of the audience (i.e. in short some theory of *rasa*). The Vedāntasūtras name two *alanakāras* viz. उपमा and रूपक ('अत एव चोपमा सूत्रकादिवत्' III. 2. 18 and 'आनुमानिकमप्येकेषां कवीरूपकवित्तरूपदृष्टीवेदेत्यपि च' L. 4. 1). The बुद्धचरित of अश्वघोष (not later than 3rd cen., as it was translated into Chinese about 414-421 A.C.) was composed at a time, when some theory of poetics had already been in vogue. Each canto has at the end a verse or verses in a different metre. The author is very much after alliteration (I. 14, 15; V. 26), employs such a frightful jingle as इति तुरगमुरङ्गवचुरङ्गः (V. 87) and is very fond of वपासंख्य (V. 42 and IX. 16). He uses the technical words हाव and मान ('भावज्ञानेन हावेन चातुर्वीर्यसम्पदा' IV. 12). While नाट्ये 20. 8-10 for नाव and हाव. It was shown above (p. XI.) that the नाट्यशास्त्र must have been composed not later than 300 A.C. It contains a full exposition of the *rasa* theory, of dramaturgy and of four figures of speech and *gyanas*. Subandhu in his वासवदत्ता alludes in various places to topics of Poetics. He boasts of his skill in weaving a web of puns on

each syllable (प्रत्यक्षरहेवनवप्रबन्धविन्वासवैदग्ध्यनिधिनिबन्धन्.), speaks of वक्रोक्ति, of the soul of poetry, of the composition of an excellent poet in which the expletives तु and हि do not occur and which is divided into long sections and contains Vaktra metre ('अग्रहेणापि काव्यमीवयेन' p. 129, 'सत्कविकाव्यबन्ध इवानवबद्धतुहिनिपातः' p. 158, 'दीर्घो-च्छ्रासुरवनाकुलं मुग्धेष्वववषट्नापटु सत्काव्यविरचनमिव' p. 238, S'rīrangam ed.). He speaks of चञ्चुकाव्य, उपमेया and आलेप (p. 146). राम speaks of such puzzles as बभ्रुरच्युतक, नावाच्युतक, विन्दुनदी, प्रहेलिका &c, he knew the difference made between कृपा and आख्यायिका ('उच्छ्रुतास्तन्मेवसिन्धुवाले येषां वस्त्रे सरस्वती । कथमाख्यायिकाकारा &c, in हर्षचरित), he speaks of हेय, उपमेया, उपमा, दीपक, जाति (हरति कं नोच्चलदोषकोपमैः &c, in कादम्बरी and शेषमावमुदीच्येषु in the हर्षचरित), he extols a prince as the source or fountain of the ambrosial *rasas* of *kāvya*s ('आगमः काव्यामृतसामान' कादम्बरी 1st para). Thus by 500 A. C., we find that numerous figures had been defined, rules had been laid down for the guidance of poets and various classes of composition such as कृपा and आख्यायिका had distinctive forms. Works dealing with Poetics are extant that were composed about the time of Bāṇa (such as those of भामह and दण्डी).

4 The name of the S'āstra. The earlier works on Poetics are generally designated Kāvyaśāstrakāra, e. g. the works of भामह, रामन and रुद्रट. These works were so called probably because *śāstrakāra*s played the most prominent part in the treatment of Poetics in them (following the maxim प्राधान्येन व्यवदेशा भवन्ति). रामन in his काव्या. सू. tells us that the word अलङ्कार is used in two senses viz. (I) a thing of beauty and (II) a figure of speech (अलङ्कियते अनेन). According to him it follows that a work on Poetics is called काव्यालङ्कार because it points out and explains the things of beauty in a *kāvya*, which make us prize the latter 'काव्यं प्राक्षमलङ्कारात् । सौन्दर्यमलङ्कारः । काव्या. सू. 1. 1. 1-3 (वृत्ति-अलङ्कारिकलङ्कारः । करणव्युत्पत्त्या पुनरलङ्कारस्योपपत्त्यादिमुपमादिषु वर्तते). The कामवेनु remarks गोपमलङ्कारः काव्यग्रहणहेतुत्वेन उपपन्नस्य ते तद्व्युत्पादकत्वाच्छालमपि अलङ्कारनाम्ना व्यवदिश्यत इति शास्त्रसाध्यालङ्कारत्वेन प्रति-
ष्ठिः प्रतिष्ठिता सादिति सूचयितुमर्थं विन्वासः कुतः काव्यं प्राक्षमलङ्कारादिति. This is more or less scholastic. Even in those early works that are not designated as अलङ्कार, figures of speech loom very large as in the काव्यादर्श of Daṇḍin, three fourths of which are taken up by the explanation and elucidation of figures of speech (of *śabala*s and *artha*s). Another name for Poetics is Sāhitya. This word seems to have been used

in early works in three different but allied senses, though in modern times it is generally employed for Poetics. In the verse साहित्यसत्रीतकलाविहीनः the word साहित्य appears to have been used in the sense of कान्य. In the verse साहित्यपाथो-
निषिगन्धनोत्वं कर्णामृतं रक्षत हे कवीन्द्राः (विहग'स विक्रमाङ्कदेवचरित I. 11), it will be noticed that साहित्य means 'literature in general' and *ksavya* is said to arise like nectar from the ocean of साहित्य (i. e. कान्य is the quintessence of साहित्य). प्रतीहारन्दुराव in eulogising his teacher मुकुट and his proficiency in the सीमांता and other *s'tras* speaks of him as 'साहित्यश्रीमुरारेः'. Here obviously the word साहित्य stands for साहित्यशास्त्र (as in the case of सीमांता, व्याकरण and तर्क that precede the word साहित्य-
श्रीमुरारेः). मुकुट in the explanation of the *karikā* (पदवाक्यप्रमाणेषु उदेतप्रतिविम्बितम्। यो योजयति साहित्ये तस्य वाणी प्रसीदति ॥ अभिषादृति p. 21) remarks 'व्याकरणसीमांतातर्कसाहित्यात्मकेषु चतुर्षु शास्त्रेषूपयोगात्'. राजशेखर (कान्यनी. p. 4) says 'पञ्चमी साहित्यनिषेति वायावरीयः। सा हि चतसृणां मणि विद्यानां निष्पन्नः P. नहुक says 'विना न साहित्यविदाश्रय युगः कव-
चित्प्रपत्ते कवीनाम्' (श्रीकण्ठचरित II. 12). These passages establish that sometime before 900 A. C. (when राजशेखर flourished) the word साहित्य came to be used in the sense of 'the science of Poetics'. How much earlier it was employed in that sense it is difficult to say. The word साहित्य seems to be derived from सहित (meaning 'together'). When poetry came to be defined as 'शब्दार्थौ सहितौ कान्य', the science of poetic criticism that propounded this definition was naturally called साहित्य. राजशेखर gives this etymology 'शब्दार्थयोर्बन्धवत्सहभावेन विद्या साहित्यविद्या' (कान्यनी. p. 5). Similarly the व्यक्तिविवेकटीका (p. 36) remarks 'न च कान्ये शास्त्रादिकदर्थप्रतीत्यर्थे शब्दनाम प्रयुज्यते सहितयोः शब्दार्थयोरुक्तं प्रयोगात्। साहित्यं तुल्यकक्षत्वेनान्दूनातिरिक्तम् P. नामह says 'शब्दार्थौ सहितौ कान्य' (I. 16) and the वक्रोक्तिनौवित (p. LXXX above) does the same. The सिधुपाठवद says 'शब्दार्थौ तत्त्वविरिव द्वयं विद्वानपेक्षते' (II. 86).

Therefore the use of the word साहित्य arose probably after the 7th or 8th century.

5 The topics of the अलङ्कारशास्त्र. The next question is to consider the problems with which the science of Poetics grapples. In part I when describing the contents of several works these topics have been more or less indicated as regards each individual work. Here all these topics will be brought together and their connection with each

other will be briefly pointed out. The first problem of Poetics is to declare what poetry can do for us and for the poet also (i. e. to enumerate the प्रयोजन of काव्य). Then the *sâstra* has to consider the essential qualities that constitute the equipment of a poet (i. e. काव्यहेतु has to be considered). A definition of *kāvya* is attempted. In defining a *kāvya*, reference is generally made to *śabda* and *artha* and one has also to say what constitutes the soul or the essence of *kāvya* (which makes काव्य what it is). It is here (about the soul of poetry) that the greatest divergence of view prevails. As *śabda* and *artha* are necessary for *kāvya*, the various powers of word and its relation to *artha* have to be discussed. This leads to the topic of the three वृत्ति, अभिप्रा, व्युत्पत्ति and व्यञ्जना and their subdivisions and the three kinds of *artha*, वाच्य, व्यङ्ग्य and व्यञ्ज्य. The critic has to give the several divisions of *kāvya* from different stand-points, viz. into गद्य, पद्य and मिश्र (according to the external form), into the best, mediocre and inferior *kāvyas* according to the predominance or otherwise of the most essential things in a *kāvya*, into दूर्य and अन्य, into संस्कृत, प्राकृत etc. (according to the language employed) and so on. The division into दूर्य and अन्य opens up the vast field of dramaturgy. Certain *gūṇas* must always be present. As to their number (3, 10, 24 etc.) great difference of opinion prevails. As allied to this subject of *gūṇas*, the various styles (*rītis*) have to be considered. A *kāvya* must be free from blemishes and therefore the *doṣas* of *pada*, *vākya*, *artha*, *rūpa* etc. have to be discussed. Lastly certain embellishments of *kāvya* (either of *śabda*, *artha* or both) are dealt with. Certain works on Poetics go beyond this and lay down practical rules (as to the conventions to be observed by poets) and give information of an encyclopaedic character (e. g. about geography, about flora and fauna etc.).

It is by no means to be supposed that all or even many works on Poetics attempt the treatment of all these topics. The works on Poetics fall into several groups. (I) Some like the साहित्यदर्पण and the प्रज्ञापनसूत्रम् traverse the whole field of Poetics (including dramaturgy). (II) Most of the well-known works on Poetics confine themselves to the topics indicated above except dramaturgy e. g. the काव्यादर्श, the काव्यालङ्कारसूत्र of वामन, काव्यालङ्कार of नामर, सूत्र and वाग्भट, the काव्यप्रकाश, रसगङ्गाधर etc. In the present essay also works

on dramaturgy have not generally been considered except in a few cases (where the rasa theory is concerned). (III) Some works treat of only dramaturgy and the theory of rasa, such as the नाट्यशास्त्र, the दशरूपक etc. (IV) Many works are concerned with *alankāras* alone e. g. अलङ्कारसामुद्रावली, अलङ्कारसर्वस्व, कुवलयानन्द, त्रिविणीमांसा etc. (V) A few are concerned with the exposition of some special theory of Poetics, viz. the जन्मालोक on the चर्चा school, the चकोक्तिवैभक्ति, व्यक्तिविवेक. (VI) Some works deal only with the powers of word, *vāc*, अग्निवा etc. such as the अग्निवाच्यविमर्शिका, वृत्तिवार्तिक, वाचस्पत्यारविचार. (VII) A few deal only with the theory of rasa (without treating of dramaturgy) such as the रसज्ञानरत्नक, the रसतरङ्गिणी. (VIII) several dilate upon only some special matters such as the रसमञ्जरी (where नाविकारा and their subdivisions and other kindred topics are discussed).

6 The function and purpose of Poetry (काव्यप्रयोजन).

Poetry is an art and its immediate purpose and aim is the giving of delight, of aesthetic pleasure. This has been recognised by Sanskrit critics from very ancient times. The नाट्यशास्त्र says that the dramatic art was promulgated by Bharata as a pleasure-giving device for all people 'कीदनीयकमेच्छामो इदं धनं च यद्भवेत्' and 'वैदिवेतिहासानामर्षानां परिकल्पनम् । विनोदकरणं लोके नाट्यमेतद्रविष्यति ॥' नाट्य. I. 11 and 36; 'तथापि प्रीतिरेव प्रधानं...जायन्तेनानन्दप्रसक्तः' लोचन p. 12 and 'प्रीत्यात्मा च रसखण्डे नाट्यं नाट्य एव च वेदस्त्वलक्षुषायाः' लोचन p. 149; 'सकलप्रयोजनमौलिभूतं समन्तरमेव रसास्वादनसमुद्भूतं विगलितवेदानामनन्दं' काव्यप्र. I. Several other purposes that are served by poetry are enumerated by the works on poetics. Some of them are benefits derived by the poet himself, while others are reaped by the reader. They are (from the reader's point of view); I solace; II instruction in knowledge of religion, of morality and philosophy; III. proficiency in the arts and ways of the world. To the poet also poetry brings fame and wealth. The नाट्यशास्त्र says that to minds that are afflicted by the sorrows and worries of this world, नाट्य would bring relief and solace 'दुःकातांस्तु समर्षानां शोकातांस्तु तपस्विनाम् । विषयान्तिवर्जनं काले नाट्यमेतन्मया कृतम् ॥' (I. 80). नामद says 'धर्माधिकानमोक्षेषु वैचक्षण्यं कलासु च । प्रीतिं करोति कीर्तिं च साधुषाम्प्रतिबन्धनम् ॥' I. 2; वामन says 'काव्यं सदृष्टादृष्टार्थे प्रीतिकीर्तनेषुलाभम्' I. 1. 5; 'काव्यं यदुपेयं कुले ध्वजशरिरे शिषेतरङ्गदे । त्वयः परनिर्गुणे कान्तासंमिततपोपदेशयुगे ॥' काव्यप्र. I; *side* इह 1. 4, 8-13, 21 and XII. 1 'मनु काव्येन किमपि सरसामागम्य नन्दयुगे । लघु नृप च नीरसेभ्यस्तु हि वसन्ति शास्त्रेभ्यः ॥'. Poetry, however,

does not (or should not) directly teach religion, philosophy or morality, but only indirectly and impliedly as said by वसन्त 'कान्तेव सरसवपादनेनाभिमुखीकृत्य रामादिवद्रतित्वं न रावणादिवदित्युपदेशं...करोतीति.' *Vide my notes on साहित्यदर्प* p. 4. Most of the works on Poetics more or less echo the words quoted above.

7 The equipment of the poet (काव्यहेतु). Most of the writers on Poetics lay down that the things essential to the making of a true poet are three, प्रतिभा (Imagination), व्युत्पत्तिः (culture) and अभ्यास (constant practice). 'नैसर्गिकी च प्रतिभा कृतं च बहु निर्मलम् । समन्दश्चाभियोगोऽस्यः कारणं काव्यसम्पदः ॥' काव्यादर्श I. 103; 'काव्यं तु जायते जातु कस्यचित्प्रतिभावतः ।...शब्दाभिव्येष्टे विहाय कृत्वा तद्विदुषासनान् । त्रिकीकान्यनिवर्णाय कार्यः काव्यकिवादरः ॥' भामह I. 5 and 10; 'वित्तयमिदं व्यामिश्रते शक्तिव्युत्पत्तिरभ्यासः ॥' रुद्रट I. 14; 'शक्तिर्निपुणता लोकशास्त्रकाव्याभिव्येष्ट्यात् । काव्यशशिक्षवाभ्यास इति हेतुस्तदुद्भवे ॥' काव्यप्र. I. 3; *vide also* पद्मावली I. 12; वाग्मटालङ्कार I. 3; अलङ्कारशेखर (p. 4). There were other writers who regarded *pratibhā* as the sole equipment required for the making of a genuine poet. राजशेखर says 'सा (शक्तिः) केवलं काव्ये हेतुरिति वाचावरीयः' (p. 11); 'प्रतिभैव च कवीनां काव्यकरणकारणम् । व्युत्पत्त्यभ्यासौ तस्या एव संस्कारकारकौ न तु काव्यहेतु' अलङ्कारसिद्धक of वाग्मट (p. 2); 'तस्य च कारणं कविगता केवला प्रतिभा' रत्नप्रज्ञापर p. 8. प्रतिभा is that power whereby the poet sees the subjects of his poem as steeped in beauty and gives to his readers in apt language a vivid picture of the beauty he has seen. It is a power whereby the poet not only calls up in his reader's heart the impressions of faded experiences, but whereby he presents ever new, wonderful and charming combinations and relations of things never before experienced or thought of by the ordinary man. A poet is one who is a seer, a prophet, who sees visions and possesses the additional gift of conveying to others less fortunate through the medium of language the visions he has or the dreams he dreams. The following definitions of प्रतिभा will make this clear. 'प्रज्ञा नवनवोन्मेषशालिनी प्रतिभा मता.....वर्णनानिपुणः कविः' मट्टतीत in काव्य-कौतुक (*vide* p. LXXVI above); 'प्रतिभा अपूर्ववस्तुनिर्गोप्यमा प्रज्ञा' and 'शक्तिः प्रतिभायै वर्णनीयवस्तुविषयनूतनोद्देशशालित्वम्' लोचन pp. 29 and 137; 'अपारे काव्यसंतारे कविरेव प्रज्ञोपधिः । यदासौ रोचते विश्वं तदैव परिचरते ॥' (*च* p. 222); 'प्रसन्नपदनव्याख्येयुक्तपुद्गोपविवाकिनी । स्फुरन्ती सत्कवेर्बुद्धिः प्रतिभा सर्वतोमुखी ॥' वाग्मटालङ्कार I. 4; *vide also* वाग्मट's वृत्ति on I. 3. 16; रुद्रट I. 15-16; the *prākṛit* verse 'अतद्विदुषं नि तद्वसंतिरं न हि जगन्मिवा गिरेसेर । अत्यगिरेसे सा जगद विकटकविगोभरा काली ॥' quoted in *च* p. 236; राजशेखर p. 11. मट्टतीत (p. LXXVI above) refers to this

two-fold gift of the poet, of seeing visions of striking beauty (विचित्र...महदा) and of conveying through appropriate language the visions he sees.

व्युत्पत्ति does not present much difficulty. There is theoretically no subject which the poet may not handle and therefore a certain modicum of culture is necessary for him if he is to appeal to the hearts of his contemporaries and to future generations. The सायणब्राह्मण says 'न वृक्षानं न तच्छिष्यं न सा विद्या न सा कला । न वाक्पते न वा योगो नादके यत्र दृश्यते ॥' 19. 117; 'छन्दोव्याकरण-कलालोकस्मृतिपदपर्यावेष्टिहानात् । वृत्तायुक्तविवेको व्युत्पत्तिरिव समासेन ॥' रुद्र I. 18; काव्यमी. 5th chap; वाग्मटालङ्कार I. 5.

On this subject of 'the making of the Sanskrit poet' vide Dr. Thomas in Bhandarkar commemoration vol. p. 375 ff.

8 The definition of poetry (काव्यलक्षण). Numerous definitions of *kāvya* have been offered by several writers; many of these definitions are affected by the author's view about the soul of poetry. Some of the definitions are no more than mere descriptions. The definitions of a few writers, particularly early ones, treat शब्द and अर्थ as equally prominent, while others give more prominence to शब्द; some give a definition of काव्य which is more difficult than the thing to be defined (such as that of विशनाथ 'मात्वं रसात्मकं काव्यं'). An attempt will be made to group together some of these definitions. The following lay equal emphasis on शब्द and अर्थ. 'शब्दार्थौ सद्विती काव्यं' (नामङ् I. 16; vide also I. 11 and 13 for काव्य being निर्दोष and सालङ्कार); 'ननु शब्दार्थौ काव्यं' रुद्र III. 1; 'शब्दार्थौ सद्विती वक्तव्ये' वक्तव्योक्तिवित् (p. LXXX above); 'तद्विती शब्दार्थौ सगुणानन्दवृत्ती पुनः कावि' मम्मट; 'गुणालङ्कारसद्विती शब्दार्थौ दोषवर्जितौ । ... काव्यं काव्यविदो विदुः ॥' यत्तापरम्; 'शब्दार्थौ निर्दोषौ सगुणौ प्रायः सालङ्कारी काव्यम्' काव्यानु० of वाग्मट p. 14; 'वर्दोषी सगुणी सालङ्कारी च शब्दार्थौ काव्यम्' हेमचन्द्र p. 16; vide वाग्मट's वृत्ति on I. 1. 1 Other writers lay more emphasis on शब्द. 'तैः शरीरे च काव्यानामलङ्काराश्च दर्शिताः । शरीरं तावद्विद्यापेक्षवच्छिन्ना पदावली ॥' काव्यादर्श I. 10; 'इत्यर्थव्यवच्छिन्ना पदावली । काव्यं सुन्दरलङ्कारं गुणवशोपवर्जितम् ॥' अग्निपुराणः 336. 6-7; 'रमणीयार्थमतिपादकः शब्दः काव्यम्' रसगङ्गा (p. 4); vide also कन्दालोक (I. 7). These latter definitions emphasize one of the aspects of poetry, viz that, though poetry employs the words of the current language, it differs from the everyday speech of people in the choice of words, in the diction that it employs which is chosen with an eye to beauty. But these definitions are

very defective in one respect. If, as Dandin says, words are the body of poetry, it may be asked (to continue that metaphor):—what is the soul of Poetry? To this question various answers have been given by several schools. The रस school of भरत made रस the soul of poetry (dramatic), while the school of आनन्दवर्धन (called the च्छनि school) extended the conception underlying the rasa theory and laid down that व्यङ्ग्य is the soul of poetry. Some of the definitions dominated by the rasa school and च्छनि school are 'काव्यं रसादिमहात्म्यं कृतं सुखविशेषकम्' शौक्योदने in अलङ्कारशेखर (p. 3); 'वाक्यं रसात्मकं काव्यं' साहित्यदर्पण; 'निर्दोषं गुणवत्काव्यमलङ्कारैरलङ्कितम् । रसान्वितं कविः कुर्वन्कीर्तिं प्रीतिं च विन्दति ॥' सरस्वती०. On account of the limitations of space imposed in this essay it is impossible to refer to the criticisms passed on these definitions. Vide my notes to साहित्यदर्पण pp. 5-30 for some of them. In order to understand the relative positions of रस, च्छनि, गुण, अलङ्कार, रीति in the theory of Poetics, the different schools must be enumerated and their doctrines briefly stated. The principal schools in chronological order are the rasa school, the *alankāra* school, the *rīti* school, the *dharma* school, the *vaśīkrati* school. Vide *अन्यालोका* pp. 4-11 where the author refers to three schools, one totally denying the existence of च्छनि, the 2nd saying that what is called च्छनि is included under मति (i. e. लक्षणा) and the third asserting that च्छनि is not capable of scientific treatment but can only be experienced by the soul (सद्ब्रह्मद्वन्द्वेय). In the first class (चन्दभाववादिनः) again three sub-schools are pointed out slightly differing from each other (vide *लोचन* p. 4). समुद्रवन्ध speaks of five schools in a somewhat different manner 'रह विविधो उन्वार्थो काव्यम् । तयोश्च वैशिष्ट्यं धर्ममुखेन स्वापारमुखेन व्यङ्ग्यमुखेन वेति त्रयः पञ्चाः । आष्वयज्यद्वारतो गुणतो वेति द्वैविध्यम् । द्वितीयेति भणित्वैविध्येण भोगकृत्तेन वेति द्वैविध्यम् । इति पञ्चमु पञ्चैवात्र सङ्ग्राह्यमिहोक्तम्, द्वितीयो नामनेन, तृतीयो वक्तव्योक्तिर्वाचितकारेण, चतुर्थो मङ्गलावलेन, पञ्चम आनन्दवर्धनेन' (p. 4). It is to be noted here that समुद्रवन्ध does not mention the rasa theory of भरत; while मङ्गलावक is really an adherent of the rasa school, though his method of explaining it is peculiar (vide p. LXXVII-VIII). He did not follow the च्छनिकार in his treatment of the functions of words as explained above. Besides these, the view of महिषमर्दू that all च्छनि is included under अनुमान stands by itself, but as he had no followers, he need not be considered as the founder of a school. नवरत्न in his

विमर्शनी quotes two verses (p. 9) in which twelve different theories opposed to the *dhvani* theory are enumerated 'तात्पर्यशक्तिरभिधा उद्घातानुमिति द्विधा । अर्वापत्तिः कविसुखं समाप्तोक्त्यावबुद्धिः ॥ रसस्य कार्यज्ञ भोगो व्यापारान्तराधानम् । द्वादशैतेषां जनेरेव लिता विमर्शपत्रयः ॥'. But he points out that, as said in the *चनिकारिका* (कान्तस्यात्मा etc.), three theories opposed to that of *ध्वनि* are principal. *Vide* Prof. Sovani's learned paper in the *Bhandarkar* com. vol. p. 383 ff on the 'pre-*dhvani* schools of *alanākāra*'.

9 The rasa school. This school, so far as the extant works go, was founded by the author of the *नट्यशास्त्र* and has reference to the dramatic art. The central pivot round which the whole *rasa* system revolves is the *sūtra* 'विभावानुभावव्यभिचारिसंयोगाद्भूतनिष्पत्तिः' which literally means 'rasa results from the combination of determinants, the consequents and the secondary or accessory moods (with the permanent or dominant moods, the *स्यविभाव*)'. The correct interpretation of this *sūtra* of *भरत* and the detailed treatment of the theory of *rasa* has engrossed the best portion of numerous works and it is not possible to convey a complete idea in a few lines. Only a bare outline is attempted here. It has to be remembered that Poetry mainly appeals to human feelings and emotions and not to reason. The theory of *rasa* has a semi-physiological, semi-psychological basis and tries to explain how human feelings and emotions are worked upon by poetry. There are certain permanent or dominant moods of the human mind (called *स्यविभाव*) which generally lie dormant but are roused when appropriate stimuli are applied (just as reactions are produced in our body by the administration of appropriate drugs). The stimuli in a dramatic representation are words and gestures (*अभिनय*) while in a poem they are words alone. Just as a skilful painter produces the illusion of reality by means of a few colours, so the dramatist or the poet by words and gestures so rouses some of the dominant moods that for the moment the spectator or reader forgets himself and has aesthetic enjoyment of a particular kind. The resultant aesthetic enjoyment and pleasure are called *rasa*. The permanent or dominant moods that the drama or poetry may call forth are said to be eight (or nine), *रति* (love), *हास* (gaiety), *क्रोध*, *कोप*, *उत्साह* (energy or vigour), *भय*, *भुगुप्सा* (repugnance), *विस्मय* (some add the ninth *ह्रस्व*).

Love manifests itself in relation to a man or woman i.e. it depends upon these and when the mood of love is to be roused it is furthered by such exciting causes as moonrise, spring, flowers, bowers &c. These two viz. the fundamental determining elements of love (man and woman) and the exciting elements are called विभाव (the former being called बालम्बनवि० and the latter उद्दीपनवि०). Such external manifestations as movements of the eye, glances &c. convey the working of the emotion of love and hence are called अनुभाव. There are many fleeting or secondary moods that are common to several dominant moods and serve the purpose of completely manifesting the permanent mood, such as निवेद (despondency), रूढानि (ennui or fatigue). These two may help to completely manifest the permanent moods of रति and झोका. These are called अविचारिभाव. The dominant moods रति, हास, झोका, when fully roused by means of appropriate विभाव, अनुभाव, and अविचारिभाव attain to the condition of झहार, हास and कर्ण *rasas*. It is to be noted that the dramatist does not put down any labels that in a particular composition there is झहार or कर्ण. He simply refers to the appropriate विभाव (hero and heroine and exciting circumstances), the ensuants (such as glances) and the accessory moods and leaves the spectator or reader to enjoy the aesthetic pleasure resulting from such description. It is therefore that the *rasas* are said to be only suggested (and not expressed). Conversely even if an author expressly said that there was झहार or कर्ण *rasa* in a particular piece, still there would be no aesthetic enjoyment of that *rasa* in case the appropriate elements were wanting. For a detailed description of the *rasa* theory in all its parts vide नाट्यशास्त्र (VI and VII chap.), दशरूप (1th prakāśa), साहित्यदर्पण (III) and Rasatarāṅgiṇī. The eight *rasas* are झहार, हास, कर्ण, रोद, वीर, भयानक, वीमल and महुत (vide नाट्य. VI. 15). Some added a ninth *rasa* (ज्ञान). But भरत and other writers on dramaturgy do not accept it as a *rasa* in नाट्य, 'क्षमनवि केचित्पादः पुष्टिर्नाख्येषु नैतल' दशरूप IV. 35. The reason is that the business of a drama is carried on by means of अभिनय; the very environment of a dramatic representation is antagonistic to the साविभाव क्षम (tranquility), but a *kārya* which is to be read in a quiet and secluded place may very fitly develop a ज्ञान *rasa* as in the महाभारत. Vide

च. pp. 173 and 238. रसट added a tenth *rasa* called *वेचान्* (XII. 3), while the रसतरङ्गिणी (6th तरङ्ग) answers the objection of some that वासत्य, लील्य, भक्ति and कर्ण्य should be regarded as additional *rasas* by saying that they are included in the others. Similarly the रसरत्नहार of शिवराम (on verse 5) says that the *rasas* भक्ति, वासत्य and भवा put forward by some are included in the nine *rasas* or the *bhāvas*. *Rasa* is so called because it is a mental state and is pleasure to be simply aesthetically enjoyed ('रस-नादसत्त्वेभ्यो' as रसट says in XII. 4 or 'विभावानुभावसात्त्विकव्यभिचारिभावैरुपनीयमानः परिपूर्णः स्वादिभावो रस्यमानो रसः' रसतरङ्गिणी VI; नाट्य- VI. 34. For विभावः vide नाट्य- VII. 4 'वहवोर्भा विभाव्यन्ते वागज्जामिनवाभवाः । अनेन वसासेभावो विभाव इति संज्ञितः ॥' 'शापमानतया तत्र विभावो भावोपकृतः । आलम्बनोदीपनत्वप्रभेदेन स च द्विधा ॥' दशरूप IV. 2. 'विशेषेण भाववन्त्युत्पादयन्ति वै रसास्ते विभावाः' रसतर- II. Why स्वादिभाव is so called is explained as 'यथा नराणां नृपतिः शिष्याणां च यथा गुरुः । एवं हि सर्वभाषाणां भावः सायी महानिह ॥' नाट्य. VII. 8; 'विरुद्धैर-विरुद्धैर्भावावैच्छिद्यते न यः । आत्मभावं नयत्यन्यान्त स्वायी लवणाकारः ॥' दशरूप IV. 34; 'चरमसमवपर्वन्तस्वायित्वादल स्वायित्वव्यपदेशः' रसतर. I अनुभावः are defined as 'अनुभावो विकारस्तु भावसंयुचनात्मकः' दशरूप VII. 3 on which पत्तिक says 'स्वाभिमानानुभावयतः सामाजिकान् सन्नविशेषकटाक्षद्वयो रसोपकारिणोऽनुभावाः'. Eight of the अनुभावः are also called सात्त्विकभावः 'पृथग्भावा भवन्त्यन्येऽनुभावत्वेन सात्त्विकाः । सत्त्वादेव समुत्पद्येयस्य तद्भावभावनम् । सन्मप्रत्ययोभावाः स्वेदो वैवर्ण्यवेषधुः । अशु वैस्वर्गमित्यष्टौ सन्मोक्षिन् निश्चिन्वाहता । प्रलयो नष्टसंश्लेषं देवाः सुखलक्षणाः ॥' दशरूप IV. 4-6. There is a difference of opinion as to why they are called सात्त्विकभावः. According to दशरूप, सत्त्व means 'a sympathetic heart' and सात्त्विक means 'सत्त्वेन निर्वृत्त'; vide साहित्यदर्पण III. 134 for a similar view; but the रसतर- IV says 'सत्त्वं जीवशरीरं तल्लयमोः सात्त्विकाः । इत्थं च शरीरभावाः सन्मादयः सात्त्विका भावा इत्यभिधीयन्ते ।' There are thirty-three अभिचारिभावः, such as निर्वेद, न्दति, शङ्का etc. for which see नाट्य- VI. 18-21 and साहित्य- III. 141. They are so called as 'विविधभाभिमुख्येन रसेषु चरन्तीति' नाट्य- p. 72; 'विशेषादाभिमुख्येन चरन्ती व्यभिचारिणः । सामिन्मुन्मत्तनिर्गन्ताः कठोला इव वारिणी ॥' दशरूप IV. 7. The eight स्वादिभावः, the व्यभिचारिभावः and the सात्त्विकभावः constitute 49 भावः. 'नानाभिन्नवसम्बद्धान्भावयन्ति रसानिमान् । वसाद्यन्मादमी भावा विभेदा नाट्यवोपकुम्भिः ॥ न भावहीनोस्ति रसो न भावो रसवर्जितः । परस्परकृता सिद्धिस्तयोरभिन्ने भवेत् ॥ व्यञ्जनोपधिसंयोगो वजाकं स्वादुता नयेत् । एवं भावा रसाश्चैव भावयन्ति परस्परम् ॥' नाट्य. IV. 35-37.

There is divergence of opinion between लोहट, शङ्क, नामक and अभिनवगुप्त as to the exact mode in which the enjoyment

of *rasa* is brought about. Most later writers follow अमिनवगुप्त. Briefly put Lollata's view is as follows. *Rasa* in the primary sense belongs to the hero, Rāma etc. (i. e. Rāma loves Sītā and the dramatist describes this love in appropriate words). The spectator ascribes to the actor, on account of the latter's clever acting, the same mental attitude that belonged to Rāma and the spectator's apprehension of imputed love in the actor brings to him delight. This is the meaning of the words विभावना...रसनिष्पत्तिः. This view does not treat of *rasa* as a matter of the spectator's feelings or emotions. शुद्धक thinks that *rasa* is a matter of inference. The actor who has been well trained in the art of gesticulation cleverly simulates the actions of real heroes and the spectator for the moment apprehends the actor as non-different from the real hero and infers love (of Rāma etc.) from the अनुभावः, व्यभिचारिभावः presented by the actor and mentally contemplates such love and relishes it. Here *rasa* is no doubt spoken of in relation to the spectator; but it is said to be a matter of inference due to clever imitation (अनुकरणरूपो रसः). For the view of मद्भनायक (vide above LXXVII). मद्भनायक denies that *rasa* is a matter of inference; nor does he accept the view that *rasa* is manifested as something relished by the spectator. He looks upon रसास्वाद as in the same category with परमह्लासात्कार. As परमह्लास is आनन्दनयः, so is the apprehension of *rasa*. अमिनवगुप्त holds the view that *rasa* is अभिन्नक (and not कार्य nor साधन). He does not accept the two functions of मद्भनायक (other than अभिप्ता). He thinks that love and other moods are dormant in the minds of spectators, are roused by the stimulus of विभावना etc. and reach the state of *rasa*. Vide काव्यप्रकाश (IV) for a detailed statement of these views and लोचन (pp. 24, 56). भरत's view that रस is the soul of poetry was accepted by रुद्रमड in the शुद्धारतिक, by the अमिपुराण ('वाग्देवग्व्यप्रधानेन रस एवात्र जीवितम्' chap. 336. 33); काव्यमीमांसा p. 6 (रस आत्मा), by शौडोदनि ('जगद्धारस्तु शोभायै रस आत्मा परे मनः' जलद्वारवेखर p. 6).

10 The alaṅkāra school. The foremost representatives of this school are वामन and उद्भट; इण्डी, रुद्रट and प्रतीहारैन्दुराज belong to this school. It is not to be supposed that they were unaware of the theory of *rasa*. For example वामन says that a *maḥākāvya* should contain the *rasas* 'युक्तं लोकस्तभावेन रसैश्च सकलैः पृथक्' (I. 21); 'रसवर्धितस्वच्छादारादिरसं दधा' (III. 6). Similarly उद्भट defines रसवत् as 'रसवर्धितस्वच्छादारादिरसादयम्, सशब्दलाभित्वादि-

विभावभिन्नयास्पदम् II (IV), in which he refers to the technical terms स्वाभिभाव, विभाव, सञ्ज्ञादि (or स्वविचारि) भाव and in the next verse names the nine *rasas*. दण्डी also defines रसवत् and ऊर्ध्वलि and says 'मधुरं रसवद्वाचि वस्तुन्यायि रसस्थितिः' (I. 51) and 'कामं सर्वोपलक्षणम् रसमर्थं निमित्तमिति' (I. 62). He is quite aware of the eight *rasas* and their स्वाभिभाव 'इह लहरसायत्ता रसवत्ता स्तुता विरान्' (II. 292); 'याक् प्रीतिर्द्विधा सेवं रतिः सुहारतां नता' (II. 281); *vide* also काव्याः II. 283, 285, 287. रुद्र says 'तस्मात्तत्त्वत्वं यत्नेन महीवत्ता रसेतुक्तम्' (XII. 2). These writers were well aware of the theory of *rasa*, but they had not found out how to apply it to *kāvya* in general. To them *alanākāras* seemed to be the most important part in *kāvya*, so much so that they made *rasas* subordinate to *alanākāras* and defined such figures as रसवत् etc. मामह and दण्डी hardly made any distinction between अलङ्कार and *gunas*. मामह regards the figure भाविक as a *guna* ('भाविकत्वमिति प्राहुः प्रबन्धविषयं गुणं' III. 52); while दण्डी regards the ten *gunas* as *alanākāras* ('काव्यशोभाकारान् यमानलङ्कारान् प्रचक्षते ।... काव्यिन्मार्ग-विभागार्थमुक्ताः प्रागप्यलङ्काराः' II. 1 and 3). The अलं. स. (p. 3 and p. 7) says 'इह तावद्भामहोदयमृतवक्षिरस्तनालङ्कारकाराः प्रतीयमानमर्थं वाच्योपस्कारकतया लङ्कारपञ्चमिक्षिप्तं मन्यन्ते ।... उद्भवादिभिस्तु गुणालङ्कारानां प्रायशः साम्यमेव सूचितम् ।... तदेवमलङ्कारा एव काव्ये प्रधानमिति प्राच्यानां मतम्' (I. The हरह says 'अभाव एव ध्वनेरिति भामहप्रभृतयो मन्यन्ते' (p. 24). This may lead one to think that भामह is ध्वन्यभाववादिन्. But this is not entirely correct. भामह, दण्डी and others were no doubt not aware of the theory that प्रतीयमान sense is the soul of poetry and they do not employ the words ध्वनि, गुणीभूतत्वज्ञ in their works. But they do refer to प्रतीयमान sense. In their definition of अग्रस्तुतप्रशंसा, समासोक्ति, भाषेय, they included a good deal of प्रतीयमान sense (i. e. गुणीभूतत्वज्ञ of ध्व.) e. g. 'दशोक्ते गम्यतेत्योभेदस्तस्मानविशेषणः । सा समासोक्तिः' (भामह II. 79). All the rest of ध्वनि they would have included under the figure पर्वयोक्त. *Vide* रसगङ्गाः pp. 414-415. Though भामह and दण्डी did not speak of ध्वनि (or स्वज्ञ) as the pervading element of poetry, they spoke of वक्तोक्ति or मतिशयोक्ति as all important and as lying at the root of all figures; *vide* भामह II. 85 (सैवा सर्वैव quoted above) and 'अलङ्कारान्तराणामप्येकमाहुः परावणम् । वागीशमहितामुक्तिमिना-मतिशयाह्वयम् II' काव्या. II. 320. For भामह's meaning of वक्तोक्ति *vide* section 12 below. रुद्र defined a figure भाव (*vide* p. LIV above), in which there is some वस्तु (matter of fact) that is स्वज्ञ. He cites an example of implied उद्देश्य (IX. 13). Therefore he

also was not unaware of व्यञ्जन sense. The prominence given to *alanākāras* by ॠषी and ॠमरह persisted, though in a lesser degree, even in later times. Even though ॠमरह is a thorough-going follower of the ॠम्बालोक, his treatment of *alanākāras* is longer than that of any other topic in his work. The number of *alanākāras* separately named by various writers exceeds two hundred. Vide I. A. 1912 p. 206-208 for further information about *alanākāras*.

11 The Riti school. Vāmana is the foremost representative of this school. ॠषी also devotes considerable space to the *ritis* and most later writers on *alanākāras* have to say something about them. ॠमरह in his own way made a distinction between *guṇas* and *alanākāras* (vide p. XLVIII). Vāmana speaks of ten *guṇas* of word and the same ten *guṇas* of sense, viz शब्दः, प्रसादः, शेषः, समता, समाधिः, माधुर्यं, सौकुमार्यं, उदारता, अर्थव्यक्तिः, कान्तिः. ॠषी mentions ten *guṇas* under the same names, but makes no difference between *guṇas* of word and those of sense. The doctrine of *guṇas* was an ancient one. It was shown above that the inscription of ॠद्वयमन् (150 A. C.) refers to some *guṇas* such as माधुर्यं, कान्तिः, उदारता. The नाट्यशास्त्र (16.93) enumerates ten *guṇas* of काव्यार्थः 'शेषः प्रसादः समता समाधिर्माधुर्यमोदः परसौकुमार्यम् । अर्थश्च व्यक्तित्वं उदारता च कान्तिश्च काव्यार्थेषुणा दशैवे ॥'. It will be noticed that the names are the same as those of ॠषी and ॠमरह. In the नाट्यशास्त्र *guṇas* and *alanākāras* occupy a subordinate position (16.104). They are described in the 16th chap. along with 26 other ornaments of poetry; while *rasa* occupies the most prominent place in the नाट्यशास्त्र. ॠषी gives them great prominence (I. 40-101) and the treatment of *guṇas* and *alanākāras* takes up almost the whole of his work. ॠषी's work, however, assigns the most prominent place to *alanākāras* of *śabda* and *artha* and makes no distinction between *guṇas* and *alanākāras* (vide p. CLII); while ॠमरह differentiates between them. ॠषी thinks that the ten *guṇas* are the essence of the *vaidarbha* style (मार्ग or रीति), while the *gaṇḍī* style generally presents the opposites of the ten *guṇas* (except अर्थव्यक्तिः, उदारता and समाधिः, which are required by partisans of both styles). 'इति वैदर्भ्यमार्गस्य प्राचा दश गुणाः स्तुताः । यत्र विपर्ययः प्राचो दृश्यते गौडकीये ॥' (काव्या. I. 43); vide I. 75, 76, 100. He speaks of the *guṇa* समाधिः (अर्थव्यक्तित्वमोदः शेषः सौकुमार्यं) । सम्पन्नाधीयते यत्र स समाधिः स्तुतो यथा । कुमुदनि निमीलित

etc.) as the all-in-all of poetry. But this does not mean that समाधि was the soul of poetry according to him. The words are more or less rhetorical. वामन boldly asserts that रीति is the soul of poetry, that रीति consists in the special arrangement or combination of words and that the specialty lies in the possession of *guṇas* (रीतिरात्मा काव्यस्य । विविधा पदरचना रीतिः । विधेयो गुणात्मा । काव्या. सू. I. 2. 6-8). He speaks of three *ritis* वैदर्भी, गौडीया and पाञ्चाली and says that the वैदर्भी style is endowed with all the ten *guṇas* while the Gaudiyā specially affects ओजः and कान्ति and पाञ्चाली is specially characterised by माधुर्य and लीकृमाय (I. 2. 11-13). He cites 'माहन्तां महिषा' (साकुन्तल II. 6), 'दीर्घाश्रितं' (महावीरचरित I. 54) and ग्रामेऽस्मिन्पिकाय (अमर- 131) as respectively the examples of the three styles. He clearly explains why the styles were so named ('विदर्भादिषु दृष्टत्वात्समाख्या' काव्या. सू. I. 2. 10 'विदर्भगौडपाञ्चालेषु देशेषु तत्रत्यैः कविभिर्व्याख्यारूपमुपलभ्यत्वा- देशसमाख्या । न पुनर्देशैः किञ्चिदुपक्रियते काव्यानाम्' इति); it must be observed that there is considerable difference between the definitions of the various *guṇas* given by the नाट्यं, इण्डी and वामन, though there is agreement in some. For want of space it is not possible to go into details. To take one or two examples: ओजः is defined by the नाट्यं (16.99) as 'समासवद्भिर्विविधै- विविधैश्च पदैर्बुधम् । सा तु स्वरे (सानुस्वरे !) स्वरैश्च सरोजः परिकीर्त्यते ॥' and by इण्डी as 'ओजः समासमूहस्त्वम्'; while वामन defines as 'गाढकम्बलमोजः' (III. 1. 5) and 'अर्धल प्रीतिरोजः'. समाधि is defined by the नाट्यं as अभिवृत्तौर्पिषेपस्तु बोधस्त्वैवोपलभ्यते । तेन चार्थेन सन्पन्नः समाधिः परिकीर्त्यते ॥ (16. 97), but वामन defines it as 'आरोहावरोहक्रमः समाधिः' (III. 1. 12) and 'अर्धदृष्टिः समाधिः' (III. 2. 6); for इण्डी, vide above. The *alanākāra* school looked upon *alanākāras*, which are really of secondary importance and without which *kāvya* can very well exist, as very important. The *riti* school marks a very real advance over the *alanākāra* school. Though it did not reach the real essence of poetry, it approached very near it. Instead of looking upon mere *alanākāras* as the essence of poetry, it looked upon the *guṇas* as the essence. The *riti* school was not yet quite aware of that to which the *guṇas* belonged. It is therefore that the अनिकारिका (III. 52) says about the *riti* school 'अस्तुत्सुरितं &c' (vide p. XLIX above). वामन included in his वक्रोक्ति (defined as सादृश्यालक्षणा) all अविवक्षितवाच्य ज्ञानि and he seems to have found room for *rasas* in the *guṇa* कान्ति ('दीपकसत्वं कान्तिः' काव्या. सू. III. 2. 14). *Guṇas* really belong to *rasa* &c, the soul of poetry. The *वक्रोक्ति* points out that माधुर्य is a

special characteristic of गृहार, that it reaches the highest pitch in विप्रबन्धगृहार and कृष्ण, that श्लोक is found specially where रौद्र, नीर and अद्भुत prevail and that प्रसाद is a *gūṇa* common to all *rāgas* (अभिकारिका II. 8-11). भामह speaks very briefly of *gūṇas* and refers to only three of them, माधुर्यं, शोभन and प्रसाद (II. 1-3). Later writers like मम्मट, हेमचन्द्र reduce the *gūṇas* to the above three and show that the rest are either included in the three or are really दोषभाव. The number of *ritis* varies with different writers. राजशेखर in his काव्यमी. gives the same three *ritis* as वामन; but in his कर्पूरमञ्जरी he speaks of three *ritis* as वच्छोमी (from वत्सयुक्त modern Basim in Berar), माजही (मागधी) and पञ्चालिजा. रुद्रट्ट speaks of four (छादीया is added); vide II. 4-6. वाग्भट्टाक्षर gives only two like दण्डी. वाग्भट्ट's काव्यानुशासन names three like वामन; while श्लोक enumerates six, adding आश्रुती, मायवी and छादी to वामन's three.

12 The Vakrokti school. The word वक्रोक्ति has been used in literature from ancient times and bears several meanings. वाण (कादम्बरी para 44 of my edition) speaks of 'gay men expert in वक्रोक्ति' (वक्रोक्तिनिपुणेन विवासिकनेन). In another place where चन्द्रापीड makes a bantering humorous speech (कीदाख्यान) about the quarrel of the parrot परिहास and the jealous *śaśina*, the parrot addresses him with the words 'एषाणि उच्यते प्रेतावदीर्घवक्रोक्तीः । इममपि जानारदेव परिहासवर्षितानि ।... समुन्निरेषा दुःखमग्नि-भाषितानाम् ।'. Here वक्रोक्ति is used in the sense of कीदाख्यान or परिहासवर्षित. In the अमरशब्दक (29) also the word is used in the same sense 'स पश्युः प्रवृत्तापराधसमये सख्योपदेशं विना नो जगत्ति सविभ्रमाववृत्तनावक्रोक्तिसंयुतम् ?'. In दण्डी the word is used as opposed to स्वभावोक्ति and he says that श्लेष generally lends charm to वक्रोक्ति (II. 363 श्लेषः सर्वान्तु पुष्पाति प्रायो वक्रोक्तिषु शिवम् । मित्रं दिवा स्वभावोक्तिर्वक्रोक्तिश्चेति वाच्यम् II). So वक्रोक्ति is a striking mode of speech, often based on श्लेष and differing from the plain, matter of fact ordinary mode of speech. भामह uses the word in the same sense, saying that वक्रोक्ति sets off to advantage all figures of speech (II. 85). He required वक्रोक्ति to be present in all *alaṅkāras*. Vide the following from भामह 'वक्राभिनेयवक्रोक्तिरिहा वाचामलङ्कृतिः ॥' (I. 36). हेतुश्च.....नालङ्कारतया मतः । समुदायान्निधानस्य वक्रोक्त्यनभिधानतः ॥' (II. 86); 'वाचां वक्रार्पणश्रो-तिरलङ्कारस्य कल्पये ।' (V. 88); 'वक्रवाचां कवीनां ये प्रयोगे प्रति साधवः ।' (VI. 23). The लोचन (p. 208) quotes भामह (I. 36) and explains 'शब्दस्य हि वक्रता अभिनेयस्य च वक्रता लोकोपयोगिन रूपेणावस्थानम्'. This insistence on वक्रोक्ति emphasises two

characteristics of poetry, viz. that, though poetry necessarily takes the words used in common speech its choice of words is different from that of ordinary speech i. e. its diction is different and that the poet gives expression to striking combinations or relations of things which are beyond the reach of ordinary matter-of-fact men. The वकोक्तिवेदितकार uses the word वकोक्ति mainly in this sense, but he goes too far in making वकोक्ति the soul of poetry. In this respect he is similar to the *alanākāra* school. Vide above part I. 19 for detailed statement of his views. जयरथ says that वकोक्ति is due to कविप्रतिभा (p. 8). कुन्दक's definition of वकोक्ति as 'वैदग्ध्यमहीनमिति' seems to be borrowed from अवन्तिमुन्दरी 'विदग्धमणितमिद्विनिवेधं वस्तुनो रूपं न तिष्ठतस्तमावमेति अवन्तिमुन्दरी' (काव्यमी. p. 46). The word विदग्ध has been used from ancient times as opposed to विद्वद् and means 'versed in *belles lettres*, proficient in poetic or clever speech'. Vide च. 'प्रतिद्विषेयमस्त्वेव विदग्धविद्वत्परिहृत' etc. (p. 239); च. p. 201 'विदग्धपरिहृत'. In the साल्मीमाधव (I) when मकरन्द hears the double-meaning words 'रमणीय एव वः सुमनसां संनिवेशः etc' he ejaculates 'अहो वैदग्ध्यम्'. For मक्ति see above quotation from कादम्बरी, च. pp. 159, 241 and लोचन 180. The word मणिति occurs in the वासवदत्त 'अविदितगुणाति सत्कविमणितिः कर्णेण वमति मधुबाराद्'; vide च. p. 243 'मणितिकुलं वैतिव्यमात्रं'. वकोक्ति is regarded as an अलङ्कार and given a totally different sense by वामन 'सादृश्यालक्षणा वकोक्तिः' (वकोक्ति is indication based upon resemblance) and the instance is 'दग्निगील कमलं सरसीनां कैरवं च निमिनील सुहृतां' (अथ देववर्मादुन्मीलननिमीलने सादृश्यादिकारसमाहोचौ लघुदतः). This would be the समाधिगुण of दण्डी (vide I. 93-94). रुद्र regards वकोक्ति as *s'abdalānākāra* and gives two varieties, काकुवकोक्ति and शेषवकोक्ति. He is followed in this by नम्मट, वाग्मदालङ्कार, स्वयङ्क, काव्यानुशासन of वाग्मट, एकावली and हेमचन्द्र. For examples vide साहित्यदर्पण X. (appendix E). But हय्यङ्क regards वकोक्ति as an अर्पणलङ्कार and remarks 'वकोक्तिश्चादालङ्कारसामान्यवचनोपीदालङ्कारविशेषे संहितः' (p. 177). It will be thus seen that the वकोक्ति of रुद्र and स्वयङ्क is much narrower in scope than the वकोक्ति of वामन, दण्डी and of the वकोक्तिवेदित. * The वकोक्ति school is really an offshoot of the *alanākāra* school and need not be separately recognised.

*For two other words that occur very frequently in works on Poetics in a similar sense, विच्छित्ति and वैचित्र्य, vide च. p. 130, लोचन pp. 5 and 8, व्यक्तिविवेकव्याख्या p. 44, अल. म. p. 45 (for विच्छित्ति) and च. p. 243 and लोचन p. 5 for वैचित्र्य.

13 The Dhvani school. For an analysis of the ध्वन्यालोक vide LXV above. The *dhvani* theory is only an extension of the *rasa* theory. The *rasa* theory took account only of a complete dramatic work. The main object of a dramatic work is the evolution of some *rasa*, *sringāra*, *karuṇa* etc. by means of विभाव, अनुभाव etc. This naturally presupposes a composition of some length. But if there be a single charming verse, it cannot be said to evolve a *rasa*, although it may suggest some one or more of the constituents that bring about the relishing of a complete *rasa*. Such single pieces would be outside the pale of *kāvyā*, if it were said that the soul of *kāvyā* is *rasa* alone. It was shown above that *rasa* is always suggested and not directly expressed. Hence, applying the same reasoning, the ध्वन्यालोक said that the best poetry is that which contains a charming व्यङ्ग्य sense. 'अवगमे हि महाकवेर्मुख्यो व्यापारो यद्रसादीनेव मुख्यतया काव्यार्थोक्त्य तद्व्यक्त्यनुगुणत्वेन शब्दानामर्थानां चोपनिबन्धनम् । यत्तच्च रसादितात्पर्येण काव्यनिरूपणे भरतादावपि सुप्रसिद्धमेवेति... । रसादयो हि द्वयोरपि तयोः (काव्यनाट्ययोः) शीघ्रितमूलाः' ध्व. p. 181-82): 'सारभूतो ह्यर्थः स्वरुचानभिषेवत्वेन प्रकाशितः सुतरामेव शोभाभावावहति । प्रसिद्धिक्षेप-मल्लेव विदम्बविद्वत्परिप्लुतं वदन्मिमततरे वस्तु व्यङ्ग्यत्वेन प्रकाश्यते न साक्षाच्छब्दा-च्यत्वेनैव ।' ध्व. p. 239. Though it is possible to extract some sort of व्यङ्ग्य sense from any sentence or word, still all words or sentences are not necessarily *kāvyā* but only those words, which have particular qualities and are arranged in a particular manner and contain a charming व्यङ्ग्य, constitute *kāvyā*. Vide लोचन (p. 28) 'तेन सर्वज्ञापि न ध्वननस्तद्भाषेति तथा व्यवहारः । आत्मसद्भावेति कविरेव जीवव्यवहार इत्युक्तं प्रागेव ।' The ध्व. divides व्यङ्ग्य sense into three varieties रसादि, अवलङ्कार and वस्तु. Under the first are included not only the nine *rasas*, but all the *bhāvas* and their *ābhāsas* also etc. What is meant by वस्तुध्वनि is this that a mere fact is suggested by words that express another sense. What is meant by an *alanikāra dhvani* is this that what is suggested is an imaginative thing (not a matter of fact) which if expressed in so many words would assume the form of a figure of speech. The suggestion of *rasa* and others does not require explanation here. The ध्व. seems to hold like Wordsworth that poetry is the spontaneous overflow of powerful feelings ('कौञ्जद्वन्द्वियोगोत्सः शोकः शोकत्वमागतः' p. 26). When Valmiki was powerfully affected by the spectacle of the death of the loving कौञ्ज at the hands of the hunter, the sage's imagination was

stirred and he burst forth into an impassioned song. But it is not to be supposed that the sage was himself दुःखित nor is it to be supposed that the reader when he reads the impassioned poem is simply दुःखित; for if that were really so, no one would feel delight in reading the poem. Vide खेचन p. 27 'तेन रस एव वस्तुत आत्मा । तस्यलङ्कारश्चनी तु सर्वथा रसं प्रति पर्यवस्येते इति वाच्यदुःखसौ ती इत्यभिप्रायेण अग्निः काव्यस्यात्मेति सामान्येनोक्तम् । ... प्राथमिकानामभ्यासादिना यदि परं विधेयं व्यवहारः प्राप्तपरिणतीनां तु ध्वनिरेव प्राधान्येन काव्यमिति स्थितमेतद् ।' The चन्वालोक्त divided काव्य into three varieties, the best or चनिकाव्य, गुणीभूतव्यङ्ग्य and चिद्. In the last it included all *alankāras* of word and sense. Vide ख. II. 4 (p. 67 for चनिकाव्य), III. 35 (p. 205 for गुणीभूतव्यङ्ग्य), III. 42-43 (p. 220, चिदकाव्य). But the चन्वालोक्त is careful to point out that a true poet should never waste his powers over composing poems that have no relation to *rasa* 'एतच्च चिद्व कवीनां विशद्वल्लसिरी रसादितात्पर्यमनपेक्ष्यैव काव्यप्रवृत्तिरर्जनादभाभिः परिकल्पितम् । इदानीं क्तानां तु न्याये काव्यनदध्ववस्थापने क्लिप्तमाने नास्तेव ध्वनिव्यतिरिक्तः काव्य-प्रकारः । यतः परिष्ठाकवतां कवीनां रसादितात्पर्यविरहे स्वापार एव न शोभते' (p. 221). Vide his remarks on अनुपास and समक (II. 15-20 pp. 85-87). After having dealt with ध्वने as the soul of poetry it assigns to *gūṇas* and *alankāras* their proper position (ख. p. 78) 'तमयेमवलम्बन्ते ऽऽ' (vide p. C II. above) on which the वृत्ति is 'ये तमये रसादिकृष्णमहिते सन्तमवलम्बन्ते ते गुणाः शौर्वादिवद् । वाच्यवाचक-लक्षणाव्यङ्ग्यानि ये पुनराकृतिस्तदेकद्वारा मन्तव्याः कृत्वादिवदिताः ।' About the *rīti* (III. 52 p. 231) he says that they are explained by the position assigned to the *gūṇas* (as the खेचन remarks रीतिर्हि गुणेष्वेव पर्यवसायिता). He speaks of सङ्गटना as being threefold (वसतासा, मध्यमसमासा and दीर्घसमासा) and that each of the three is generally suited to some particular *rasa* or *rasas* (though not as an invariable rule) and that *gūṇas* are not of the nature of सङ्गटना, nor are they dependent upon सङ्गटना, but that the appropriateness of सङ्गटना is determined by the *rasa* and by the speaker and the subject (pp. 133-135). The वृत्ति is dependent upon words such as उपनागरिका and those dependent upon sense (such as कैशिकी) are on the same level with *rīti* i. e. like the latter they all depend upon *rasa* as the soul. Compare ख. p. 182 'तत्र रसानुगुणं कैशिकवाग् वाच्यमयो वो व्यवहारस्ता एताः कैशिकवाग् वृत्तयः । वाचकासवाश्वोपनागरिकायाः । वृत्तयो हि रसादितात्पर्येण संनिवेशिताः कानपि नाप्यस्य काव्यस्य च च्छापामावहन्ति । रसादयो हि द्वयोरपि तयोर्नीविहभूताः । शीघृत्तादि तु शरीरानुभवे' ; vide also ख. pp. 163 and 231. The three वृत्तिः, उपनागरिका, परदा and धास्या (called कोयदा

by some) are spoken of by उद्भट, मम्मट (IX), and other writers. 'शृंगार्या रेकसंयोगवृत्तौ च बोधिता । पद्या नाम वृत्तिः साद् इहयायैव संयुता ॥ सरूपसंयोगयुता मूर्तिर्गगान्वयोनिभिः । त्वसंयुता च मन्वन्ते उपनागरिका दुवाः ॥ त्रैविर्गैर्विभाषायोगं कथिता कोमलाकम्पवा ।' उद्भट I. उपनागरिका is appropriate to शृंगार, पद्या to मीर and रौद्र and कोमला to हास्य. उद्भट (II. 19) enumerates five वृत्तिः (मधुरा, उल्लिता, प्रीदा, पद्मा and भद्रा). The वृत्तिः peculiar to the नाट्यशास्त्र are four, भारती, कैशिकी, सात्वती and भारमयी. Vide भरत chap. XX. The plot is the body of नाट्य ('वृत्तिर्दृष्टं हि नाट्यस्य शरीरं परिकीर्तितम्' नाट्य 19. 1) and rasa is the soul. About the वृत्तिः भरत says 'वृत्तयो नाट्यमातरः' (20. 62). Each वृत्ति is appropriate to some rasa. Vide नाट्य. XX. 63-64. राजशेखर distinguishes between प्रवृत्ति, वृत्ति and रीति as follows 'वैषमिन्वासक्रमः प्रवृत्तिः, विलासविन्वासक्रमो वृत्तिः, वृत्तनविन्वासक्रमो रीतिः' (p. 9). All these propositions laid down by the च्वन्यालोक about the several component parts of a complete theory of Poetics are implicitly followed by all later writers on Poetics. It is therefore that the रसगङ्गाधर says 'च्वनिकृतानामङ्कारिकसंरम्भवन्नापकत्वात्' (p. 425). Before the theory of च्वनि secured general acceptance, it had to pass through an ordeal of fierce criticism at the hands of प्रदीपारैन्दुराज (p. LXI), वक्रोक्तिनीषित (LXXXII), महृणावक and महिमभट्ट.

14 The divisions of poetry. As in modern works poetry is divided into epic, lyric, dramatic, so in Sanskrit works also it is so divided. Classification of poetry is made from various stand-points. The first division made by इण्डी is into गद्य, पद्य and मिश्र. While most English critics are agreed that versification is a *sine qua non* for poetry (though Prof. Moulton and a few others maintain the opposite view), all Sanskrit writers on Poetics are unanimous that versification is not a necessary condition of poetry. Not only so but a few like Vāmana say 'गद्यं कवीनां निकषं वदन्ति (काव्या. सू. on I. 3. 21).' इण्डी then speaks under पद्य of सगैरन्व (or महाकाव्य an epic) and (मुक्तक, a single verse), कुडुक (five-श्लोक), बोध and सङ्घात (compilations of unconnected verses). Under गद्य he refers to कथा, नाट्यवाचिका, चम्पू. The मिश्र *lagna* is constituted by नाटक and other varieties of plays. इण्डी also divides काव्य into संस्कृत, प्राकृत and अपभ्रंश; while उद्भट (II. 11) into six, संस्कृत, प्राकृत, मागध, मिश्रान, शूरसेन and अपभ्रंश. For Vāmana's divisions of काव्य vide p. XVII. वामन divides काव्य into गद्य and पद्य; the former into three varieties, वृत्तगन्धि (resembling verse), चुली, and उक्कलिकाश्राव; पद्य is of various sorts, but he gives two divisions of both गद्य and पद्य into अनिवृद्ध (unconnected) and

निबद्ध (connected i. e. a प्रबन्ध) and declares that among complete works, the drama is superior (‘सन्दर्भेषु द्रष्टव्यकर्म श्रेष्ठः’ I. 3. 30). हेमचन्द्र (8th अष्टादश) divides काव्य into वेद and अवेद; and the former into पाञ्च and गेय and these into numerous varieties; अवेद is divided into महाकाव्य, आख्यायिका, कथा, चम्पू and कनिष्ठ. He further speaks of काव्य composed in संस्कृत, प्राकृत, अपभ्रंश and ग्राम्यापभ्रंश and regards आख्यान, निदर्शन, प्रवहिका, मृगटिका, मणिकुत्वा, परिकथा, सङ्कथा, सकलकथा, उपकथा as varieties of कथा. Vide अ. p. 141 and the होचन thereon for several varieties of काव्य.

15 *Doshas*. This is an important topic in all works on Poetics. भरत speaks of ten *doshas* (15. 84). Vide pp. XXXI-XXXII. रुण्डी and रामरु speak of ten and eleven *doshas* respectively. But they make no scientific distinction between *doshas* of रस, of वाक्य, of पदार्थ and वाक्यार्थ. This is done by रामरु. This distinction of the *doshas* of रस, वाक्य and अर्थ is accepted by रामरु and other later writers. The doctrines of the चन्द्राशोक that, in a composition in which *rasa* is to be evolved, वैचित्र्य of various kinds has to be looked to (p. 144, ff) and that certain items that conflict (विरोधि) with the main *rasa* should be avoided (p. 151 ff), gave rise to the *doshas* of *rasa*. Vide रामरु VII for रसदोष. रामरु refers (10th उद्घाट) to several *doshas* of *alankāras* and shows that they are included in the several *doshas* discussed by him in the 7th उद्घाट.

Index of authors and works on the Ālanikārasātra.

In this index works on अमिनय and erotics have been altogether excluded, although in the reports on mss. these works are often included under the heading of अलङ्कार. Only a few works on dramaturgy have been included. The index is principally based upon Aufrecht's *Catalogus catalogorum* and upon the L. O. catalogue, Burnell's catalogue, Madras Govt. mss. catalogue and a few others. Many difficulties arise in preparing an index. The entries in the catalogues of this kind are often very meagre and misleading. The same work often appears under different names e. g. the अलङ्कारसूत्रक of जयदेव listed by Oppert is most probably the same as the चन्द्राक्षोद of जयदेव. Oftentimes the similarity of names is misleading. The word रस occurs in the names of works on *alanikāra* as well on medicine. The word नाट्य in the विद्यारत्नकर (p. 477) is a mistake for लट्य (i. e. लट्याचनश्रीसूत्र 1. 3. 19) as the quotation shows. The names of a few commentators, particularly of the *Kāvya-prakāśa*, have not been separately indexed. As both authors and their works are separately mentioned, there are numerous double entries. The abbreviations employed are:—

a=author. acc.=according. ano.=anonymous. C. or com.=commentary. c.=commentary on a commentary. m=mentioned. v=vide.

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| 1 अश्वत्थराय 19th cen. 837. | 8 अभिनवगुप्त, a. of जोचन. 990-1020 A. C. v. 166, 433, 457. |
| 2 अभितसेन देवघोषीवर minister of राजमह (Ganga). 10th cen. v. 36, 762. | 9 अभिनवभारती, c. on नाट्यशास्त्र. m. by राघवभट्ट on छात्रान्तक. |
| 3 अणुरत्नमण्डन or रत्नमण्डन a. of जयकवचला. 15th cen. | 10 अभिसारावष्टरस of गोपालदास. |
| 4 अनन्त a. of साहित्यकल्पवल्ली. 812. | 11 अमरचन्द्र, pupil of विनयचन्दुरी, completed काव्यकल्पलता. Middle of 13th cen. |
| 5 अनन्तपण्डित. 606. | 12 अप्पतानन्द vide 73. |
| 6 अप्पम्पदीश्वर a. of कुवलयानन्द. End of 16th cen. 319, 375, 734. | 13 अप्पेष्वायसाद. 582. |
| 7 अभिरावृत्तिमातृका of मुकुल. About 925 A. C. | 14 अमिह, son of आचार्य, a. of |

- काव्यकललता. Middle of 13th cen.
- 15 अर्वाल्लहारमञ्जरी or अल्लहारमञ्जरी of निमल्लमट्ट of Kāśī.
C मधुपारा of सुवीन्द्रवर्मा, 527.
- 16 अल्लह or -ह completed काव्य-प्रकाश.
- 17 अल्लहारनारिकाः.
- 18 अल्लहारकुलमधोप of विश्वेश्वर, son of लक्ष्मीधर. 18th cen.
- 19 अल्लहारकीमुनी of बल्लभमट्ट.
- 20 C वास्तव्य ando.
- 21 अल्लहारकौस्तुभ of विश्वेश्वर, son of लक्ष्मीधर. quotes रसगङ्गाधर. After 1700 A. C.
- 22 C विवरण by himself.
- 23 अल्लहारकौस्तुभ of कल्याणसुबह्मध्व composed about 1800 A. C.
- 24 C by same.
- 25 अल्लहारकौस्तुभ of कनिकापूर in 10 किरणः. Rules illustrated by verses about कृष्ण and राधा. Born in 1524 A. C.
- 26 C किरण by author.
- 27 C दीपिलिपिकाशिका by इन्द्रा-वनचन्द्रलोकल्लहार.
- 28 C सारयोधिनी by विश्वनाथ-भक्तवर्तिन्.
- 29 C by लोकनाथ.
- 30 अल्लहारकौस्तुभ of वेङ्कटनाथ, son of जयनारायण and pupil of his uncle श्रीनिवानाथ.
- 31 अल्लहारकममाला of दामोदर हर्षे.
- 32 अल्लहारमञ्जरी of काशीरत्नरत्न कवि. End of 17th cen. Exam-
ples in praise of Shāhajī-
rāja of Tanjore.
- 33 अल्लहारचन्द्रिका of नारायणदेव.
- 34 अल्लहारचन्द्रिका v. काव्यचन्द्रिका.
- 35 अल्लहारचन्द्रोदय of वेङ्कटेश्वरनाथ, in 6 वल्लहः.
- 36 अल्लहारविन्तामणि of अजितसेन.
- 37 C in Government Ori-
ental Library, Madras.
- 38 अल्लहारविन्तामणि of शान्ताराम, son of पद्मपण्डित. 18th cen.
(This is more probably
a writer of the ms. of
the above. Vide Triennial
cat. Madras 1910-11, 12-
13).
- 39 अल्लहारचूडामणि v. 390.
- 40 अल्लहारलिलका of मानुदत्त, in
five परिच्छेदः.
- 41 अल्लहारलिलका of बामनट्ट. v. 389.
- 42 अल्लहारलिलका of श्रीकामेश्वर.
- 43 अल्लहारदर्पण (134 श्लोकः in
प्राकृत).
- 44 अल्लहारनिकष (or निक्षेप) of
सुवेन्द्र or सुवीन्द्रयोगिन्, a
follower of मञ्ज.
- 45 अल्लहारप्रकाशिका.
- 46 अल्लहारमधोप m. in काव्यकल-
लता. composed by अमरचन्द्र.
- 47 अल्लहारनाथ्यकार, m. by अमरच
in निमोदिनी (pp. 35, 40, 83,
138, 173). Between 1150-
1200 A. C.
- अल्लहारमञ्जरी vide अर्वाल्लहार.
- 48 अल्लहारमञ्जरी m. by अलं. स.
(p. 15).
- 49 अल्लहारमञ्जरी of सुखलाल.
- 50 अल्लहारमञ्जरीटीका मधुपारा of
सुवीन्द्र.
- 51 अल्लहारमञ्जरी of पुणेष्टित देव-
सङ्कर, son of Nanabhai,
native of Rānura (Rander
near Surat). Examples
glorify the Peshwa
Madhavrao and his uncle
Raghunathrao. Between
1761-1768 A. C.

- 52 अलङ्कारमणिदर्पण of प्रबान वेङ्क-
यय्य.
- 53 अलङ्कारमणिहार of कृष्ण महातन्त्र
परकाव्यस्वामी.
- 54 अलङ्कारमयूख.
- 55 अलङ्कारमुक्तावलि of रामसुधीवर,
son of नृसिंह.
- 56 C रत्नशोभाकर of कृष्णधरि.
- 57 अलङ्कारमुक्तावलि of विदेशर, son
of लक्ष्मीधर. A compendium
of the अलङ्कारकौस्तुभ, to
which he refers.
- 58 अलङ्काररत्नाकर of शोभाकर in
107 sūtras. रसगङ्गाधर says
(p. 281) that कुवलयानन्द
follows अलङ्काररत्नाकर. m. in
वृत्तिवार्तिक (p. 20).
- 59 C o रत्नोदाहरण by same.
- 60 o सन्निभदेवीस्तोत्र of वृक्षस्त-
र.
- 61 o सोमम्बास्वा of रत्नकण्ठ.
- 62 अलङ्काररत्नस्य of प्रभाकर, a. of
रसप्रदीप. 1583 A. C.
- 63 अलङ्कारराशय of वक्त्रेश्वरीशित.
- 64 अलङ्काररत्नानि of शम्भुनाथ.
- 65 अलङ्कारवादावे, discussion on
साहित्यदर्पण.
- 66 अलङ्कारवार्तिक m. in the विम-
र्शिनी of जयरथ (p. 71) as a
work by the a. of the अलं.
स.
- 67 अलङ्कारशतक of जयदेव. Pro-
bably same as चन्द्रालोक.
- 68 अलङ्कारशास्त्रसंग्रह of रामसुब्रह्मण्य.
- 69 अलङ्कारशिरोमूख of कन्दाव्यास,
son of रामानुजाय.
- 70 अलङ्कारशिरोमणि of राजन्महामणि.
m. in his own काव्यदर्पण.
- 71 अलङ्कारशिरोमणि or अलङ्कारशेखर
of जीवनाथ.
- 72 अलङ्कारशेखर of केशवमिश्र.
Based on the sūtras of
- शौचोदनि. Latter half 16th
cen.
- 73 अलङ्कारसंग्रह of अमृतानन्दयोगिन्.
Written at the instance of
मन्वभूषति.
- 74 अलङ्कारसंग्रह ano. (Madras
Govt San. mss. 1918 p.
8606).
- 75 अलङ्कारसमुद्रक of शिवराम. 16th
cen.
- 76 अलङ्कारसर्वस्व of केशवमिश्र. m.
in his own अलङ्कारशेखर.
- 77 अलङ्कारसर्वस्व of रुच्यक, teacher
of मङ्ग. About 1150 A. C.
- 78 C विमर्शिनी by जयरथ.
First quarter of 13th
cen.
- 79 C सखीविनी by चक्रवर्ती.
m. by गहिनाथ in तरु
(pp. 31 and 221) and
कुमारस्वामी.
- 80 C by समुद्रचन्द्र. Latter
half of 13th cen.
- 81 अलङ्कारसर्वस्व ano. Author's
teacher composed another
work in honour of शोभा-
देव.
- 82 अलङ्कारसार m. in विमर्शिनी by
जयरथ (pp. 88, 97, 171).
- 83 अलङ्कारसार of बाळकृष्ण, who
was a follower of बह्मनाचार्य
school.
- 84 अलङ्कारसारसंग्रह of लङ्कट. Ab-
out 800 A. C.
- 85 C लघुवृत्ति of प्रदीपारैन्दुराज.
Middle of 10th cen.
- 86 C styled वङ्गरविवेक by
राजानकविलक. m. in
विमर्शिनी (pp. 115, 124
205). Before 1150 A.
C. as रुच्यक follows it.

- 87 अलङ्कारसरोद्धार by बीमसेन. 1723 A. C.
- 88 अलङ्कारसुधा of नागेश v. 321.
- 88a अलङ्कारसुधानिधि m. in the रत्नापण (p. 44) and वृत्तिचार्ति-क (p. 19).
- 89 अलङ्कारसूत्र of शौद्रोदयि.
- 90 " m. in the विमर्शिनी (p. 150).
- 91 अलङ्कारसूत्रोदय of वल्लभरौद्रित. About 1700. Probably same as author of 63.
- 92 अलङ्कारमिति or कुवलयानन्दखण्डन of बीमसेन दीक्षित.
- 93 अलङ्कारानुक्रमणिका.
- 94 अलङ्कारानुसारिणी m. by जयरथ in विमर्शिनी (pp. 36, 57, 58, 60) as composed by a. of अलं. स.
- 95 अलङ्कारेन्दुशेखर by वेङ्कटनृसिंह-कवि, who is same as the author of No. 669.
- 96 अलङ्कारेश्वर m. by शिवराम on the वासवदत्ता.
- 97 अलङ्कारोदाहरण of जयरथ, son of शृङ्गार. First quarter of 13th cen. Refers to his अलङ्कारविमर्शिनी.
- अलङ्कारोदाहरण of शोभाकर v. 59.
- 98 अलङ्कार or महारण v. 614.
- 99 अवन्तिस्तुन्दरी m. by राजशेखर.
- 100 अवस्थासंग्रह m. by महिष.
- 101 लक्ष्मणविकारपण of भगवत्कवि.
- 102 आनन्द a. of कान्धप्रकाशनिदर्शन.
- 103 आनन्ददास. 626.
- 104 आनन्दवर्षेण a. of ध्वन्यालोक. 397, 431.
- 105 आनन्ददर्शन 608.
- 106 आपराजिनि m. by काव्यमी.
- 107 आनन्द C. on रत्नमञ्जरी.
- 108 आशावर, a. of कारिकादीपिका on the कुवलयानन्द. v. 322.
- आशावर v. 300.
- 109 इन्दुराज, teacher of अभिनवगुप्त. Probably not identical with प्रतीहारैन्दुराज. Latter half of 10th cen.
- इन्दुराज see प्रतीहारैन्दुराज.
- 110 उच्चलम्बीकमणि of रूपगोस्वामी-16th cen.
- 111 C लोचनरोचनी by सनातन-गोस्वामी.
- 112 C किरण by विश्वनाथ चक्रवर्ती.
- 113 C किरणेश्वर.
- 114 C आगमचन्द्रिका and आत्म-प्रबोधिका.
- 115 उच्चलम्बीक of वसन्तिकवि, C on साहित्यकौतूहल.
- 116 उत्प्रेक्षान्तरी of वरदाचार्य.
- 117 उदाहरणदर्पण vide 211.
- 118 उदाहरणप्रदीप. v. 212.
- 119 उदाहरणविवरण. v. 213.
- 120 उद्योत. v. 230.
- 121 उद्भट v. 84, 297.
- 122 उद्भटविवेक v. 86.
- 123 उपमासुधानिधि by S'alvapu-llaingar.
- 124 कलुषवृत्ति vide 214.
- 125 एकपद्यलङ्कारप्रकाश.
- 126 एकावली of महामहेश्वरकवि.
- 127 एकावली of विद्यावर. End of 13th and beginning of 14th cen.
- 128 C तरु by महिनाथ 15th cen.
- 129 C प्रकाश by प्रभाकर, son of माधवभट्ट and grand-son of रामेश्वरभट्ट. born in 1564 A. C.
- 130 ज्योतिषविचारचर्चा of शेनेन्द्र. Latter half of 11th cen.

- 131 C. सङ्ख्यसन्तोषिणी of श्रीशै-
लारण्यनारायण.
- 132 कचेश्वरीक्षित a. of रामचन्द्र-
वशीभूषण.
- 133 कन्दालवादे v. 69.
- 134 कर्णपूरस्वामी or कविकर्णपूर, a.
of अलङ्कारकौस्तुभ. v. 25.
- 135 कर्पूरसमञ्जरी of बालकवि.
- 136 कलापर, compiler of काव्य-
प्रकाशोपकारिकावलि.
- 137 कल्याणसुनक्षप्य, a. of अलङ्कार-
कौस्तुभ. v. 23.
- 138 कविकण्ठपाश. names पिङ्गल's
work as its source.
- 139 कविकण्ठहार.
- 140 कविकण्ठामरण of क्षेमेन्द्र. Latter
half of 11th cen.
- 141 कविकर्णपाश (?). Same as
138 (?).
- 142 कविकर्पटी or-टिका of क्षणपर.
- 143 कविकल्पलता of देवेश्वर or देवेन्द्र,
son of वामदेव; acc. to अलङ्कार-
सोपान of केशवमिश्र (p. 48)
followed श्रीपद. 14th cen.
- 144 C of देवराज साधेनीम
- 145 C वाङ्मयिका of स्वर्णकवि.
- 146 C विवेक.
- 147 कविकल्पलता of राजनचैतन्य.
- 148 कविकौतुक of विष्णुदास, son of
भायव.
- 149 कविगङ्गावृक्ष m. in the काव्या-
लङ्कारकामधेनु.
- 150 कविचन्द्र a. of काव्यचन्द्रिका.
Son of कविकर्णपूर. 16th cen.
- 151 कवितावतार of पुरुषोत्तम.
- 152 कविचन्द्रिका of रामकृष्ण. 215.
- 153 कविशिक्षा of जयमहन्.
- 154 कविशिक्षावृत्ति of अमरचन्द्र. C.
on काव्यकल्पलता.
- 155 कविसमवकडोल by अनन्तार्य.
- 156 कवीन्द्रकवीभरण of विद्येश्वर.
First half of 18th cen.
- 157 C by himself.
- 158 कान्तिचन्द्र a. of काव्यदीपिका.
- 159 कारिकापत्रकाशिका. C. on काव्य-
प्रकाश of रघुदेव.
- 160 कालिदास m. by काव्यमी.
- 161 काव्यकलापर.
- 162 काव्यकल्पलता of अरिसिंह and
अमरचन्द्र. Middle of 13th
cen. Also called कविशिक्षा-
वृत्ति. A ms is dated 1418
A. C. v. 11, 14.
- 163 C मञ्जरी or परिमल of अमर-
चन्द्र.
- 164 C वृत्ति मकरन्द of शुभविज-
यगणि. 1609-10 A. C.
- 165 काव्यकौतुक of मधुवीर. m. in
the लोचन.
About 950 A. C.
- 166 C विवरण of अग्निदग्धुत
990-1020 A. C.
- 167 काव्यकौमुदी in 3 परिच्छेद.
- 168 काव्यकौमुदी of देवनाथ. C. on
काव्यप्रकाश. v. 216.
- 169 काव्यकौमुदी of रत्नभूषण. 18th
cen.
- 170 काव्यकौस्तुभ of विष्णुभूषण.
- 171 काव्यचन्द्रिका of कविचन्द्र v. 150
- 172 काव्यचन्द्रिका of रामचन्द्र म्हाव-
वासीय, son of विष्णुमिश्र.
- 173 काव्यतत्त्वविचार of हज्जवररथ.
- 174 काव्यतत्त्वविवेचककौमुदी of कृष्ण-
जिह्वर. C. on the काव्यदर्श.
- 175 काव्यतिलक of विद्येश्वर, a. of
अलङ्कारकौस्तुभ.
- 176 काव्यदर्पण of रत्नदाणि. m. by
his son रवि.
- 177 काव्यदर्पण of राजचूडामणिदीक्षित.

- 178 काव्यदर्पण of श्रीनिवासदीक्षित.
 179 काव्यदर्पण by मनोहर v. 218.
 180 काव्यदर्पण, by मधुमतिगणेश.
 com. on काव्यप्रकाश. 217.
 181 काव्यदीपिका of कान्तिचन्द्र. v.
 158.
 182 काव्यदीपिका of गोविन्द.
 183 काव्यदीपिका ano. (Mad. Govt.
 mss. cat 1918 p. 8618).
 184 काव्यनिर्णय of चतुर्क, m. in
 दशरूपालोक. 1000 A. C.
 185 काव्यनीका. C. on काव्यप्रकाश.
 186 काव्यपरिच्छेद.
 187 काव्यपरिक्षा of श्रीवत्सलाञ्छनभ-
 ट्टाचार्य. In verse with वृत्ति
 by author in five उद्गासः.
 ms. dated 1550 A. C.
 188 काव्यप्रकाश of मम्मट and अलट
 (क ?). About 1100 A. C.
 189 C of कामकाकरभट्ट. about
 1612 A. C.
 190 C of कृष्णनिम्बाचार्य.
 191 C of गदाधर.
 192 C of गुणरत्नगणि.
 193 C of गोपालभट्ट. A गोपाल
 is quoted in the काम-
 पेनु on वामन.
 194 C of जयराम न्यायप्रज्ञानन.
 195 C of तिलवेङ्कट, son of विष्णु-
 तिम्र. names गोपाल.
 196 C of नारायणभट्ट.
 197 C of पण्डितराज.
 198 C of बालदेव.
 199 C of बबदेव (com. called
 लीला).
 200 C of मानुचन्द्र.
 201 C of बहेश्वर.
 202 C of रत्नेश्वर.
 203 C of राजानन्द.
 204 C of वाचस्पतिमिश्र. m. by
 चण्डीदास.
 205 C of शिवनारायण.
 206 C of सुबुद्धिमिश्र. m. by
 चक्रवर्ती.
 207 C जयप्रकाशिका of खुदेव v.
 159.
 208 C अञ्जुर् of राघव.
 209 C आदर्श of महेश्वरन्यायाल-
 क्षार. m. by वैद्यनाथ.
 210 C उदाहरणचन्द्रिका of वैद्यनाथ
 1688 A. C. He wrote
 the प्रदीपप्रभा also.
 211 C उदाहरणपर्यय.
 212 C उदाहरणप्रदीप of जगन्नाथभट्ट.
 213 C उदाहरणविवरण ano.
 214 C अञ्जुवृत्ति by नरसिंहपुरि
 son of तिम्रानिमिचिन्.
 comments on कारिका
 only.
 215 C कविनिन्दिका of रामकृष्ण
 v. 152.
 216 C काव्यकीमुदी of देवनाथ v.
 168.
 217 C काव्यदर्पण of मधुमतिगणेश
 180.
 218 C काव्यदर्पण of मनोहर v.
 179.
 219 C काव्यदर्श of सोमेश्वरभट्ट.
 son of भट्टदेवक of the
 भट्टाचार्योक्त. 1st half of
 13th cen.
 220 C तात्पर्यविवरण of महेशचन्द्र.
 221 C लिङ्ग of जयराम. m. by
 सारनोषिनी.
 222 C दर्पण of विश्वनाथ. 14th
 cen.
 223 C दीपिका of जयन्त. 1294
 A. C. under सारङ्गदेव
 of Guzerat.
 224 C दीपिका of चण्डीदास, gra-
 nduncle of विश्वनाथ.

- Latter half of 13th cen.
- 225 C दीपिका of शिवनारायणदास
- 225a. C निदर्शन of राजानकानन्द. 1660 A. C.
- 226 C नरासिंहमयी of नृसिंह-ठकुर. End of 17th cen.
- 227 C पदवृत्ति of नागराजकेशव.
- 228 C प्रदीप of गोविन्दठकुर. latter half of 16th cen.
- 229 CC प्रदीपप्रभा of वैद्यनाथ. 1684 A. C.
- 230 CC प्रदीपोद्घोत of नागेशमह.
- 231 C बालवित्तानुराजनी of नर-हरीसरस्वतीवीर्य. born in 1242 A. C.
- 232 C नावाय of रामकृष्ण.
- 233 C नावायविन्यामणि of महेश्वर.
- 234 C मधुमती of रवि. m. by कमलाकर.
- 235 C मधुररसा by कृष्ण द्विवेदिन्.
- 236 C रत्नदर्पण of रत्नपाणि. m. by रवि in मधुमती.
- 237 C रत्नप्रकाश of श्रीकृष्णशर्मन्.
- 238 C रहस्यनिबन्ध of भास्कर.
- 239 C रहस्यप्रकाश of रामनाथ तर्क-वाचस्पति. About 1660 A. C.
- 240 C रहस्यप्रकाश of जगदीश तर्क-पञ्चानन.
- 241 C द्विवेक of भीमर. m. by विद्यनाथ and चण्डीदास.
- 242 C विपमपदी of शिवराम.
- 243 C विस्तारिका of परमानन्द-चक्रवर्ती. m. by रत्नकण्ठ.
- 244 C श्लोकदीपिका of गोविन्दठकुर.
- 245 C श्लोकदीपिका of जनार्दन-ध्यास.
- 246 C सङ्केत of रचक. Prob-ably same as the author of the अलं. स. In the 2nd Intro. verse he distinctly says that he learnt अलङ्कार from तिलक.
- 247 C सङ्केत of मानिक्यचन्द्रा 1152-60 A. C.
- 248 C सम्प्रदायप्रकाशिनी of विश्व-चक्रवर्ती.
- 249 C सार of रामचन्द्र.
- 250 C सारवोचिनी of बल्लभर्मन् or बल्लभानन्दन. m. by रत्नकण्ठ and जगन्नाथ.
- 251 C सारसमुच्चय of रत्नकण्ठ. Quotes भास्कर, पण्डित-राज, प्रदीप.
- 252 C साहित्यकौमुदी of विद्याभूषण. comments on कारिका only.
- 253 CC कृष्णानन्दिनी on the above.
- 254 C साहित्यचन्द्र on कारिका only.
- 255 C साहित्यचूषामणि of कीदृश-महगोपाल. 1750 A. C.
- 256 C साहित्यदीपिका of भास्कर. m. by गोविन्दठकुर.
- 257 C सुधासागर of भीमसेन. 1723 A. C.
- 258 C सुशोभिनी of वैद्यचक्रवर्ति.
- 259 C सुमनोमनोहरा of गोपीनाथ.
- 260 काव्यप्रकाशसार of रामचन्द्र. 249.
- 261 काव्यप्रकाशदीपकारिकावलि of केश-व. v. 136.
- 262 काव्यमञ्जर. v. 323.
- 263 काव्यनीमांसा of राजशेखर. First quarter of 19th cen.
- 264 काव्यरत्न of विश्वेश्वर, a. of अल-ङ्कारकौस्तुभ. v. 21.
- 265 काव्यरत्न of केशवमिश्र. m. in अलङ्कारशेखर (p. 72).

- 266 काव्यरसावन.
 267 काव्यलक्षण and. (Mad. Govt. ms. cat. 1918 p. 8630).
 268 काव्यविलास of विरजीवमठ in two chapters on रस and अलङ्कार. mentions रसगङ्गाधर.
 269 काव्यशिक्षा of गङ्गादास.
 270 काव्यशिक्षा of विनयचन्द्र.
 271 काव्यसरणि m. in वृत्तिवार्तिक (p. 20).
 272 काव्यसारसंग्रह of श्रीनिवास. About 1800 A. C..
 273 काव्यसुधा or साहित्यसुधा.
 274 काव्यादर्श of दण्डिन्. 6th cen.
 275 C of तक्षणवाचस्पति.
 276 C of विमुचनचन्द्र.
 277 C of मगीरथ.
 278 C of कारिषङ्क.
 279 C of विजयानन्द.
 280 C काव्यतत्त्वविनेषककौमुदी of ह्यगकिङ्कर.
 281 C चन्द्रिका of विशरणतटमौल.
 282 C मार्गेन of हरिनाथ महोपाध्याय.
 283 C मुक्तावलि of नरसिंहधरि.
 284 C रसिकरञ्जिनी of विश्वनाथ.
 285 C वैमल्यविधायिनी of सहिनाथ.
 286 C छतानुपाकली.
 287 C हृदयहारा.
 288 काव्यानुशासन of बामदेव, son of नेमिकुमार. About 13th cen.
 289 C मलङ्कारतिलक by same.
 290 काव्यानुशासन of हेमचन्द्र 1088-1172 A. C.
 291 C विवेक by हेमचन्द्र.
 292 काव्यामृत of श्रीकृतकान्धन.
 293 काव्यामृततरङ्गिणी or काव्यप्रकाश खण्डन, criticises 7th उद्घात of काव्यप्रकाश.
 294 काव्याभेद्युक्त of हरिप्रसाद. 18th cen.
 295 काव्याभेदचूडामणि.
 296 काव्यालङ्कार of बामदेव. 6th or 7th cen.
 297 C विवरण of उद्घट. About 800 A. C.
 298 काव्यालङ्कार of उद्घट. 800-850 A. C.
 299 C टिप्पण by नमिताधु. 1069 A. C.
 300 C by बाशाधर. About 1200 A. C.
 301 C वन्तरङ्गिणी.
 302 C by बलमदेव 10th cen.
 303 काव्यालङ्कारकामधेनु of गोपेन्द्रतिथ्यभूषण. r. 308
 304 काव्यालङ्काररत्न (?)
 305 काव्यालङ्कारशिमुद्रनोष of मुञ्जराव, son of जीवनेन्द्र.
 306 काव्यालङ्कारनूत of बामन. About 800 A. C.
 307 C by himself.
 308 C कामधेनु by गोपेन्द्रतिथ्यभूषण.
 309 C by सहदेव.
 310 C साहित्यसर्वस्व of महेश्वरसुबुद्धिमिश.
 काव्यालोक *vide* ध्वन्यालोक.
 311 काव्यालोक m. in रत्नापण (p. 73) and चित्रमौलिता (pp. 27, 33).
 312 काव्यालोक of हरिप्रसाद, son of गङ्गेश्वर, composed in 1728 A. C.
 काव्यालोकलोचन *vide* ध्वन्यालोकलोचन.
 313 काव्येन्दुप्रकाश by कामराजदीक्षित.
 314 काशीलक्षणकवि. r. 32.
 315 किरणावली of शङ्कर.

- 316 कुलक. a. of कौटिलीजीवित. Between 900-1000 A. C.
- 317 कुमारसामिन् son of मल्लिनाथ, a. of com. रत्नाम. 15th cen.
- 318 कुरविराम a. of com. on दशरूप.
- 319 कुषक्यामन्द of अष्टमदीक्षित, son of रत्नाक. 16th cen.
- 320 C अलङ्कारचन्द्रिका of केशनाथ, son of रामचन्द्र. about 1683
- 321 C अलङ्कारमुखा or वटपद्यामन्द of नानेशमन्द.
- 322 C क्रांतिकारीणिका of आशुभर, son of रामजीमन्द. c. 108.
- 323 C काव्यमञ्जरी by न्यायवागीशमहाशय.
- 324 C रसिकरञ्जनी of महाश्वर, grandson of brother of a pupil of अष्टव, who acc. to महाश्वर composed over 100 works.
- 325 C by मधुरनाथ.
- 326 C लब्धलङ्कारचन्द्रिका of देवीदत्त.
- 327 कुवलयानन्दसायन or अलङ्कारसारसिद्धि of सीमसेनदीक्षित. About 1723 A. C.
- 328 कुवलयामोदिनी.
- 329 कुटुम्बदोष by रामानुज.
- 330 कृष्ण 53.
- 331 कृष्ण a. of साहित्यतरङ्गिणी.
- 332 कृष्णकिङ्कर a. of काव्यतत्त्वविवेक-कौमुदी v. 174, 280.
- 333 कृष्णदीक्षित a. of रघुनाथभूषाजीय. 555.
- 334 कृष्णादिवेदिन्, a. of मधुरसा, v. 235.
- 335 कृष्णशर्मा 532-33.
- 336 कृष्णद्वि 56.
- 337 कृष्णचन्द्रिका C. on साहित्यकौमुदी.
- 338 केशव, a. of रसिकसञ्जीविनी.
- 339 केशवमिश्र v. 72, 76, 265.
- 340 कमदीप m. by प्रेमचन्द्र.
- 341 क्षेमसङ्गमणि.
- 342 क्षेमेन्द्र a. of जीवितविवारचर्चा. v. 130, 140.
- 343 गङ्गादास, a. of काव्यशिक्षा 269.
- 344 गङ्गाधर, a. of रसप्रकाश. 593
- 345 गङ्गाधर v. 324.
- 346 गङ्गाराम खी. 1732 A. C. 585, 611-12.
- 347 गणेश, a. of रसोदधि c. 537.
- 348 गदाधरचन्द्र, son of गीरीश्वरी, a. of रसिकजीवन.
- 349 गायामन्द v. 367.
- 350 गुरुचन्द्रिका (1)
- 351 गुरुवरजिणी (1)
- 352 गोपाल, a. of रसमञ्जरीविकास. 605.
- 353 गोपालदास a. of प्राधान्यभूषण.
- 354 गोपालदास v. 10.
- 355 गोपालचन्द्र 604, 758.
- 356 गोरीनाथ v. 259.
- 357 गोविन्दलक्ष्मणपाल v. 303, 308.
- 358 गोवर्धन, m. in अलङ्कारशेखर of केशवमिश्र (pp. 27, 37).
- 359 गोविन्द, a. of काव्यदायिका v. 182.
- 360 गोविन्दरङ्ग. v. 229, 244.
- 361 हासीराम a. of रसचन्द्र. 1696 A. C. v. 578.
- 362 चक्रवर्तिन् a. of सञ्जीविनी and com. on काव्यमञ्जरी. v. 72.
- 363 चण्डीदास, a. of com. on काव्यप्रकाश. v. 224, 430.
- 364 चन्द्रभूष, a. of प्रज्ञाविवेकानामि.
- 365 चन्द्रालोक of जयदेवजीयुषक. 13th cen.
- 366 C शरदाम or चन्द्रालोक-प्रकाश of द्रव्योदनमहाशय latter half of 16th cen.

- 367 C हृषा or राजागम of विन्ने-
धरमह् alias मातामह-
latter half of 17th
cen. v. 349.
- 368 C शारदशर्करा by विष्णुशङ्कर.
- 369 C रमा or हरिलोचनचन्द्रिका
of शेषनाथ पादगुण्ड.
- 370 C प्रदीपिका.
- 371 C by बाबचन्द्र.
- 372 C कुबरबानी by श्रीतेहृटगुरि.
- 373 चन्द्रिका, com. on ध्वन्यालोक-
m. by लोचन and व्यक्तिविवेक.
- 374 चन्द्रिका v. 281.
- 375 चित्रगीर्मासा of अप्पय्यदीक्षित.
- 376 C गृहप्रेमकाशिका by बाल-
कृष्ण पादगुण्ड. ms. dated
1784 A. C.
- 377 C हृषा by धरमन्द. com-
ments up to अतिप्रबोधि.
- 378 C चित्रालोक.
- 379 चित्रगीर्मासाखण्डम of जगन्नाथ
पण्डितराव. First half of
17th cen.
- 380 चित्रगीर्मासाशेषविहार of नील-
कण्ठ.
- 381 चित्रप्रपञ्चदीक्षित a. of दोषवि-
त्कार.
- 382 चिरजीव, a. of काव्यविलास.
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- 575 C विषमपदी.
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 636 रसिकरञ्जिनी com. of गङ्गाधर 324
 637 „ com. of गोपालभट्ट.
 638 रसिकरञ्जिनी com. of विद्यानाथ
 or कान्धारदी. 284.

- 639 रसिकरत्नितो *com.* of केशव 584.
 640 रसिकरत्नितो of केशव, 338.
 641 रसिकरत्नितो.
 642 रसोदधि by मोहनदास.
 643 रसोदधि 587.
 644 „ 588.
 645 राकागम by विवेकर. 367.
 646 रावचैतन्य v. 147.
 647 रामचूषामणिदीप्ति 70, 177.
 648 राजकोश v. 263.
 649 रामकवि 459.
 650 रामचन्द्र. v. 447.
 651 रामचन्द्रदीप्ति a. of शब्दभेद-
 निरूपण.
 652 रामचन्द्रन्यायवागीश a. of काव्य-
 चन्द्रिका. v. 172.
 653 रामचन्द्रसौभूषण of कच्छपेश्वर
 दीक्षित. Illustrations in ho-
 nour of भोगराज. 132.
 654 रामचरण. 826.
 655 रामशर्मण. 150.
 656 रामसुधीवर 55.
 657 रामसुखदास 68.
 658 रामानुज v. 329.
 659 रसिचरित्रलक्षण by विहङ्ग.
 660 रसक *vide* रस्यक.
 661 रसिनाभनिश m. by प्रभाकर
 in रसप्रदीप.
 662 रुद्र 298.
 663 रुद्रनट. a. of उत्तरालोक,
 900-1100 A. C.
 664 रुद्रक (रामानक) v. 77,
 246, 805, 830.
 665 रुद्रलोत्सामी v. 110, 446, 628.
 666 लक्ष्मणदीपिका of गौरनाथ. also
 called पदार्थदीपिका and प्रवन्ध-
 दीपिका. quotes साहित्यचूषामणि.
 667 लक्ष्मणदीपिका (another work).
 by गौरनाथ (Mad. Govt.
 mss. cat. 1918 p. 8694).
 quotes कविकण्ठपात्र, साहित्य-
 चन्द्रोदय and साहित्यरत्नाकर.
 668 लक्ष्मणमालिका
 669 C अलङ्कारेन्दुशेखर of श्रीहीन
 सुतिष्ठकवि.
 670 लक्ष्मणनट. 562.
 671 लक्ष्मीवर 597.
 672 लक्ष्मीनाथनट 795.
 673 लक्ष्मणद्वारवन्दिका 326.
 674 लोकनाथ 29.
 675 लोचन 433.
 676 C व्याख्याकौमुदी 434.
 677 लोचनरोचनी. 111.
 678 लोह m. in काव्यप्रकाश.
 679 लौहित्यनटगोपाक. v. 256.
 680 लोकोक्तिदीप्ति of कुलक v. 316.
 681 लसत्कान्ठनमृताचार्य v. 250.
 682 जनतरङ्गिणी *com.* on रुद्र v.
 301.
 683 ब्रह्माचार्य v. 116, 524.
 684 बलनदेव v. 302.
 685 बलननट a. of अलङ्कारकौमुदी. 19.
 686 बलनराज. 458.
 687 बाणतिपात्र m. by सोमेश्वर.
 688 बाणतिपात्र m. by काव्यमी.
 Probably same as above.
 689 बाणनट v. 288-89.
 690 बाणनट, *son* of सोम, a. of अ-
 र्णवजलद्वार. 1100-1160 A. C.
 691 बाणनटलङ्कार, of बाणनट, *son*
 of सोम. 690.
 692 C by आदिनाथ.
 693 C by विनयदेव 1404-1418
 A. C.
 694 C समाधानवर्द्धिपत्र by जैम-
 इंस्त्रणि v. 341.
 695 C विवरण by गणेश. mss.
 copied in 1713 A. C.
 696 C by समवसुन्दर
 697 C by सिद्धदेवगणि
 698 C शान्तमोदिका by वाचना-

- चार्व प्रमोदगणि. 1625
 A. C.
 699 C by राजहंसोपाध्याय.
 700 नादिकवृत्त v. 278.
 701 नामन v. 306-7.
 702 विजयानन्द v. 279.
 703 विदुक्त 659.
 704 विदुक्तेवर 765.
 705 विदग्धमुखमण्डन of पद्मनाभ. m.
 by भागुचन्द्र in कादम्बरिटीका
 and by रत्नागण.
 706 C विद्वान्नोहरा by ताराचन्द्र.
 707 C by आचार्याराम.
 708 C by विनयभट्टरि.
 709 C यवगन्धर्व by मरहटि महु.
 710 C सुवर्णिनी by मिलोचन.
 711 विद्यापरा v. 127.
 712 विद्यानाथ. v. 181.
 713 विद्याभूषण a. of साहित्यकौमुदी
 v. 253.
 714 विद्याराम a. of सादीतिका 591.
 715 विनयचन्द्र v. 270.
 716 विद्यापति a. of शारदशर्करा 368.
 717 विद्यापतिविराज a. of साहित्य-
 दर्पण. 14th cen. v. 222, 823
 718 विद्यानाथचक्रवर्ती 112.
 719 विश्वेश alias गायामहु 307.
 720 विश्वेश्वरपण्डित 21, 27, 156,
 175, 579, 607.
 721 विष्णुदास v. 148, 751.
 722 वीरभारत 820.
 723 वीरेश्वरपण्डित a. of रसराजलि.
 618.
 724 इतिवार्तिक of जयभट्टदीक्षित.
 725 इन्द्रायन 27.
 726 वैद्वत्पुस्तिकवि v. 95.
 727 वैद्वत्पुरि a. of नीका on साहित्य-
 रत्नाकर.
 728 वैद्वत्पुस्तिका a. of अक्षरार्कानुम.
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 729 वैजोदयशर्मा 35, 586.
 730 वैद्यनाथपादमुण्ड, son of रामचन्द्र,
 v. 210, 220, 320, 369.
 731 व्यक्तिविवेक of मरहटि महु 539.
 732 C व्याख्या or विचार by a.
 of अलङ्कारसर्वस्व.
 733 व्याकरणकौमुदी 600.
 " or समग्रता, by
 विश्वेश 607.
 734 व्याख्यानदीपिका of आनन्दशर्मा
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 735 व्यतिरेकावली.
 736 वज्राचक्षुःश्रुत. 603.
 736 a शङ्ख m. by काम्यप्र.
 737 शङ्खवर v. 142.
 738 शब्दमेदनिरूपण of रामचन्द्रदीक्षित
 and नारायणशास्त्रिन्.
 739 शब्दव्यापारविचार of मम्मट. 534.
 740 शब्दार्थविन्यासवि of विदम्बरकवि.
 741 शब्दाक्षरानुम.
 742 शम्भुनाथ 64.
 743 शम्भुनिरुक्ता of सुमङ्गलशास्त्रिन्.
 744 शङ्खवर. v. 315.
 745 शान्तराम 38.
 746 शारदशर्करा 368.
 747 शारदागम by प्रमोदनमहु. 366.
 748 शारदातनय a. of भावप्रकाश 512.
 749 शिङ्गपरणीशुष-नृपाल 448, 632.
 750 शिवराम विपातिन् 75, 443, 610.
 751 शिशुप्रदीप काव्यालङ्कार of विष्णु-
 राय.
 752 शिशुप्रदीपलङ्कार of पुष्कराय.
 753 शुभविजयनमि v. 164.
 754 शृङ्गारकौमुद.
 755 शृङ्गारतटिनी of चिरञ्जीवमहोपाध्याय
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 756 शृङ्गारतरङ्गिणी.
 757 शृङ्गारतिलक of रुद्रमहु 663.
 758 C रसतरङ्गिणी by गोपालमहु
 son of हरिवंशमहु 580.
 759 शृङ्गारदीपिका of भागुचन्द्र.
 760 शृङ्गारप्रकाश of मोदरेव. m. in

- एकाकी (p. 98) and रत्नापन (p. 221).
- 761 अक्षरमेदप्रदीप of हरिहर.
- 762 अक्षरमञ्जरी of अत्रिसेन, latter half of 10th cen.
- 763 अक्षरमण्डन.
- 764 अक्षररत्नाकर.
- 765 अक्षररसमण्डन of विठ्ठलेश्वर.
- 766 अक्षररसविलास of देवदत्त. v. 415.
- 767 अक्षररत्ना of सुखदेवमिश्र.
- 768 अक्षरसरसी of भावमिश्र. 514.
- 769 अक्षरधार of वैद्यनारायणरीक्षित.
- 770 अक्षरसारावलि of वैद्यनारायणरीक्षित. Same as above (1).
- 771 अक्षरसरोदधि of सुभाकरपीण्डीरूपवति.
- 772 अक्षरसारिणी of चित्रहर.
- 773 अक्षरहार of बलदेव 491.
- 774 अक्षरामृतलहरी of सामराजदीक्षित.
- 775 शेषविन्तामणि. 600.
- 776 शोभाकरमिश्र 58.
- 777 शौडोदनि 89.
- 778 स्वामदेव m. by काव्यमी.
- 779 श्रीकारमिश्र 42.
- 780 श्रीधर v. 241.
- 781 श्रीनिवास v. 372.
- 782 श्रीनिवासरक्षित a. of काव्यदर्पण. v. 178.
- 783 श्रीपाद m. in जलद्वारखेतर (pp. 5, 6, 27, 32 &c). Earlier than कविकल्पलता acc. to केनकमिश्र (p. 48).
- 784 श्रीकृतसंज्ञक. v. 187, 292.
- 785 श्रीकृतसंज्ञमिश्र. 550.
- 786 लोकदीपिका of गोविन्दहर्ष 244.
- 787 „ of वनार्दन 245.
- 788 पद्मदानन्द of नानेश. 321.
- 789 पद्मसहस्रीकृत m. by वनिक on दशरूप (IV. 2).
- 790 सप्तद्वारचन्द्रिका
- 791 सनातनगोस्वामी v. 111.
- 792 समुद्रवन्द्य v. 80.
- 793 संवदावप्रकाशिनी of विद्यावकवर्तिन्. 248.
- 794 सरस्वतीकण्ठाभरण of मोतदेव. 531.
- 795 C दुष्करचित्रप्रकाशिका by लक्ष्मीनाथवन्.
- 796 C रत्नदर्पण by रत्नेश्वर on 3 परिच्छेद only. 557.
- 797 C मातेन by हरिनाथ.
- 798 C विवरण by जगद्धर; son of रत्नधर on four परिच्छेद.
- 799 C by हरिकृष्णन्यास.
- 800 सरस्वतीतीर्थ (नरहरि before taking संन्यास) v. 231.
- 801 सरोजकलिका of काव्यरत्न.
- 802 सर्वस्वसमीक्षिणी by चक्रवर्तिन्. 79.
- 803 सर्वाङ्गद्वारसंभव of वसुदेवनन्दवर्तिन्, written for king मन्म, son of वक्ति. 12th cen. same as 73.
- 804 सहदेव v. 309.
- 805 सहस्रवलीका of राजानककल्पक. About 1150 A. C.
- सहस्रश्लोक of सहस्रवहस्रश्लोक v. धन्याश्लोक.
- 806 सामराजदीक्षित 774.
- 807 सारवोधिनी of श्रीवल्लभाञ्जन 250.
- 808 सारसमुख of रत्नकण्ठ 231.
- 809 साक्षितीसार of सीताराम.
- 810 साहित्यकल्पकोशार.
- 811 साहित्यकल्पद्रुप.
- 812 साहित्यकल्पवल्ली of जनम्ल.
- 813 साहित्यकलोलिनी of माधवकाराचार्य based on काव्यप्रकाश, रसानेकमुपाकर.
- 814 साहित्यकौस्तुभ of वज्रसिक्कि, son of गोपाल and काशी. v. 115.
- 815 C उज्ज्वलपदा by same.

- 816 साहित्यकौमुदी of विश्वामुख 232.
 817 C कुष्माण्दिनी v. 253, 337.
 818 साहित्यचन्द्र comm. on काव्यप्रकाशकारिका.
 819 साहित्यचन्द्रिका.
 820 साहित्यचिन्तामणि of वीरनारायण. m. in रत्नापण (p. 97), कामपेनु and वृत्तिवार्तिक (p. 4).
 821 साहित्यचूडामणि of भट्टगोपाल 255.
 822 साहित्यतरङ्गिणी of कृष्ण v. 331.
 823 साहित्यदर्पण of विश्वनाथकविराज. 14th cen.
 824 C प्रभा by गोपीनाथ.
 825 C लोचन by अनन्तदास. ms. dated 1636 A. C.
 826 C रामचरण 1700-1 A. C.
 827 C by मधुरानाथशुक्ल.
 828 साहित्यदीपिका of मास्करमिश्र 256.
 829 साहित्यबोध of सीताराम.
 830 साहित्यमीमांसा of कृष्ण. m. in ब्रह्म स. (p. 61) and व्यक्ति-विवेकटीका (p. 33).
 831 साहित्यसुतावलि.
 832 साहित्यरत्नाकर of प्रहसूरि, son of पर्वतनाथ. 425.
 833 C मन्दर of महासाहित्यमणिसूरि.
 834 C मौका by वेङ्कटसूरि, son of लक्ष्मणसूरि and disciple of वेङ्कटार्च. 468.
 835 साहित्यसर्वस्व of महेश्वर. 310.
 836 साहित्यसङ्ग्रह of शम्भुदास.
 837 साहित्यसार of अच्युतराय मोहक 1831 A. C.
 838 C सरसामोद.
 839 साहित्यसार of मानसिंह. 344.
 840 साहित्यसुधा or काव्यसुधा of नैमिसाह. 589.
 841 साहित्यसुधासिन्धु of विश्वनाथ. 17th cen.
 842 साहित्यसङ्ग्रहमणिरणि of श्रीनिवास.
 843 सिंहभूषण or शिखभूषण a. of रसार्णवसुधाकर. 632.
 844 सीताराम 809.
 845 सुखदेवमिश्र a. of शृङ्गारलता. 767.
 846 सुखलाल 49.
 847 सुधा of गायामह. 367.
 848 सुधाकर a. of शृङ्गारसातेदधि.
 849 सुधासागर or सुखोदधि of भीमसेन 257.
 850 सुधीन्द्रधरि 50.
 851 सुवेन्द्र (सुधीन्द्र) 44.
 852 सुन्दरमिश्र a. of नाट्यप्रदीप 453.
 853 सुबुद्धिमिश्र a. of तत्त्वप्रदीप. 396.
 854 सुबुद्धिमिश्रमहेश्वर. v. 310.
 855 सुतोषिणी of वेङ्कटचतुर्मुख 258.
 856 सुब्रह्मण्यशास्त्रिन् a. of शरच्चन्द्रिका. 743.
 857 सुनमोमनोहरा of गोपीनाथ 259.
 858 सुरानन्द m. by काम्यमौ.
 859 सुर्वकवि v. 145.
 860 सोमेश्वर, son of महेश्वर v. 219.
 861 सौभाग्यकमदीपिका on nine rasas.
 862 इरि m. by नमिसाधु on रुद्र 2-19 (as a writer on अलङ्कार in Prakrit).
 863 इरिचन्द्र m. in शृङ्गाररत्नाकर.
 864 इरिनाथ a. of मावेन 282, 797.
 865 इरिप्रसाद 294, 312.
 866 इरिलोचनचन्द्रिका or रसा of वैकुण्ठ. 369.
 867 इरिहर a. of शृङ्गारनेत्रप्रदीप v. 761.
 868 हर्षमिश्र m. in रसप्रदीप.
 869 हलधररथ v. 173.
 870 हृदयहस्ता 287.
 871 हृदयदर्पण of भट्टनाथक. v. 502.
 872 हेमचन्द्र a. of काव्यानुशासन v. 290-91.

**A List of some of the Abbreviations employed
in the work.**

- B.—The *Sāhityadarpaṇa*, published in the B. I. Series.
 B. I.—*Bibliotheca Indica* Series.
 B. S. S.—Bombay Sanskrit series.
 Chan.—Prof. Chandorkar's edition of the *Kāvyaṇṇakāśa* (I, II and X Ullāsa).
 E. I.—*Epigraphia Indica*.
 H. S. L.—History of Sanskrit Literature.
 I. O. Cat.—India Office Mss. catalogue.
 I. A.—Indian Antiquary volumes.
 J.—The *Sāhityadarpaṇa*, published by Jivānanda Vidyāsāgara.
 JASB.—Journal, Asiatic Society, Bengal.
 JBRRAS.—Journal, Bombay Branch, Royal Asiatic Society.
 JRAS.—Journal of the Royal Asiatic Society, Great Britain.
 Cat.—Catalogue.
 K. D. or *Kāvyaḍ*.—The *Kāvyaḍarsa* of Daḍḍin with the commentary of Pṛmohandra Tarkavagisa.
 K. M.—*Kāvyaṇṇala* series.
 K. P.—The *Kāvyaṇṇakāśa* of Maṇṇaṇa.
 K. P. Pr.—The *Kāvyaṇṇakāśa*-pradīpa, a comment on the *Kāvyaṇṇakāśa* by Govinda Thakkura (K. M. series).
 Kuval.—The Kuvalayānanda of Appayya Dīkṣita, with the *Alaṅkāraṇḍrika* (Nir).
 Laṅkika N.—The *Laṅkika-nyāyāṇjali* of Colonel Jacob.
 N.—The *Sāhityadarpaṇa*, published by the Nirṇaya-sagar press.
 Nai.—The *Naiṣṭhadyacharita* of Ś'rikaccha.
 Nir. or Nirṇaya.—The Nirṇaya-sagar edition (of a work).
 N. S.—The *Nyāya-sūtra* of Gaṇṇaṇa.
 P. L. M.—The *Paramalaghumaṇḍjūsha* of Nāges'abhaṇṇa.
 R. G.—The *Rasgaṇḍgādīhara* of Jagannātha (K. M. series).
 Raghū.—*Raghuvamśa*.
 Ru.—Rudraṇa's *Kāvyaḍāḍkāra* (K. M. series).
 Ś'ak.—The *Abbiḍṇana-Ś'akuntala*.
 S. D.—The *Sāhityadarpaṇa*.
 Subha.—*Subhāṣitāvalī*.
 T. B.—The *Tarkabhāṣa* (Mr. Paranjape's edition of 1903).
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दशरूप०

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ध्व०, ध्वन्या०

ध्वन्यालोक of ज्ञानन्ददर्पण (काव्यमाला).

नाट्य०	नाट्यशास्त्र.
नि०	साहित्यदर्पण (the निवेद्यतावर edition).
न्या० शू०	न्यायसूत्र of गौतम.
प० ल० म०	परमलघुमञ्जूषा of नागेशसह.
पा०	अष्टाध्यायी of पाणिनि.
पुष्प०	पुष्पराज, the commentator of the वाङ्मयप्रदीप.
प्रदीप	वाङ्मयप्रकाशप्रदीप of गोविन्दरुक्म.
प्रभा	Commentary on the प्रदीप of गोविन्दरुक्म.
च	साहित्यदर्पण (B. I. edition)
बृहत्कथा०	बृहत्कथामञ्जरी of होमेन्द्र.
भरतमोक्ष०	नाट्यशास्त्र of भरत (Nir.)
रघु०	रघुवंश.
रत्न०	रत्नमहाभर of ब्रजनाथ (Nir.)
राम०	रामचरण, the commentator of the साहित्यदर्पण.
लोचन	ध्वन्यालोकलोचन of अभिनवगुप्त.
वाग्मंदाळ०	वाग्मंदाळद्वार (काव्यमाळा series).
वि०, विम०, विमंदिना	अलङ्कारसत्रंस्तविमंदिनी of जयरथ.
विष्णुपु०	विष्णुपुराण (Bombay edition).
व्यक्ति०	व्यक्तिविवेक (Trivandrum ed. of 1909).
शा० व्या० वि०	शब्दव्याख्यानविचार of मम्मट (Nir. edition).
शा०	अभिधानशकुन्तल of कालिदास.
शा० दी०	शास्त्रदीपिका of फार्नोवरविमिश.
शास्त्र०	शास्त्रपरमार्थ.
शुद्धार०	शुद्धारणिक.
शिशु०	शिशुपालवध of बाण.
शोकवा०	शोकमालिका of कुमारकनक.
सरस्वती०. or सरस्वतीक०	सरस्वतीकण्ठाभरण of भोज (Benares edition).
साहित्य०, साहित्यद०	साहित्यदर्पण.
सि० शौ०	सिद्धान्तशौचरी (Nir.)
सुभा०	सुभाषितावलि.
संमिश्र	a. of commentary on the वाङ्मयप्रकाश (Ms. in the Bhan Daji collection in Bombay Asiatic Society).
दृश्य०	दर्पचरित्र of बाण.

॥ श्रीः ॥

श्रीमद्विश्वनाथकविराजप्रणीतः ।

साहित्यदर्पणः ।

प्रथमः परिच्छेदः ।

अन्यारम्भे निर्विज्ञेन प्रारिखितपरिसमाप्तिकामो वाक्याभिहिततया वा
वाग्देवतायाः सामुल्यमाधये—

शरदिन्दुसुन्दररुचिश्चेतसि सा मे गिरां देवी ।

अपहृत्य तमः सन्ततमर्थानखिलान्प्रकाशयतु ॥ १ ॥

अस्य ग्रन्थस्य काव्याङ्गतया काव्यफलैरेव फलवत्त्वमिति काव्यफलान्वाह—

चतुर्वर्गफलप्राप्तिः सुखादल्पधियामपि ।

10

काव्यादेव यतस्तेन तत्स्वरूपं निरूप्यते ॥ २ ॥

चतुर्वर्गफलप्राप्तिर्हि काव्यतो रामादिव्यपवर्तितत्त्वं न रावणादिवदित्यादि-
कृत्वाकृत्यप्रवृत्तिनिवृत्त्युपदेशद्वारेण सुप्रतीतेव ।

उक्तं च—

‘अर्थार्थकाममोक्षेषु वैचक्षण्यं कलासु च ।

15

करोति कीर्तिं प्रीतिं च साधुकाव्यनिषेवणम् ॥’ इति ।

किं च । काव्याङ्गमप्राप्तिर्भगवन्ताराधनचरणारविन्दस्यवादिना, ‘एकः
शब्दः सुप्रयुक्तः सम्यग्ज्ञातः स्वर्गे लोके’ कामयुग्भवति’ इत्यादिवेदवाक्ये-
न्वञ्च सुप्रसिद्धैव । अर्थप्राप्तिश्च प्रत्यक्षसिद्धा । कामप्राप्तिसाधनैरेव ।
मोक्षप्राप्तिश्चैतज्जन्यधर्मफलाननुसन्धानात्, मोक्षोपयोगिकाव्ये व्युत्पत्त्या-
धापकत्वाच्च । चतुर्वर्गप्राप्तिर्हि वेदशास्त्रेभ्यो नगरसतया दुःखादेव परिणत-
बुद्धीनामेव जायते । परमानन्दसन्दोहजनकतया सुखादेव सुकुमारबुद्धी-
नामपि पुनः काव्यादेव ।

अतः तर्हि परिणतबुद्धिभिः सत्सु वेदशास्त्रेषु किमिति काव्ये यतः

१ ‘स्वर्गे लोके च’ इति ज-ब-पुस्तकपाठः २ ‘कान्येषु किमिति यतः’ इति
ज-ब-पुस्तकपाठः.

करणीय इत्यपि न वक्तव्यम् । कटुकौषधोपशमनीयस्य रोगस्य सितशर्करो-
पशमनीयत्वे कस्य वा रोगिणः सितशर्कराप्रवृत्तिः साधीयसी न स्यात् ।

किं च । काव्यश्लोपादेयत्वमग्निपुराणेऽप्युक्तम्—

‘नरत्वं दुर्लभं लोके विद्या तत्र सुदुर्लभा ।

८ कवित्वं दुर्लभं तत्र शक्तिमात्रं सुदुर्लभा ॥’ इति ।

‘त्रिवर्गसाधनं नाव्यम्’ इति च । विष्णुपुराणेऽपि—

‘काव्यान्तापाश्च ये केचिद्गीतकान्त्यस्तिकानि च ।

शब्दमूर्तिचरस्येते विष्णोरंशा महात्मनः ॥’ इति ।

तेन हेतुना तस्य काव्यस्य स्वरूपं निरूप्यते । एतेनाभिधेयं च प्रदर्शितम् ।

१० तत्किंस्वरूपं तावत्काव्यमित्यपेक्षायां कश्चिदाह—‘तद्दोषौ शब्दादौ
सगुणावनलङ्घ्यौ पुनः कापि’ इति । एतच्चिन्त्यम् । तथाहि—अदि दोष-
रहितस्यैव काव्यत्वाङ्गीकारस्तदा—

‘न्यङ्कारो ह्ययमेव मे यदरवलम्बाप्यसौ तापसः

सोऽप्यत्रैव निहन्ति राक्षसकुलं जीवत्यहो रावणः ।

१० विमिथ्वच्छक्रजितं प्रबोधितवता किं कुम्भकर्णेन वा

स्वर्गप्रामदिकाविलुण्ठनदृष्टोच्छूनैः किमेभिर्भुजैः ॥’ इति ।

अस्य श्लोकस्य विधेयाविमर्गदोषदुष्टतया काव्यत्वं न स्यात् । प्रत्युत

अन्तिवैगोचमकाव्यतास्याङ्गीकृता । तस्मादव्याप्तिर्लक्षणदोषः । ननु कश्चिदे-

वांशोऽत्र दुष्टो न पुनः सर्वोऽपीति चेत्तर्हि यत्रादि दोषः सोऽकाव्यत्व-

२० प्रयोजकः यत्र अलिः स उत्तमकाव्यत्वप्रयोजक इत्यंशान्यामुभयत आहु-

त्पमानमिदं काव्यमकाव्यं वा किमपि न स्यात् । न च कंचिदेवांशं काव्यस्य

दूषयन्तः श्रुतिदुष्टादयो दोषाः, किं तर्हि सर्वमेव काव्यम् । तथाहि—

काव्यात्मभूतश्च रसस्वानपकर्षकश्च तेषां दोषाश्चमपि नाङ्गीकियते । अन्यथा

नित्यदोषानित्यदोषत्वव्यवस्थापि न स्यात् । यदुक्तं अङ्गीकृता—

२५ ‘श्रुतिदुष्टादयो दोषा ज्ञातव्या ये च दर्शिताः ।

अन्यात्मन्त्येव शृङ्गारे ते हेपा इत्युदाहृताः ॥’ इति ।

किं चेत्तं काव्यं प्रविरलविषयं निर्विषयं वा स्यात्, सर्वथा निदोषत्वैक-
ान्तमसम्भवात् ।

गन्धीपदर्थे नञः प्रयोग इति चेत्तर्हि ‘इषदोषौ शब्दादौ काव्यम्’

१ ‘आग्नेयपुराणे’ इति ज-ब-पुस्तकपाठः. २ ‘अपि’ इति ज-ब-पुस्तकयो-
नांति. ३ ‘आह’ इति ज-ब-पुस्तकयोनांति. ४ ‘काव्यत्वं तदा’ इति
नि-पुस्तकपाठः. ५ ‘सर्वं यवेति’ नि-पुस्तकपाठः.

इत्युक्ते निर्दोषयोः काव्यत्वं न स्यात् । सति सम्भवे 'ईषदोषी' इति चेत्, एतदपि काव्यलक्षणेऽव्याज्यम् । रसादिलक्षणे कीटानुवेधादिपरिहारवत् । न हि कीटानुवेधादयो रसस्य रसत्वं व्याहन्तुमीशाः किं तूपादेयतारतम्यमेव कर्तुम्, तद्वदत्र भ्रुतिदुष्टादयोऽपि काव्यस्य । उक्तं च—

'कीटानुपिद्वरसादिसाधारण्येन काव्यता ।

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दुष्टेष्वपि मत्ता च रसाद्यनुगमः स्फुटः ॥' इति ।

किं च शब्दार्थयोः सगुणत्वविशेषणमनुपपन्नम् । गुणानां रसैकधर्मत्वस्य 'ये रसस्त्राङ्गिनो धर्माः शीर्षादय इवात्मनः' इत्यादिना तेनैव प्रतिपादितत्वात् । रसाभिष्यञ्जकत्वेनोपचारत उपपन्नत इति चेत्, तथाप्युक्तम् । तथाहि—तयोः काव्यस्वरूपत्वेनाभिमर्तयोः शब्दार्थयो रसोऽस्ति, न वा । 10 नास्ति चेत्, गुणवत्त्वमपि नास्ति । गुणानां तदन्वयव्यतिरेकानुविधायित्वात् । अस्ति चेत्, कथं नोक्तं रसवन्ताविति विशेषणम् । गुणवत्त्वान्वयानुपपत्त्यैतल्लभ्यत इति चेत्, तर्हि सरसावित्वेव वक्तुं युक्तम्, न सगुणविति । न हि प्राणिमन्तो देसा इति वक्तव्ये शीर्षादिमन्तो देसा इति केनाप्युच्यते । ननु 'शब्दार्थौ सगुणौ' इत्यनेन गुणाभिष्यञ्जकौ शब्दार्थौ 15 काव्ये प्रयोज्यावित्यभिप्राय इति चेत्, न । गुणाभिष्यञ्जकशब्दार्थवैतवस्यापि काव्ये उत्कर्षमात्राभापकत्वम्, न तु स्वरूपाभापकत्वम् । उक्तं हि—काव्यस्य शब्दार्थौ शरीरम्, रसादिव्यामा, गुणाः शीर्षादिवत्, दोषाः काण्ठादिवत्, रीतवोऽवपवसंस्थानविशेषवत्, अलङ्काराः कटककुण्डलादिवत्, इति । एतेन 'अनलङ्कृती पुनः कापि' इति बहुक्तम्, तदपि 20 परास्तम् । अस्य ह्यर्थः—

सर्वत्र सालङ्कारौ क्वचित्स्फुटालङ्कारवपि शब्दार्थौ काव्यमिति । तत्र सालङ्कारशब्दार्थयोरपि काव्ये उत्कर्षमात्राभापकत्वात् । एतेन 'वक्रोक्तिः काव्यजीवितम्' इति वक्रोक्तिजीवितकारोक्तमपि परास्तम् । वक्रोक्तेरलङ्काररूपत्वात् । ननु क्वचिदस्फुटालङ्कारस्य उदाहृतम्—

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'यः कीमारहरः स एव हि वरला एव चैत्रञ्जपा—

से चोन्मीलितमालतीसुरभयः प्रौढाः कद्म्भानिलाः ।

सा चैवास्मि तथापि तत्र सुस्तव्यापारलीलाविधौ

रेवारोवसि वेतसीतद्वले चेतः समुत्कण्ठते ॥' इति ।

एतच्चिन्त्यम् । अत्र हि विभावनाविशेषोक्तिमूलस्य सन्देहसङ्करालङ्कारस्य 30 स्फुटत्वम् । एतेन—

१ 'काव्यस्वरूपेण' इति नि—पुस्तकपाठः. २ 'अस्ति' इति नि—पुस्तके नास्ति.

३ 'असार्थः' इति नि.

‘अदोपं गुणककाव्यमलङ्कारैरलङ्कृतम् ।

रसान्वितं कविः कुर्वन्कीर्तिं प्रीतिं च विन्दति ॥’

इत्यादीनामपि काव्यलक्षणत्वमपास्तम् । यत्तु ध्वनिकारेणोक्तम्—‘काव्य-
स्यात्मा ध्वनिः—’ इति, तर्हि वस्तुलङ्काररसादिलक्षणस्वरूपो ध्वनिः
१० काव्यस्यात्मा । उत रसादिरूपमात्रो वा । नायः । प्रहेलिकादावतिव्यासेः ।
द्वितीयबेदोमिति ब्रूमः । ननु यदि रसादिरूपमात्रो ध्वनिः काव्यस्यात्मा,
तदा—

‘अत्ता एत्थ णिमज्झइ एत्थ अहं दिअसअं पलोएहि ।

मा पहिअ रत्तिअन्धअ सेजाए महेण मज्झहिस्’ ॥

१० इत्यादौ वस्तुमात्रस्य व्यङ्ग्यत्वे कथं काव्यव्यवहार इति चेत्, न ।
अत्रापि रसाभासवर्ततेति ब्रूमः । अन्यथा ‘देवदत्तो ग्रामं याति’ इति
वाक्ये तद्वृत्त्यस्य तदनुसरणरूपव्यङ्ग्यावगतेरपि काव्यत्वं स्यात् । अस्त्विति
चेत्, न । रसवत् एव काव्यत्वाङ्गीकारात् । काव्यस्य प्रयोजनं हि रसा-
त्वादमुख्यमिष्टदानद्वारा वेदशास्त्रविमुखानां सुकुमारमतीनां राजपुत्रादीनां

१५ विनेषानां रसादिव्यवर्तितव्यम्, न रावणादिवदित्यादिकृत्याकुल्यप्रवृत्तिनि-
वृत्त्युपदेश इति चिन्तनैरप्युक्तत्वात् । तथा चाग्नेयपुराणेऽप्युक्तम्—‘वाग्वै-
दग्ध्यप्रधानेऽपि रस एवात्र जीवितम्’ इति । व्यक्तिविवेककारेणाप्युक्तम्—
‘काव्यस्यात्मनि सङ्गिति रसादिरूपे न कस्यचिद्विमतः’ इति । ध्वनिकारेण-
प्युक्तम्—‘न हि कवेरिति वृत्तमात्रनिर्वाहेणारमकार्भः । इतिहासादेरेव तत्सिद्धेः’

२० इत्यादि । ननु तर्हि प्रबन्धान्तर्गतानां केषांचिन्निरसानां प्रधानां काव्यत्वं न
स्यादिति चेत्, न । रसवत्त्वान्तर्गतनिरसपदानामिव पशरसेन प्रबन्ध-
सेनैव तेषां रसवत्त्वाङ्गीकारात् । यत्तु नीरसेऽपि गुणामिव्यञ्जकवर्णसद्भा-
वारोपाभावादलङ्कारसद्भावाच्च काव्यव्यवहारः स रसादिमत्काव्यव्यवहा-
रम्यादौ एव । यत्तु वामनेनोक्तम्—‘रीतिरात्मा काव्यस्य’ इति, तत्र ।

२५ रीतेः सहट्टनाविशेषत्वात् । सहट्टनायाध्यापयवसंस्थानरूपत्वात्, आत्मनश्च
तद्विश्रत्वात् । यच्च ध्वनिकारेणोक्तम्—

‘अर्थः सहृदयश्चायः काव्यात्मा यो व्यवस्थितः ।

वाच्यप्रतीयमानाख्यौ तस्य भेदावुभौ स्मृता ॥’ इति ।

१ ‘रसादिमात्ररूपः’ इति ज-ब-पुस्तकपाठः. २ ‘अध्वर्य निमज्झति अत्राहं
दिवसकं प्रलोकय । मा पथिक रात्यन्धक शय्यापात्रावयोनैरक्षयति’ ॥ (महेण इति
निपातोऽनेकार्थवृत्तिरवावयोरित्यर्थे न तु मनेति लोचनम्). ३ ‘अ’ इति ज-ब-
पुस्तकयोर्नोक्तिः. ४ ‘रसानासक्तवैव ब्रूमः’ इति ज-ब-पुस्तकपाठः. ५ ‘सुख-
निष्ठदानद्वारेण’ इति ज-ब-पुस्तकपाठः. ६ ‘आत्मनश्चत्तानः’ इति नि-पुस्तक-
पाठः. ७ ‘रसे’ इति ज-ब-पुस्तकपाठः.

अत्र वाच्यत्वात्मत्वं 'काव्यत्वात्मा ध्वनिः—' इति स्ववचनविरोधादेवा-
पास्तम् ।

तत्किंस्वरूपं काव्यमित्युच्यते—

वाक्यं रसात्मकं काव्यं

रसस्वरूपं निरूपयिष्यामः । रस एवात्मा साररूपवशा जीवनाभाषको
यस्य । तेन विना तस्य काव्यत्वाभावस्य प्रतिपादितत्वात् । 'रसते इति रसः'
इति व्युत्पत्तिर्योगाद्भावतदाभासादभ्योऽपि गृह्यन्ते । तत्र रसो यथा—

'दूत्यं वासगृहं विलोक्य ज्ञाननादुरत्याप किञ्चिच्छनै-

निद्राव्याजमुपागतस्य सुचिरं निर्वर्ण्य पत्युर्मुखम् ।

विभ्रमं परिचुम्ब्य जातपुलकामालोक्य गण्डस्थलीं

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लज्जानम्रमुखीं प्रियेण हसता बाला चिरं चुम्बिता ॥'

अत्र हि सम्भोगशृङ्गाराख्यो रसः ।

भावो यथा महापात्रराघवानन्दसान्धिविग्रहिकानाम्—

'यस्मालीवत शलकसीप्ति जलधिः, पृष्ठे जगन्मण्डलं,

दंष्ट्रायां धरणी, नखे दितिसुतापीडः, पदे रोदसी ।

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श्रोत्रे क्षधगणः, शरे दशमुखः, पाणीं प्रलम्बासुरो,

ध्याने विश्वमसावधामिककुलं कस्मैचिदस्मै नमः ॥'

अत्र भगवद्विषया रतिर्भावः ।

रसामासो यथा—

'मधु द्विरेकः कुसुमैकपात्रे पपौ प्रियां स्वामनुवर्तमानः ।

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शृङ्गेण च स्वर्धनिमीलिताक्षीं मृगीमकण्डूयत कृष्णसारः ॥'

अत्र सम्भोगशृङ्गारस्य तिर्यग्विषयत्वाद्भसाभासः । एवमन्यत् ।

दोषाः पुनः काव्ये किंस्वरूपा इत्युच्यन्ते—

दोषास्तस्यापकर्षकाः ।

भुतिदुष्टापुष्टार्थत्वादयः काण्ठवस्त्रजत्वादय इव शब्दार्थद्वारेण देहद्वारा 25
रेणेव अभिचारिभावादेः स्वशब्दवाच्यत्वादयो मूर्तत्वादय इव साक्षात्का-
शस्यात्मभूतं रसमपकर्षयन्तः काव्यस्यापकर्षका इत्युच्यन्ते । एषां विशेषो-
दाहरणानि वक्ष्यामः ।

१ 'वाच्यत्वात्मत्वं' इति नि-पुस्तकपाठः. २ 'किं पुनः काव्यम्' इति ज-ब-
पुस्तकपाठः. ३ 'अस्य' इति ज-ब-पुस्तकपाठः. ४ 'काव्यत्वानङ्गीकारात्' इति
ज-ब-पुस्तकपाठः. ५ 'देहद्वारेणेव शब्दार्थद्वारेण' इति ज-ब-पुस्तकपाठः.

गुणादयः किंस्वरूपा इत्युच्यन्ते—

उत्कर्षहेतवः प्रोक्ता गुणालङ्काररतयः ॥ ३ ॥

गुणाः शीघ्रादिवत्, अलङ्काराः कटककुण्डलादिवत्, रीतयोऽवयव-
संस्थानविशेषवत्, वेदद्वारेणेव शब्दार्थद्वारेण तमेव काव्यस्वात्मभूतं रस-
मुत्कर्षयन्तः काव्यस्योत्कर्षका इत्युच्यन्ते । इह यद्यपि गुणानां रसधर्मत्वं
तथापि गुणशब्दोऽत्र गुणानिर्व्यञ्जकशब्दार्थयोरुपचर्यते । अतश्च 'गुणानि-
र्व्यञ्जकाः शब्दा रसस्योत्कर्षकाः' इत्युक्तं नवतीति प्रागेवोक्तम् । एषामपि
विशेषोदाहरणानि वक्ष्यामः ॥

इति श्रीमन्नारायणसरणारविन्दमधुप्रतसाहित्यार्णवकर्णधारणप्रस्थापनपरमा-
चार्यकविभूतिरत्नाकराष्टादशनाथवारविलासिनोभुजङ्गसाम्बिविग्रहिकमहा-
पात्रभीतिशनाथकविराजकृतौ साहित्यदर्पणे काव्यस्वरूप-
निरूपणो नाम प्रथमः परिच्छेदः ।

१ 'गुणाः' इति नि-मुक्तकपाठः. २ 'तस्यैव' इति नि-मुक्तकपाठः. ३ 'गुणा-
निर्व्यञ्जकशब्दार्थयोरुपचर्यते । अतश्च' इति ज-मुक्तके नास्ति.

द्वितीयः परिच्छेदः ।

वाक्यस्वरूपमाह—

वाक्यं साधोग्यताकाङ्क्षासत्तियुक्तः पदोचयः ।

योग्यता पदार्थानां परस्परसम्बन्धे बाधाभावः । पदोचयस्यैतदभावेऽपि वाक्यत्वे 'बह्विना सिद्ध्यति' इत्याद्यपि वाक्यं स्यात् । भाकाङ्क्षा प्रतीतिपर्य-
वसानविरहः । स च ओतुर्जिज्ञासरूपः । निराकाङ्क्ष वाक्यत्वे 'गौरवः' ।
'पुरुषो हन्ती' इत्यादीनामपि वाक्यत्वं स्यात् । भासितुं च विच्छेदः । बुद्धि-
विच्छेदेऽपि वाक्यत्वे इदानीमुच्चरितस्य देवदत्तशब्दस्य दिनान्तरोच्चरितेन
गच्छतीति पदेन सङ्गतिः स्यात् । अत्राकाङ्क्षायोग्यतयोदात्तार्थधर्मत्वेऽपि
पदोचयधर्मत्वमुपचारात् ।

वाक्योचयो महावाक्यम्

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योग्यताकाङ्क्षासत्तियुक्त एव ।

इत्थं वाक्यं द्विधा मतम् ॥ १ ॥

इत्थमिति वाक्यत्वेन महावाक्यत्वेन च । उक्तं च—

'स्वार्थबोधे समाप्तानामङ्गाद्विषयपेक्षया ।

वाक्यानामेकवाक्यत्वं पुनः संहत्य जायते ॥' इति ।

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तत्र वाक्यं यथा—'शून्यं वासगृहं—' इत्यादि । महावाक्यं यथा—
रामायणमहाभारतखुर्वंशादि ।

पदोचयो वाक्यमित्युक्तम्, तत्र किं पदलक्षणमित्यत आह—

वर्णाः पदं प्रयोगार्हानन्वितैकार्थबोधकाः ।

यथा—घटः । प्रयोगार्हेति प्रातिपदिकस्य व्यवच्छेदः । अनन्वितेति 20
वाक्यमहावाक्ययोः । एकेति साकाङ्क्षानेकपदवाक्यानाम् । अर्थबोधका
इति कचदत्तपेक्षादीनाम् । वर्णा इति बहुवचनमविवक्षितम् ।

अर्थो वाच्यश्च लक्ष्यश्च व्यङ्ग्यश्चेति त्रिधा मतः ॥ २ ॥

पूर्वा स्वरूपमाह—

वाच्योऽर्थोऽभिधया बोध्यो लक्ष्यो लक्षणया मतः ।

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व्यङ्ग्यो व्यञ्जनया ताः स्युस्तिष्ठः शब्दस्य शक्तयः ॥ ३ ॥

१ 'युक्तं शब्देव' इति नि. २ 'वाक्यमहावाक्यत्वेन' इति नि. ३ 'बोधसमा-
प्तानाम्' इति ज-ब. ४ 'कचदत्तपानाम्' इति ज-ब.

ता अभिधायाः ।

तत्र सङ्केतितार्थस्य बोधनादग्रिमाभिधा ॥

उत्तमवृत्तेन मध्यमवृत्तमुदिश्य 'गामानय' इत्युक्ते तं गवानयनप्रवृत्तमु-
पलभ्य बालोऽस्य वाक्यस्य 'सास्त्रादिमपिण्डानयनमर्थः' इति प्रथमं
० प्रतिपद्यते । अनन्तरं च 'गां वधान, अभ्यमानय' इत्यादावाबापोद्वापान्धां
गोशब्दस्य 'सास्त्रादिमानयः' आनयनशब्दस्य च 'आहरणमर्थः' इति सङ्के-
तमवधारयति । कचिच्च प्रसिद्धपदसमभिध्वाहारोत् । यथा—'इह प्रभिन्न-
कमलोदरे मधूनि मधुकरः पिबति' इत्यत्र । कचिदासोपदेशात् । यथा—
'अयमश्वशब्दवाच्यः' इत्यत्र । तं च सङ्केतितमर्थं बोधयन्ती शब्दस्य
10 शक्त्यन्तरानन्तरिता शक्तिरभिधा नाम ।

सङ्केतो गृह्यते जातौ गुणद्रव्यक्रियासु च ॥ ४ ॥

जातिगोपिण्डादिषु गोत्वादिका । गुणो विशेषाधानहेतुः सिद्धो वस्तु-
धर्मः । शुक्लादयो हि गवादिकं सजातीयेभ्यः कृष्णगवादिभ्यो ध्वावर्त-
यन्ति । द्रव्यशब्दा एकव्यक्तिवाचिनो हरिहरद्विषद्विधादयः । क्रियाः
15 साध्यरूपा वस्तुधर्माः पाकादयः । एषु हि अभिभ्रयणावभ्रयणान्तादिपूर्वा-
परीभूतव्यापारकलापः पाकादिशब्दवाच्यः । एवमेव हि व्यक्तेरुपाधिषु
सङ्केतो गृह्यते । न व्यक्तौ । आनन्त्यव्यभिचारोपापातात् ।

अथ लक्षणा—

मुख्यार्थबाधे तद्युक्तो ययान्योऽर्थः प्रतीयते ।

रूढेः प्रयोजनाद्वासौ लक्षणा शक्तिरपिता ॥ ५ ॥

'कलिङ्गः साहसिकः' इत्यादौ कलिङ्गादिशब्दो देशविशेषादिरूपे स्वार्थेऽ-
सम्भवस्य वा शब्दशक्त्या स्वसंयुक्तान्पुरुषादीन्प्रत्यावयति, यथा च 'गङ्गायां
घोषः' इत्यादौ गङ्गादिशब्दो जलमवादिरूपार्थवाचकत्वात्प्राकृतेऽसम्भवस्यस्य
सानीप्यादिसम्बन्धसम्बन्धिनं तटादिं बोधयति, सा शब्दत्वार्पिता स्वानाति-
25 केतरा ईश्वरानुज्ञाविता वा शक्तिर्लक्षणा नाम । एवं च हेतु रूढिः प्रसिद्धि-
रेव । उत्तरत्र 'गङ्गातटे घोषः' इति प्रतिपादनादलम्ब्यैव शीतत्वपावन-
त्वातिशयस्य बोधनरूपं प्रयोजनम् । हेतुं विनापि यस्य कसचित्सम्बन्धिनो
लक्षणेऽतिप्रसङ्गः स्यादित्युक्तम्—'रूढेः प्रयोजनाद्वापि' इति ।

१ 'प्रसिद्धार्थपदसमभिध्वाहारो' इति नि. २ 'भूतो व्यापारकलापः' इति नि.
३ 'प्रतिपादनालम्ब्य' इति नि.

केचित्तु 'कर्मणि कुशलः' इति रुडाबुदाहरन्ति । तेषामवमभिप्रायः—
 कुशोद्धातीति व्युत्पत्तिलभ्यः कुशग्राहिरूपो मुख्योऽर्थः प्रकृतेऽसम्भवन्निवे-
 चकत्वादिसाधर्म्यसम्बन्धसम्बन्धिनं दक्षरूपमर्थं बोधयति । तदन्ये न मन्यन्ते ।
 कुशग्राहिरूपार्थस्य व्युत्पत्तिलभ्यत्वेऽपि दक्षरूपस्यैव मुख्यार्थत्वात् । अन्यद्वि-
 शब्दानां व्युत्पत्तिनिमित्तमन्यत्र प्रवृत्तिनिमित्तम् । व्युत्पत्तिलभ्यस्य मुख्य-
 अर्थे 'ग्रीः शोते' इत्यत्रापि लक्षणा स्यात् । 'गमेर्दोः' इति गमधातोर्दोप्रत्य-
 येन व्युत्पादितस्य गोशब्दस्य शयनकालेऽपि प्रयोगात् ॥

तन्नेदानाह—

मुख्यार्थस्येतराक्षेपो वाक्यार्थेऽन्वयसिद्धये ।

स्यादात्मनोऽप्युपादानादेपोपादानलक्षणा ॥ ६ ॥

19

रुडाबुपादानलक्षणा यथा—'श्वेतो धावति' । प्रयोजने यथा—'कुन्ताः
 प्रविशन्ति' । अनयोर्हि श्वेतादिभिः कुन्तादिभिश्चाचेतनतया केवलैर्वाचन-
 प्रवेशनक्रिययोः कर्तृतयान्वयमलममानैरेतत्सिद्धये आत्मसम्बन्धिनोऽश्वादयः
 पुरुषादयश्चाक्षिप्यन्ते । पूर्वत्र प्रयोजनाभावादिति । उत्तरत्र तु कुन्तादी-
 नामतिगहनत्वं प्रयोजनम् । अत्र च मुख्यार्थस्यात्मनोऽप्युपादानम् । लक्षण-
 लक्षणायां तु परस्मैवोपलक्षणमित्यनयोर्भेदः । इयमेवाजहत्स्वार्थेत्युच्यते ॥

अर्पणं स्वस्य वाक्यार्थे परस्यान्वयसिद्धये ।

उपलक्षणहेतुत्वादेपा लक्षणलक्षणा ॥ ७ ॥

रुदिप्रयोजनयोर्लक्षणलक्षणा यथा—'कलितङ्गः साहसिकः', 'गङ्गायां
 घोषः' इति च । अनयोर्हि पुरुषतटयोर्वाक्यार्थेऽन्वयसिद्धये कलितङ्गगङ्गा-
 शब्दावात्मानमर्पयतः ।

यथा वा—

'उपकृतं बहु तत्र किमुच्यते सुजनता प्रथिता भवता परम् ।

विदूषदीदृशमेव सदा सखे सुखितमास्त्व ततः शरदां शतम् ॥'

अत्रापकारादीनां वाक्यार्थेऽन्वयसिद्धये उपकृतादयः शब्दा आत्मानमर्प-
 यन्ति । अपकारिणं प्रत्युपकारादिप्रतिपादनान्मुख्यार्थेबाधो वैपरीत्यलक्षणः
 सम्बन्धः फलमपकारातिशयः । इयमेव जहत्स्वार्थेत्युच्यते ॥

आरोपाध्यवसानाभ्यां प्रत्येकं ता अपि द्विधा ।

ताः पूर्वोक्ताश्चतुर्भेदलक्षणाः ।

विषयस्यानिर्णीयस्यान्यतादात्म्यप्रतीतिकृत् ॥ ८ ॥

30

सारोपा स्वाभिगीर्णस्य मता साध्यवसानिका ।

- रूढावुपादानलक्षणा सारोपा यथा—‘अक्षः श्वेतो धावति’ । अत्र हि श्वेतगुणवानश्वोऽभिगीर्णस्वरूपः स्वसम्भवेतथेतैगुणतादात्म्येन प्रतीयते । प्रयोजने यथा—‘एते कुन्ताः प्रविशन्ति’ । अत्र सर्वनाम्ना कुन्तधारि-
 ७ पुरुषनिर्देशात्सारोपत्वम् । रूढौ लक्षणलक्षणा सारोपा यथा—‘कलिङ्गः पुरुषो युज्यते’ । अत्र पुरुषकलिङ्गशब्दयोराधाराधेयभावः सम्बन्धः । प्रयोजने यथा—‘आयुर्वृतम्’ । अत्रायुष्कारणमपि घृतं कार्यकारणभावसम्बन्ध-
 सम्बन्ध्यायुष्मादात्म्येन प्रतीयते । अन्यैलक्षण्येन (अन्यभिचारेण) आयु-
 ष्कारत्वं प्रयोजनम् ।
- 10 यथा वा—‘राजकीये पुरुषे गच्छति’ ‘राजासौ गच्छति’ इति । अत्र स्वस्वामिभावलक्षणः सम्बन्धः । यथा वा—‘अप्रमादेऽयमेव’ ‘हस्तोऽयम्’ । अत्रावयवावयविभावलक्षणः सम्बन्धः । आहोणेऽपि ‘तस्मासी’ । अत्र तात्क-
 न्यलक्षणः । इन्द्रार्थासु स्तूनासु ‘अमी इन्द्राः’ । अत्र तादर्थ्यलक्षणः सम्बन्धः । एवमन्यत्रापि । निगीर्णस्य पुनर्विषयस्यान्यतादात्म्यप्रतीतिकृत्सा-
 10 ष्यवसाना । अस्याश्चतुर्षु भेदेषु पूर्वोदाहरणान्येव ॥

सादृश्येतरसम्बन्धाः शुद्धास्ताः सकला अपि ॥ ९ ॥

सादृश्यात्तु मता गौण्यस्तेन षोडश भेदिताः ।

- ताः पूर्वोक्ता अष्टभेदा लक्षणाः । सादृश्येतरसम्बन्धाः कार्यकारणभावा-
 दयः । अत्र शुद्धानां पूर्वोदाहरणान्येव । रूढावुपादानलक्षणा सारोपा
 20 गौणी यथा—‘एतानि तैलानि हेमन्ते सुखानि’ । अत्र तैलशब्दस्तिलमव-
 स्तेहरूपं सुखार्थसुपादायैव सार्यपाद्विषु स्तेहेषु वर्तते । प्रयोजने यथा—
 राजकुमारेषु तत्सदृशेषु च गच्छन्तु ‘एते राजकुमारा गच्छन्ति’ । रूढावु-
 पादानलक्षणा साध्यवसाना गौणी यथा—‘तैलानि हेमन्ते सुखानि’ । प्रयोजने
 यथा—‘राजकुमारा गच्छन्ति’ । रूढौ लक्षणलक्षणा सारोपा गौणी यथा—
 25 ‘राजा गौडेन्द्रं कण्टकं शोचयति’ । प्रयोजने यथा—‘गौवांहीकः’ । रूढौ
 लक्षणलक्षणा साध्यवसाना गौणी यथा—‘राजा कण्टकं शोचयति’ ।
 प्रयोजने यथा—‘गौर्जल्पति’ ।

१. ‘विषयिणा अनिगीर्णस्य विषयस्तैमेव सइ तादात्म्यप्रतीतिकृत्सारोपा ।
 इमेव रूपकालक्षारण विवर्त्त ।’ इत्येतत् ‘रूढौ’ इत्यन्तात्प्राक् नि-पुनके इत्यने,
 २ ‘येत’ इति नि-पुनके नास्ति. ३ ‘अवयवचारे’ इति नि. ४ ‘लक्षणसम्बन्धः’
 इति नि. ५ ‘जाह्नवी’ इति नि.

अत्र केचिदाहुः—गोशब्दचारिणो गुणा जाडवमान्यादयो लक्ष्यन्ते । ते च गोशब्दस्य बाहीकार्यमभिधाने निमित्तीभवन्ति । तदपुच्छम् । गोशब्दस्यागृही-
तसङ्केतं बाहीकार्यमभिधानुमसामर्थ्यात् गोशब्दार्थमात्रबोधनाच्च । अभिधा-
या विरतत्वाद् विरतायाश्च पुनरुत्थानोभावात् ।

अन्ये च पुनर्गोशब्देन बाहीकार्यं नानिधीयते । किं तु स्वार्थसद्व्याप्ति- 5
गुणसाक्षात्त्वेन बाहीकार्यगता गुणा एव लक्ष्यन्ते । तद्व्यन्ये न सन्त्यन्ते ।
तथाहि—अत्र गोशब्दाद्बाहीकार्यः प्रतीयते, न वा । आद्येपि गोशब्दादेव
वा । लक्षिताद्वा गुणादविनाभावद्वारा । तत्र न प्रथमः । बाहीकार्यस्यासङ्के-
तितत्वात् । न द्वितीयः । अविनाभावलभ्यस्वार्थस्य शाब्देऽन्वये प्रवेशा-
सम्भवात् । शाब्दो व्याकाङ्क्ष्य शाब्देनैव प्रैष्यते । न द्वितीयः । यदि हि 10
गोशब्दाद्बाहीकार्यं न प्रतीयेत, तदास्य बाहीकशब्दस्य च सामानाधिकरण्य-
मसङ्गतं स्यात् ।

तस्मादत्र गोशब्दो मुख्यतया कृत्वा बाहीकशब्देन सहान्वयमलभ्यमा-
नोऽज्ञत्वादिसाधर्म्यसम्बन्धाद्बाहीकार्यं लक्षयति । बाहीकस्याज्ञत्वाच्चतिशय-
बोधनं प्रयोजनम् । इयं च गुणयोगाद्गौणीयुच्यते । पूर्वा उपचाराभिप्रणा- 15
त्तुद्धा । उपचारो हि नामात्मन्तं निरुक्तलितयोः सादृश्यातिशयमहिम्ना
भेदप्रतीतिरुपगममात्रम् । यथा—‘अग्निमानवकगोः’ । शुक्लपटपोस्तु
नार्त्तन्तं भेदप्रतीतिः । तस्मादेवमादिषु शुद्धैव लक्षणा ।

व्यङ्ग्यस्य गूढागूढत्वाद्विधा स्युः फललक्षणाः ॥ १० ॥

प्रयोजने वा अष्टभेदा लक्षणा इतितास्ताः प्रयोजनरूपव्यङ्ग्यस्य गूढागूढ- 20
तया प्रत्येकं द्विधा भूत्वा षोडशभेदाः । तत्र गूढः कार्यार्थेभावनापरि-
पक्वबुद्धिबिम्बमात्रवेद्यः । यथा—‘उपहृतं बहु तत्र’—इति । अगूढः,
अतिस्फुटतया सर्वजनसंवेद्यः । यथा—

‘उपदिशति कामिनीनां यौवनमद् एव ललितानि ।’

अत्र ‘उपदिशति’ इत्यनेन ‘आविष्करोति’ इति लक्ष्यते । आविष्काराति- 25
शयश्चाभिधेयवत्स्फुटं प्रतीयते ।

धर्मिधर्मगतत्वेन फलसैता अपि द्विधा ।

१ ‘अज्ञानत्वात्’ इति नि. २ ‘व्यापनानत्वात्’ इति नि. ३ ‘अपि’
इत्येतथापि नि-पुच्छके. ४ ‘बाहीकार्यस्य’ इति नि. ५ ‘प्रैष्यते’ इति नि.
६ ‘प्रतीयते’ इति ज-ब. ७ ‘न’ इति नास्ति ज-ब पुच्छकयोः. ८ ‘असन्-
असं’ इति ज-ब. ९ ‘शब्दयोः’ इत्येतदधिकं नि-पुच्छके. १० ‘अलान्तभेद-’ इति
नि. ११ ‘वाक्यार्थ-’ इति नि.

पुता अनन्तरोक्ताः षोडशभेदा लक्षणाः कलस्य धर्मिगतत्वेन धर्मिगतत्वेन च प्रत्येकं द्विधा भूत्वा द्वाविंशद्भेदाः ।

दिक्षात्रं यथा—

‘स्निग्धश्यामलकान्तिलिप्तविषतो वेलुद्वलाका घना

वाताः शीकरिणः पयोदसुहृदामानन्दकैकाः कलाः ।

कामं सन्तु इवं कठोरहृदयो रामोऽस्मि सर्वे सहे

वैदेही तु कथं भविष्यति इहा हा देवि धीरा भव ॥

अत्रात्यन्तदुःखसहिष्णुरूपे रामे धर्मिणि लक्षणे तस्यैवातिशयः कलम् ।

‘गङ्गायां घोषः’ इत्यत्र तदे जीतत्वपावनत्वरूपधर्मैवातिशयः कलम् ।

10 तदेवं लक्षणाभेदाश्चत्वारिंशन्मता बुधैः ॥ ११ ॥

रुढावष्टौ फले द्वाविंशदिति चत्वारिंशल्लक्षणाभेदाः ।

किं च—

पदवाक्यगतत्वेन प्रत्येकं ता अपि द्विधा ।

ता अनन्तरोक्ताश्चत्वारिंशद्भेदाः । तत्र पदगतत्वेन यथा—‘गङ्गायां
15 घोषः’ । वाक्यगतत्वेन यथा—‘उपकृतं बहु तत्र’ इति । एवमशीतिप्रकारा
लक्षणा ॥

अथ व्यञ्जना

विरतास्त्रभिधाद्यासु यथार्थो बोध्यते परः ॥ १२ ॥

सा वृत्तिर्व्यञ्जना नाम शब्दस्यार्थादिकस्य च ।

20 ‘शब्दबुद्धिकर्मेणां विरम्य व्यापाराभावः’ इति नयेनानिधालक्षणात्ता-
त्पर्याक्यासु तिसृषु वृत्तिषु स्वं स्वमर्थं बोधयित्वोपक्षीणसु यथान्योऽर्थो
बोध्यते सा शब्दस्यार्थस्य प्रकृतिप्रत्ययादेश्च वृत्तिर्व्यञ्जनध्वननगमनप्रत्याय-
नादिव्यपदेशविषया व्यञ्जना नाम ।

तत्र—

25 अभिधालक्षणा मूला शब्दस्य व्यञ्जना द्विधा ॥ १३ ॥

अभिधामूलामाह—

अनेकार्थस्य शब्दस्य संयोगाद्यैर्नियत्रिते ।

एकत्रार्थेऽन्यधीहेतुर्व्यञ्जना साभिधाश्रया ॥ १४ ॥

१ ‘तटादिषु कन्देषु’ इति ज-व. २ ‘पदगतत्वे’ इति नि. ३ ‘वाक्यगतत्वे’
इति नि. ४ ‘शक्तिः’ इति नि.

आद्यशब्दाद्विप्रयोगादयः ।

उक्तं हि—

‘संयोगो विप्रयोगश्च साहचर्यं विरोधिता ।

अर्थः प्रकरणं लिङ्गं शब्दस्यान्यस्य संनिधिः ॥

सामर्थ्यमीचिती देशः कालो व्यक्तिः स्वरादयः ।

5

शब्दार्थस्यानवच्छेदे विशेषस्मृतिहेतवः ॥’ इति ।

‘सशङ्खचको हरिः’ इति शङ्खचक्रयोगेन हरिशब्दो विष्णुमेवामिधत्ते ।
‘अशङ्खचको हरिः’ इति तद्विचोगेनैव तमेव । ‘भीमावुनी’ इति अर्जुनः
पार्थः । ‘कर्णावुनी’ इति कर्णः सूतपुत्रः । ‘स्थाणुं वन्दे’ इति स्थाणुः
शिवः । ‘सर्वं जानाति देवः’ इति देवो भवान् । ‘कृपितो मकरध्वजः’¹⁰
इति मकरध्वजः कामः । ‘देवः पुरारिः’ इति पुरारिः शिवः । ‘मधुना मत्तः
पिकः’ इति मधुर्वसन्तः । ‘पातु चो दयितामुखम्’ इति मुखं सामुख्यम् ।
‘विभाति गगने चन्द्रः’ इति चन्द्रः सती । ‘निशि चित्रभानुः’ इति चित्र-
भानुर्वह्निः । ‘भाति रथाङ्गम्’ नपुंसकव्यक्त्या रथाङ्गं चक्रम् । स्वरस्य वेद
एव विशेषप्रतीतिकृत्त काव्य इति तस्य विषये नोदाहृतम् ।¹⁵

इदं च केचनसहमाना आहुः—‘स्वरोऽपि काकादिरूपः काव्ये विशेष-
प्रतीतिकृदेव । उदात्तादिरूपोऽपि सुनेः पाठोक्तदेशा शृङ्गारादिरसविशेष-
प्रतीतिकृदेवेत्येतद्विषये उदाहरणमुचितमेव’ इति । तत्र । तथाहि—स्वराः
काकादयः उदात्तादयो वा व्यङ्ग्यरूपमेव विशेषं प्रत्याययन्ति, न शब्द-
प्रकृतोक्तमनेकार्थशब्दस्यैकार्थनियक्षणरूपं विशेषम् । किं च । यदि यत्र²⁰
कचिदनेकार्थशब्दानां प्रकरणादिनियमाभावादनियन्त्रितयोरप्यर्थयोरनुरूप-
स्वरयोरनैकत्र निवसनं वाच्यं तदा तथातिप्रसङ्गे श्लेषानङ्गीकारप्रसङ्गः । न
च तथा । अत एवाहुः श्लेषनिरूपणप्रस्तावे—“‘काव्यमार्गे स्वरो न गण्यते’
इति च गये” इत्यलमुपजीव्यानां मान्यानां व्याख्यानेषु कदाश्चमिशेषेण ।
आदिशब्दान् ‘एतावन्मात्रलक्ष्मी—’ इत्यादीं हस्तादिचेष्टादिभिः लानादीनां²⁵
कमलकोरकाचाकारत्वम् ।

एवमेकस्मिन्नर्थेऽभिधया नियन्त्रिते वा शब्दस्यान्वयार्थबुद्धिहेतुः शक्तिः
साभिधायिका व्यञ्जना ।

यथा मन तातपादानां महापात्रचतुर्दशनापाविकासिनीमुखज्जसहाकवी-
श्रृङ्गरीचन्द्रशेखरसान्धिविप्रहिकाणाम्—

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१ ‘आदिकव्याय’ इति नि. २ ‘विशेषेण’ इति ज-व. ३ ‘विषयो नोदाहृतः’
इति नि. ४ ‘शब्दार्थस्यान्यार्थे’ इति नि.

२ सा०

‘दुर्गालङ्घितविग्रहो मनसि जं संमीलवन्तेजसा
 प्रोद्यद्वाज्रकलो गृहीतगारिमा विष्वग्भूतो भोमिभिः ।
 नक्षत्रेणकृतेक्षणो गिरिगुरी गाढां रुचिं धारय-
 न्यामाक्रम्य विभूतिभूषिततनू राजपुमावल्लभः ॥’

- ५ अत्र प्रकरणेनाभिधेये’ उमावल्लभशब्दस्योमानाममहादेवीवल्लभभानुदेव-
 मृपतिरूपेऽर्थे नियोजिते व्यञ्जनयैव गौरीवल्लभरूपोऽर्थो बोध्यते । एवमन्वत् ।
 लक्षणाभूतामाह—

लक्षणोपास्यते यस्य कृते तत्तु प्रयोजनम् ।

यया प्रत्याव्यते सा स्यान्नञ्जना लक्षणाथया ॥ १५ ॥

- १० ‘गङ्गायां घोषः’ इत्यादौ जलमयाद्यर्थबोधनादभिधेयां तटाद्यर्थबोधनाच्च
 लक्षणायां विरतायां यया शीतत्वपावनत्वाद्यतिशयादिबोध्यते सा लक्षणा-
 भूता व्यञ्जना ।

एवं शार्ङ्गी व्यञ्जनामुक्त्यर्थोमाह—

वक्तृबोद्धव्यवाक्यानामन्यसंनिधिवाच्ययोः ।

- १५ प्रस्तावदेशकालानां काकोशेष्टादिकस्य च ॥ १६ ॥

वैशिष्ट्यादन्यमर्थं या बोधयेत्सार्थसम्भवा ।

व्यञ्जनेति सम्बध्यते ।

तत्र वक्तृवाक्यप्रस्तावदेशकालवैशिष्ट्ये यथा मम—

- ‘कालो मधुः कुपित एष च पुष्पधन्वा धीरा वहुन्ति रतिकेदहराः समीराः ।
 २० केलीवनीपमपि वज्रलङ्घनमजुर्दूरे पतिः कथञ्च किं करणीयमद्य ॥’
 अत्रेनं देशं प्रति शीघ्रं प्रच्छन्नकामुकस्त्वया प्रेष्यतामिति सर्वो प्रति
 कथञ्चिद् धोत्वैते ।

बोद्धव्यवैशिष्ट्ये यथा—

‘निःशेषच्युतचन्दनं स्ननतटं निर्धुर्धरागोऽधरो

- २५ नेत्रे दूरमनञ्जने पुलकिता तन्वी तवेयं तनुः ।

मिथ्यावादिनि हृति बान्धवजनस्वाज्ञातपीडाममे

वापीं स्नातुमिती गतासि न पुनस्तस्याधमस्यान्तिकम् ॥’

अत्र तदन्तिकमेव गतासीति विपरीतलक्षणया लक्ष्यम् । तस्य च
 रन्तुमिति व्यंग्यं प्रतिपादयतीवैशिष्ट्यादोध्यते ।

१ ‘अभिषया’ इति ज-ब. २ ‘उमानाग्री महादेवी तदवल्लभ’ इति ज-ब.
 ३ ‘व्यञ्जयते’ इति नि. ४ ‘निमिष्ट’ इति नि. ५ ‘रन्तुन्’ इत्येतदधिकं ‘गतासीति’
 कलात्माक् नि-पुस्तके. ६ ‘व्यङ्ग्यप्रतिपाद’ इति नि.

अन्यसन्निधिवैशिष्ट्ये यथा—

‘उभ निबलनिर्णन्दो मिसिणीपत्तमि रेहड् बलाभा ।

णिम्मलमरगभभाभणपरिदिभा सङ्गसुत्ति च ॥’

अत्र बलाकाया निःस्पन्दत्वेन विवस्त्वम्, तेनास्य देशस्य विजनत्वम्, अतः सङ्केतस्थानमेतदिति कयापि सन्निहितं प्रच्छन्नकामुकं प्रत्युच्यते । १०
अत्रैव स्थाननिर्जनत्वरूपव्यङ्ग्यार्थवैशिष्ट्यं प्रयोजकम् ।

‘भिन्नकण्ठध्वनिर्धरैः काकुरित्वभिधीयते’ इत्युक्तप्रकारायाः काकोर्भेदा आकरेण्यो ज्ञातव्याः । एतद्वैशिष्ट्ये यथा—

‘शुरुपरतञ्जतया वत दूरतरं देशमुद्यतो गन्तुम् ।

अलिकुलकोकिलललिते नैष्यति सखि सुरमिसमयेऽसौ ॥’

10

अत्र नैष्यति, अपि तर्हि एष्यत्येवेति काका व्यज्यते ।

चेष्टावैशिष्ट्ये यथा—

‘सङ्केतकालमनसं विटं ज्ञात्वा विदग्धया ।

हसन्नेत्रार्पिताकृतं लीलापद्यं निमीलितम् ॥’

अत्र सन्ध्या सङ्केतकाल इति पद्मनिमीलनादिचेष्टया कथाविद्बोध्यते । 15
एवं वज्रादीनां व्यस्यसमन्तानां वैशिष्ट्ये बोद्धव्यम् ।

त्रैविध्यादियमर्थानां प्रत्येकं त्रिविधा मता ॥ १७ ॥

अर्थानां वाच्यलक्ष्यव्यङ्ग्यत्वेन त्रिरूपतया सर्वा अप्यनन्तरोक्ता व्यञ्जना-
स्त्रिविधाः । तत्र वाच्यार्थस्य व्यञ्जना यथा—‘कालो मधुः—’ इत्यादि ।
लक्ष्यार्थस्य यथा—‘निःशेषच्युतचन्दनं—’ इत्यादि । व्यङ्ग्यार्थस्य यथा—20
‘उभ निबल—’ इत्यादि । प्रकृतिप्रत्ययादिव्यञ्जकत्वं तु प्रपञ्चयिष्यते ।

शब्दबोध्यो व्यनक्त्यर्थः शब्दोऽप्यर्थान्तराश्रयः ।

एकस्य व्यञ्जकत्वे तदन्यस्य सहकारिता ॥ १८ ॥

यतः शब्दो व्यञ्जकत्वेऽर्थान्तरमपेक्षते, अर्थोऽपि शब्दम् । तदेकस्य
व्यञ्जकत्वेऽन्यस्य सहकारितावश्यमङ्गीकर्तव्या । 25

अभिधादित्रयोपाधिवैशिष्ट्यात्रिविधो मतः ।

शब्दोऽपि वाचकस्तद्वल्लक्षको व्यञ्जकस्तथा ॥ १९ ॥

अभिधोपाधिको वाचकः । लक्षणोपाधिको लक्षकः । व्यञ्जनोपाधिको
व्यञ्जकः ।

१ ‘निर्णन्दो’ इति नि. २ ‘रूपं व्यङ्ग्यार्थ’ इति नि. ३ ‘प्रयोजनम्’ इति नि.

किं च—

तात्पर्याख्यां वृत्तिमाहुः पदार्थान्वयबोधने ।

तात्पर्यार्थं तदर्थं च वाक्यं तद्बोधकं परे ॥ २० ॥

अभिधाय। एकैकपदार्थबोधननिरमाद्वाक्यार्थरूपस्य पदार्थान्वयस्य
५ बोधिका तात्पर्यं नाम वृत्तिः । तदर्थश्च तात्पर्यार्थः । तद्बोधकं च वाक्यमि-
त्यभिहितान्वयवादिनां मतम् ॥

इति साहित्यदर्पणे वाक्यस्वरूपनिरूपणो नाम द्वितीयः परिच्छेदः ॥

दशमः परिच्छेदः

अर्थालङ्काराः

अभावसरप्राप्तेष्वर्थालङ्कारेषु प्राधान्यात्सादृश्यमूलेषु लक्षितस्येषु तेषा-
मप्युपजीव्यत्वेन प्रथममुपमासोह—

साम्यं वाच्यमवैधर्म्यं वाक्यैक्य उपमा द्वयोः ॥ १४ ॥ १

रूपकादिषु साम्यस्य व्यङ्ग्यत्वम्, व्यतिरेके च वैधर्म्यस्याप्युक्तिः, उपमे-
योपमायां वाक्यद्वयम्, अनन्वये विकल्पैव साम्योक्तिरित्यस्या भेदः ।

सा पूर्णा यदि सामान्यधर्म औपम्यवाचि च ।

उपमेयं चोपमानं भवेद्वाच्यम्

सा उपमा । साधारणधर्मो द्वयोः सादृश्यहेतुं गुणक्रिये मनोज्ञत्वादि । 10
औपम्यवाचकमिवादि । उपमेयं सुखादि । उपमानं चन्द्रादि ।

इयं पुनः ॥ १५ ॥

श्रीती यथेववाशब्दा इवार्थो वा वतिर्यदि ।

आर्थी तुल्यसमानाद्यास्तुल्यार्थो यत्र वा वतिः ॥ १६ ॥

यथेववादयः शब्दा उपमानानन्तरैप्रयुक्ततुल्यादिपदसाधारणा अपि 15
श्रुतिनाश्रणोपमानोपमेयगतसादृश्यलक्षणसम्बन्धं बोधयन्तीति तात्पर्यादे
श्रीत्युपमा । एवं 'तत्र तत्त्वेव' इत्यनेनेवार्थे विहितस्य वतेरुपादाने ।
तुल्यादयस्तु 'कमलेन तुल्यं सुखम्' इत्यादावुपमेय एव, 'कमलं सुखस्य
तुल्यम्' इत्यादावुपमान एव, 'कमलं सुखं च तुल्यम्' इत्यादावुभयत्रापि
विश्राव्यन्तीत्यर्थानुसन्धानादेव साम्यं प्रतिपादयन्तीति तात्पर्यादे आर्थी । 20
एवं 'तेन तुल्यं-' इत्यादिना तुल्यार्थे विहितस्य वतेरुपादाने ।

द्वे तद्धिते समासेऽथ वाक्ये

द्वे श्रीती आर्थी च । उदाहरणम्—

'सौरभमम्भोरुहयन्मुखस्य कुम्भाविद सती पीनौ ।

हृदयं मदपति वदन् तत्र शरदिन्दुर्यथा बाले ॥'

25

अत्र क्रमेण त्रिविधा श्रीती ।

'मधुरः सुधावदधरः पल्लवतुल्योऽतिपेक्षकः पाणिः ।

चकितमृगलोचनान्यां सदशी चपले च लोचने तस्याः ॥'

१ 'उपमालङ्कारे' इति ज-व. २ 'सादृश्यहेतुगुणक्रिये' इति व. ३ 'उप-
मानान्तर' इति नि-व.

अत्र क्रमेण त्रिविधा आर्थः ।

पूर्णा पठेव तत् ।

स्पष्टम् ।

लुप्ता सामान्यधर्मादेरेकस्य यदि वा द्वयोः ॥ १७ ॥

अस्याणां बानुपादाने श्रौत्यार्थी सापि पूर्ववत् ।

सा लुप्ता । तद्वेदमाह—

पूर्णावद्धर्मलोपे सा विना श्रौतीं तु तद्धिते ॥ १८ ॥

सा लुप्तोपमा धर्मस्य साधारणगुणस्वरूपस्य लोपे पूर्णावदिति पूर्वोक्त-
रीत्या पदप्रकारा, किं त्वत्र तद्धिते श्रौत्या असम्भवात्पञ्चप्रकारा । वदाहरणम्—

10

‘सुखमिन्दुर्यथा, पाणिः पल्लवेन समः प्रिये ।

वाचः सुधा इवौष्ठे विभवतुल्यो, मनोऽश्मवत् ॥’

आधारकर्मविहिते द्विविधे च क्यचि, क्यङि ।

कर्मकर्त्रोर्णमुलि च, स्यादेवं पञ्चधा पुनः ॥ १९ ॥

‘धर्मलोपे लुप्ता’ इत्यनुपपज्यते । क्यच्-क्यङ्-णमुलः कलापमते विज्ञा-

10 विगमः । क्रमेणोदाहरणम्—

अन्तःपुरीषसि रणेपु, सुतीषसि त्वं पैतं जनं, तव सदा रमणीयते श्रीः ।

दृष्टः प्रियाभिरसृतयुतिदशमिन्द्रसञ्चारमत्र भुवि सञ्चरसि क्षितीश ॥’

अत्र ‘अन्तःपुरीषसि’ इत्यत्र सुखविहारारूपदत्वस्य, ‘सुतीषसि’ इत्यत्र
खेदनिर्भरत्वस्य च साधारणधर्मस्य लोपः । पूर्वमन्यत्र ।

20 इह च पञ्चादितुल्यादिविरहाच्छ्रौत्यादिविशेषचिन्ता नास्ति । इदं च
केचिदौपम्यप्रतिपादकत्वेनैवैतदलोपि^१ वदाहरन्ति, तदयुक्तम् । क्यङादेरपि
तदर्थविहितत्वेनौपम्यप्रतिपादकत्वात् । ननु क्यङादिषु सम्बन्धौपम्यप्रतीति-
नास्ति, प्रत्ययेनास्त्वत्तत्राह इवादिप्रयोगाभावाच्च, इति न वाच्यम् ।
कल्पवादावपि तथा प्रसङ्गात् । न च कल्पवादीनामिवादितुल्यतयौपम्यस्य

20 वाचकत्वम्, क्यङादीनां तु चोत्कर्षत्वम् । इवादीनामपि वाचकत्वे निश्चया-
भावात् । वाचकत्वे वा ‘समुदितं पदं वाचकम्’ ‘प्रकृतिप्रत्ययौ स्वस्वार्थ-
बोधकौ’ इति च मतद्वयेऽपि वत्यादिक्यङाद्योः साम्यमेवेति । यच्च केचि-
दाहुः—‘वत्यादय इवाद्यर्थेऽनुशिष्यन्ते, क्यङादयस्त्वाचाराद्यर्थे’ इति,

१ ‘विज्ञागमः’ इति नि, ‘विष्णाविगमः’ इति ज-व; ‘विज्ञादिगमः’ इति तु

मुद्रितकातचसंमतः पाठः; 500 H0688. २ ‘प्रतिपादकस्य वतेः’ इति ज-व.

३ ‘लोपः’ इति नि.

तदपि न । न खलु वयसादय आचारमात्रार्थाः, अपि तु सादृश्याचारार्था इति । तदेवं धर्मलोपे द्वाप्रकारा लुप्ता ।

उपमानानुपादाने द्विधा वाक्यसमासयोः ।

उदाहरणम्—

‘तस्या मुखेन सदृशं रम्यं नास्ते न वा नयनतुल्यम् ।’

६

अत्र मुखनयनप्रतिनिधिवस्तुवन्तरयोर्मध्यमानायादुपमानलोपः । अत्रैव च ‘मुखेन सदृशं’ इत्यत्र ‘मुखं यथेदं’, ‘नयनतुल्यं’ इत्यत्र ‘दृगिव’ इति पाठे श्रौत्यपि सम्भवतीत्यनयोर्भेदयोः प्रत्येकं श्रौत्यार्थात्वमेवेन चतुर्विधत्व-सम्भवेऽपि प्राचीनानां रीत्या द्विप्रकारत्वमेवोक्तम् ।

औपम्यवाचिनो लोपे समासे क्पि च द्विधा ॥ २० ॥ 10

कमेणोदाहरणम्—

‘वदनं मृगशावाद्याः सुधाकरमनोहरम् ।’

‘गर्दभति ध्रुतिपरुषं व्यक्तं निनदम्महात्मनां पुरतः ।’

अत्र ‘गर्दभति’ इत्यत्रौपम्यवाचिनः क्पि लोपः । न चेहोपमेयस्यापि लोपः । ‘निनदन्’ इत्यनेनैव निर्देशात् ।

15

द्विधा समासे वाक्ये च लोपे धर्मोपमानयोः ।

‘तस्या मुखेन’ इत्यादौ ‘रम्यं’ इति स्थाने ‘लोके’ इति पाठेऽनयोर्मुदाहरणम् ।

क्पिस्मासगता द्वेधा धर्मैवादिविलोपने ॥ २१ ॥

उदाहरणम्—

‘विधवति मुखाब्जमस्याः’

20

अत्र ‘विधवति’ इति मनोहरत्व-क्पिप्रत्ययलोपः । केचित्तत्रापि प्रत्यय-लोपमाहुः । ‘मुखाब्जं’ इति च समासमा ।

उपमेयस्य लोपे तु सादेका प्रत्यये क्यचि ।

यथा—

25

‘भरातिविक्रमालोकविकस्वरविलोचनः ।

हृषाणोदप्रदोदंष्टः स सहस्रायुधीवति ॥’

अत्र ‘सहस्रायुधमिवात्मानमाचरति’ इति वाक्ये उपमेयस्यात्मनो लोपः । न चेहौपम्यवाचकलोप उक्तादेव न्यायात् । अत्र केचिदाहुः—‘सहस्रायुधेन सह वर्तत इति ससहस्रायुधः स इवाचरतीति वाक्यात्सहस्रायुधीवतीति 30

पदसिद्धौ विदोष्यसु शब्दानुपात्तत्वाद्विशेषमेवलोपः' इति, तत्र विचार-
सहम् । कर्तरि क्वचोऽनुशासनविरुद्धत्वात् ।

धर्मोपमेवलोपेऽन्या

यथा—

5 'यमासि प्रसरन्ति भवतः क्षीरोद्वयन्ति सागराः सर्वे ।'

अत्र क्षीरोदमिवात्मानमाचरन्तीत्युपमेव आध्या साधारणधर्मः शुक्लता
च लुप्ता ।

त्रिलोपे च समासगा ॥ २२ ॥

यथा—

10 'राजते मृगलोचना ।'

अत्र मृगस्य लोचने इव चञ्चले लोचने यस्या इति समासे उपमाप्रति-
पादकसाधारणधर्मोपमानानां लोपः ।

तेनोपमाया भेदाः स्युः सप्तविंशतिसंख्यकाः ।

पूर्णा पद्विधा लुप्ता चैकविंशतिविधेति मिलित्वा सप्तविंशतिप्रकारोपमा ।

15 एषु चोपमाभेदेषु मध्येऽनुससाधारणधर्मेषु भेदेषु विशेषः प्रतिपाद्यते—

एकरूपः कचित्कापि भिन्नः साधारणो गुणः ॥ २३ ॥

भिन्ने विम्बानुविम्बत्वं शब्दमात्रेण वा भिदा ।

एकरूपे यथा उदाहृतम्—'मधुरः सुधावदधरः—' इत्यादि ।

विम्बप्रतिविम्बत्वे यथा—

20 'भङ्गापवर्जितस्तेषां शिरोभिः श्मश्रुलैर्महीम् ।

तत्सार सरघाव्यासैः स क्षौद्रपटलैरिव ॥'

अत्र 'श्मश्रुलैः' इत्यस्य 'सरघाव्यासैः' इति दृष्टान्तव्यतिविम्बनम् ।
शब्दमात्रेण भिन्नत्वे यथा—

'सैरं विधाय नयनं विकसितमिव नीलमुत्पलं मयि सा ।

25 कथयामास कृशाङ्गी मनोगतं निखिलमाकृतम् ॥'

अत्रैवे एव सैरव्यतिविकसितत्वे प्रतिवस्तूपमावच्छब्देन निर्दिष्टे ।

एकदेशविवर्तिन्युपमा वाच्यत्वगम्यते ॥ २४ ॥

मवेतां यत्र साम्यस्य

यथा—

‘नेत्रैरिवोत्पलैः पद्मैर्मुखैरिव सराश्रितः ।

पदे पदे विभ्रान्तिं स्रजं चक्रवाकैः सनैरिव ॥’

अत्रोत्पलादीनां नेत्रादीनां सादृश्यं वाच्यं सरःश्रीणां चाङ्गनासाम्भ्यं गम्यन् ।

कथिता रसनोपमा ।

5

यथोर्ध्वमुपमेयस्य यदि स्यादुपमानता ॥ २५ ॥

यथा—

‘चन्द्रायते शुक्ररुचापि हंसो हंसायते चास्मतेन कान्ता ।

कान्तायते स्पर्शमुखेन वारि वारीयते स्वच्छतया विहायः ॥’

मालोपमा यदेकस्योपमानं बहु दृश्यते ।

10

यथा—

‘वारिजेनेव सरसी शशिनेव निशीमिनी ।

यौयनेनेव वनिता नयेन धीर्मनोहरा ॥’

कचिदुपमानोपमेययोर्द्वयोरपि प्रकृतत्वं दृश्यते—

‘हंसश्चन्द्र इवाभाति जलं ज्योमतलं यथा ।

विमलाः कुमुदानीव तारकाः शरदागमे ॥’

‘अस्य राज्ञो गृहे भान्ति भूपानां ता विभूतयः ।

पुरन्दरस्य भवने कल्पवृक्षमवा इव ॥’

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अत्रोपमेयभूतविभूतिभिः ‘कल्पवृक्षमवा इव’ इत्युपमानभूता विभूतय आक्षिप्यन्त इत्याक्षेपोपमा । अत्रैव ‘गृहे’ इत्यस्य ‘भवने’ इत्यनेन प्रति-
निर्देशात्प्रतिनिर्देशोपमा इत्यादयश्च न लक्षिताः । एवंविधैर्विज्यस्य
सहस्रवा दशमोऽङ्कः ।

उपमानोपमेयत्वमेकस्यैव त्वनन्वयः ॥ २६ ॥

अर्थादिकवाक्ये ।

यथा—

‘राजीवमिव राजीवं जलं जलमिवाजनि ।

चन्द्रश्चन्द्र इवातन्द्रः शरत्समुद्बोधमे ॥’

25

अत्र राजीवादीनामनन्वयसदृशत्वप्रतिपादनार्थमुपमानोपमेयभावो वैव-
क्षिकः । ‘राजीवमिव पाथोजम्’ इति चास्य लाटानुप्रासाद्विधिको विषयः ।
किं त्वजोचितत्वादेकशब्दप्रयोग एव श्रेयान् । तदुक्तम्—

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१. ‘नेत्रादीनां कल्पलक्षितादृश्यं’ इति च. २. ‘सन्दर्शनात्’ इति ज-व.

‘अनन्वये च शब्दैश्चमौलिषादानुपत्रिकम् ।

अस्मिन्नु लाटानुप्रासे साक्षादेव प्रयोजकम् ॥’ इति ।

पर्यायेण द्वयोरेतदुपमेयोपमा मता ।

एतदुपमानोपमेयत्वम् । अर्थाद्वाक्यद्वये ।

5 यथा—

‘कमलेव मतिर्भतिरिव कमला तनुरिव विभा विभेव तनुः ।

धरणीव धृतिर्धतिरिव धरणी सततं विभाति बत यस्य ॥’

अत्रास्य राज्ञः श्रीशुद्ध्यादिसदृशं नान्यदस्तीत्यभिप्रायः ।

सदृशानुभवाद्वस्तुस्मृतिः सरणमुच्यते ॥ २७ ॥

10 यथा—

‘अरविन्दमिदं व्रीक्ष्य खेलस्वजनमनुलम् ।

सरामि वदनं तस्याश्चरु चञ्चललोचनम् ॥’

‘मयि सकपटं—’ इत्यादौ च स्मृतेः सादृशानुभवं विनोदयापितत्वाच्चा-
यमलङ्कारः । राघवानन्दमहापात्रास्तु वैसादृश्यास्मृतिमपि सरणालङ्कार-
15 मिच्छन्ति । तत्रोदाहरणं तेषामेव यथा—

‘शिरीषमृद्वी गिरिषु प्रपेदे यदा यदा दुःखशतानि सीता ।

तदा तदास्याः सद्नेषु सौख्यलङ्घानि दृष्यौ गलदधु रामः ॥’

रूपकं रूपितारोपाद्विषये निरपह्नवे ।

‘रूपित—’ इति परिणामाद् व्यवच्छेदः । एतच्च परिणामप्रस्तावे विवेच-
20 यिष्यामः । ‘निरपह्नवे’ इत्यपह्नवित्वव्यवच्छेदार्थम् ।

तत्परम्परितं साङ्गं निरङ्गमिति च त्रिधा ॥ २८ ॥

तदपकम् ।

तत्र

यत्र कस्यचिदारोपः परारोपणकारणम् ।

25 तत्परम्परितं श्लिष्टाश्लिष्टशब्दनिबन्धनम् ॥ २९ ॥

प्रत्येकं केवलं मालारूपं चेति चतुर्विधम् ।

तत्र श्लिष्टशब्दनिबन्धनं केवलपरम्परितं यथा—

‘आहवे जगदुदम्बरानमण्डलराहवे ।

श्रीशुद्धिमहीपालै स्वस्त्यस्तु तव बाहवे ॥

१ ‘इत्यादिसदृशे’ इति ज-ब. २ ‘तत्प्रस्तावे’ इति नि. ३ ‘बाहवेपशुकवेदरेः’
इति सुभाषितावलिर्संमतः पाठः.

अत्र राजमण्डलं नृपसमूह एव चन्द्रबिम्बमित्यारोपो राजबाहो राहुत्वा-
रोपे निमित्तम् । मालारूपं यथा—

‘पद्मोद्वदिनाभीशः सदागतिसमीरणः ।

मृशुदावलिदम्भोलिरेक एव भवान्भुवि ॥

अत्र पद्माया उदय एव पद्मानामुदयः, सतामागतिरेव सदागमनम्, ५
मृशुतो राजान एव पर्वता इत्याधारोपो राज्ञः सूर्यत्वाधारोपे निमित्तम् ।

अश्लिष्टशब्दनिबन्धनं केवलं यथा—

‘पान्तु वो जलद्वेषामाः शार्ङ्गन्याघातकर्कशाः ।

त्रैलोक्यमण्डपस्तम्भाश्चत्वारो हरिबाहवः ॥’

अत्र त्रैलोक्यस्य मण्डपत्वारोपो हरिबाहुनां स्तम्भत्वारोपे निमित्तम् । 10
मालारूपं यथा—

‘मनोजराजस्य सितातपत्रं श्रीलण्डविभ्रं हरिदङ्गनायाः ।

विराजते द्योमसरःसरोजं कर्पूरप्रभमिन्दुबिम्बम् ॥’

अत्र मनोजादे राजत्वाधारोपश्चन्द्रबिम्बस्य सितातपत्रत्वाधारोपे निमि-
त्तम् । ‘वैष्णु च राजभुजादीनां राहुत्वाधारोपो राजमण्डलादीनां चन्द्रमण्ड- 15
लत्वाधारोपे निमित्तम्’ इति केचित् ।

अङ्गिनो यदि साङ्गस्य रूपणं साङ्गमेव तत् ॥ ३० ॥

समस्तवस्तुविषयमेकदेशविवर्ति च ।

तत्र

आरोप्याणामशेषाणां शब्दत्वे प्रथमं मतम् ॥ ३१ ॥ 20

प्रथमं समस्तवस्तुविषयम् । यथा—

‘रावणावग्रहकृन्तनमिति बागमृतेन सः ।

अग्निवृण्व मरुत्सस्यं कृष्णमेघलिरोदधे ॥’

अत्र कृष्णस्य मेघत्वारोपे बागादीनाममृतत्वादिकमारोपितम् ।

यत्र कस्यचिदार्थत्वमेकदेशविवर्ति तत् ।

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कस्यचिदारोप्यमाणस्य । यथा—

‘लावण्यमनुभिः पूर्णमास्यमस्या विकस्वरम् ।

लोकलोचनरोलम्बकदम्बैः कैर्न पीयते ॥’

अत्र लावण्यादौ मध्वार्धारोपः शब्दः, मुखे पद्मत्वारोपे आर्धः ।

१ ‘सूर्यत्वारोपे’ इति नि. २ ‘राहुत्वाधारोपः’ इति नि. ३ ‘तपत्र’ इति नि.
४ ‘मण्डलत्वाधारोपे’ इति नि. ५ ‘केन दीयते’ इति नि. ६ ‘मधुत्वारोपः’ इति
नि. ७ ‘मुक्तस्य’ इति नि. ८ ‘पद्माधारोपः’ इति नि.

न चेयमेकदेशविवर्तिन्युपमा विकल्परत्नचर्मस्वारोप्यमाणे पद्ये सुकथयतां
वर्तमानान्मुक्तो चोपचरितत्वाद् ।

निरङ्गं केवलस्यैव रूपं तदपि द्विधा ॥ ३२ ॥

मालाकेवलरूपत्वात्

० तत्र मालारूपं निरङ्गं यथा—

‘निर्माणकीशलं धातुअन्धिका लोकचक्षुषाम् ।

कीदामुहमनङ्गस्य सेयमिन्दोवरेक्षणा ॥’

केवलं यथा—

‘दासे कृतागसि भवेदुचितः प्रभूणां

१० पादप्रहार इति सुन्दरि नात्र दूये ।

उष्णकटोरपुलकाङ्कुरकण्टकाग्रै-

र्यलिखयते मृदु पदं ननु सा व्यथा मे ॥’

तेनाष्टौ रूपके भिदाः ।

‘विरन्तनैरुकाः’ इति दोषः । क्वचित्परम्परितमस्येकदेशविवर्ति यथा—

१० ‘खड्गः क्षमासौविद्वहः समिति विजयते मालदासंण्डलम् ॥’

अत्रार्थः क्षमायां महिषीत्वारोपः खड्गे सौविद्वहत्वारोपे निमित्तम् । अस्य
मेदस्य पूर्वकम्मालारोपत्वेऽप्युदाहरणं सूचयम् ।

दृश्यन्ते कविदारोप्याः श्लिष्टाः साङ्गेऽपि रूपके ॥ ३३ ॥

तत्रैकदेशविवर्ति श्लिष्टं यथा जम—

२० ‘करमुदयमहीधरस्तनाग्रे गलिततमः परलाञ्छुके निवेशम् ।

विकसितकुमुदेक्षणं विभुम्बल्यममरेणद्विभो सुखं सुधाञ्छुः ॥’

समन्तवस्तुविषयं यथा—अथैव ‘विभुम्बति—’ इत्यादौ ‘तुचुम्बे, हरिद-
जलामुखमिन्दुनामकेन’ इति पाठे । न चात्र श्लिष्टपरम्परितम् । तत्र हि

‘भूमृदाचलिदम्भोलिः—’ इत्यादौ राजादौ पर्वतत्वाद्यारोपं विना वर्णनीयस्य

२५ राजादेर्दम्भोलितादिरूपैर्न सर्वथैव सादृश्यासम्भवाद्मङ्गलम् । तर्हि कथं

‘पद्मोदयदिवाधीशः—’ इत्यादौ परम्परितम्, राजादेः सूर्यादिना सादृश्यस्य

तेजसितादिहेतुकस्य सम्भवात्—इति न वाच्यम् । तथा हि—राजादेस्तेज-

सितादिहेतुकं सुख्यत्वं सादृश्यं न तु प्रकृते विवक्षितम् । पद्मोदयादेरेव

द्वयोः साधारणधर्मतया विवक्षितत्वात् । इह तु महीधरादेः क्षमादिना

१ ‘सुकथयतां वर्तमानान्’ इति नि. २ ‘माणवास्तवकस्य’ इति ज-व; ‘माक्य’ इति
तु अङ्कुरात्तत्वंसंमतः पाठः. ३ ‘रूपानां’ इति नि. ४ ‘सादृश्यानां’ इति नि.

सादृश्यं पीनोत्तुङ्गवादिना सुब्यक्तमेव-इति न श्लिष्टपरम्परितम् । कचित्स-
मासाभावेऽपि रूपकं दृश्यते—

‘मुत्तं तत्र कुरङ्गाक्षि सरोजमिति नान्यथा ।’

कचिद्वैयधिकरण्येऽपि यथा—

विदेचे मधुपश्रेणीमिह भुलतया विधिः ।

कचिद्वैयम्येऽपि । यथा—

‘सौजन्याम्बुमरुस्थली सुचरितालेख्यशुभितिर्गुण-

ज्योत्स्नाकृष्णचतुर्दशी सरलतायोगश्चपुच्छच्छटा ।

यैरेषापि दुराशया कलिसुगे राजावली सेविता

तेषां झलिति भक्तिमात्रमुलभे सेवा कियस्कांशलम् ॥’ 10

अत्र केषांचिद्रूपकाणां सव्दश्लेषमूलत्वेऽपि रूपकविशेषत्वाद्यर्थालङ्कारमप्ये-
गणतम् । एवं वक्ष्यमाणालङ्कारेषु बोध्यम् ।

अधिकारुढवैशिष्ट्यं रूपकं यत्तदेव तत् ।

तदेवाधिकारुढवैशिष्ट्यसंश्रुपकैम् । यथा मम—

‘इदं वक्त्रं साक्षाद्विरहितफलङ्कः शशधरः

मुखाधाराधारधिरपरिणतं विम्बमधरः ।

इमे नेत्रे रात्रिन्दिमधिकशोभे कुबलये

तनुलावण्यानां जलधिरवगाहे सुलतरः ॥’ 15

अत्र कलङ्करादित्यादिनाधिकं वैशिष्ट्यम् ।

विषयात्मतयारोप्ये प्रकृतार्थोपयोगिनि ॥ ३४ ॥

परिणामो भवेत्तुल्यातुल्याविकरणो द्विधा ।

आरोप्यमाणस्वारोपविषयात्मतया परिणमनात्परिणामः ।

यथा—

‘स्मितेनोपायनं दूरादागतस्य कृतं मम ।

स्वनोपपीडमाश्लेषः कृतो धृते पणस्रपा ॥’ 20

अन्वयोपावनपणौ वसनाभरणादिभावेनोपयुज्येते । अत्र तु नायकसम्भा-
वमधृतयोः स्मिताश्लेषरूपतया । प्रथमार्धे वैयधिकरण्येन प्रयोगः, द्वितीये
सामानाधिकरण्येन । रूपके ‘मुखचन्द्रं पश्यामि’ इत्यादावारोप्यमाणचन्द्रा-

१ ‘विदेचे.....वैयम्येऽपि यथा’ इत्येतत् नि-पुस्तके नास्ति; see notes.

२ ‘अत्र’ इत्यन्तर्यायुक् ‘इदं मम’ इत्यधिकं ज-व-नि-पुस्तकेषु । तच्च जममूकमेव ।

see notes. ३ ‘संवक्तु’ इति नि.

३ सा०

देवपरञ्जकतामात्रम्, न तु प्रकृते दर्शनादावुपयोगः । इह त्वायनादेर्विष-
येण तादात्म्यं प्रकृते च नायकसम्भावनादावुपयोगः । अत एव रूपके
आरोप्यस्यावच्छेदकत्वमात्रेणान्वयः । अत्र तु तादात्म्येन । 'दासे कृता-
गतिः-' इत्यादौ रूपकमेव, न तु परिणामः । आरोप्यमाणकष्टकस्य पादमे-
६ देनकार्यस्याप्रस्तुतत्वात् । न खलु तत्कस्यचिदपि प्रस्तुतकार्यस्य घटनार्थ-
मनुसन्धीयते ।

अयमपि रूपकवदधिकारुदवैशिष्ट्यो दृश्यते । यथा—

'वनेचराणां वनितासक्तानां दूरीगृहोत्सङ्गनिषक्तमासः ।

नवन्ति यत्रौषधयो रजन्त्यामतैलपूराः सुरतोपदीपाः ॥'

१० अत्र प्रदीपानामोषध्यात्मतया प्रकृते सुरतोपयोगिन्वान्धकारनाशे उपयो-
गोऽत्रैकपूरत्वेनाधिकारुदवैशिष्ट्यम् ।

सन्देहः प्रकृतेऽन्यस्य संशयः प्रतिभोत्थितः ॥ ३५ ॥

शुद्धो निश्चयगमोऽसौ निश्चयान्त इति त्रिधा ।

यत्र संशय एव पर्यवसानं स शुद्धः । यथा—

१५ 'किं तारुवतरोरिवं रसमरोद्भिन्ना नवा पहुरी
वेलाप्रोच्छलितस्य किं लहरिका लावण्यवारांनिधेः ।

उद्गादोत्कलिकावतां स्वसमगोपन्यासविभ्रमिणः

किं साक्षादुपदेक्षयद्विरयवा देवस्य शुङ्गारिणः ॥'

यत्रादापन्ते च संशय एव मध्ये निश्चयः स निश्चयमध्यः ।

२० यथा—

'अयं मार्तण्डः किं स खलु तुरगैः सप्तभिरितः

कृशानुः किं सर्वाः प्रसरति दिशो नैव नियतम् ।

कृतान्तः किं साक्षान्महिषवहनोऽसाविति पुनः

रमालोन्मत्ताः त्वौ त्वौ निदधति विकल्पान्प्रतिमताः ॥'

२५ अत्र मध्ये मार्तण्डाद्यभावनिश्चयो राजनिश्चये द्वितीयसंशयोऽप्याना-
सम्भवात् ।

यत्रादौ संशयोऽन्ते च निश्चयः स निश्चयान्तः । यथा—

'किं तावत्सरसि सरोजमेतदारादाहोस्विन्मुखमवभासते तरुण्याः ।

संसर्ग्य क्षणमिति निश्चिकाप कश्चिद्विष्योर्कैर्वेकसद्वास्तिनां परोक्षैः ॥'

३० अप्रतिभोत्थापिते तु 'स्वाधुर्वा पुरुषो वा' इत्यादिसंशये नायकलङ्कारः ।

१ 'पादमेदेन' इति च.

‘मध्यं तव सरोजानि यवोधरभरादितम् ।

अस्ति वासीति सन्देहः कस्य चित्तो न भासते ॥’

अज्ञातिशयोक्तिरेव, उपमेये उपमानसंशयस्यैवैतदलङ्कारविषयत्वात् ।

साम्यादतस्मिस्तदुद्धिर्भ्रान्तिमान्प्रतिभोत्थितः ॥ ३६ ॥

‘सुग्धा दुग्धधिया गवां विदधते कुम्भानभो बहवाः

कर्णे कैरवज्ञह्या कुवलयं कुर्वन्ति कान्ता अपि ।

कर्कशफलमुच्चिनोति शपरी मुक्ताकलाकाङ्क्षया

साम्ना चन्द्रमसो न कस्य कुरुते चित्तज्वरं चन्द्रिका ॥’

अस्वरतोत्थापिता भ्रान्तिर्नाचमलङ्कारः । यथा—‘शुक्तिकायां राजतम्’ इति । न चासादृश्यमूला । यथा—

‘सङ्गमविरहविकल्पे वरमिह विरहो न सङ्गमस्तथाः ।

सङ्गे सैव तथैका त्रिभुवनमपि तन्मयं विरहे ॥’

कचिद्वेदाद्गृहीतृणां विषयाणां तथा कचित् ।

एकस्यानेकधोलेखो यः स उल्लेख उच्यते ॥ ३७ ॥

कमेणोदाहरणम्—

‘प्रिय इति गोपचभूमिः शिशुरिति वृद्धैरर्षीश इति देवैः ।

नारायण इति भक्तैर्ब्रह्मेत्यग्राहि योनिभिर्देवैः ॥’

अत्रैकस्यापि भगवत्स्तुतृणयोगादनेकधोलेखे गोपचभूप्रभृतीनां रच्य-
द्वयो यथायोगं प्रयोजकाः । यदाहुः—

‘यथाकचि यथाभिन्नं यथाच्युत्पत्तिं भिद्यते ।

आभासोऽप्यर्थे एकस्मिन्ननुसन्धानसाधितः ॥’

अत्र भगवतः प्रियत्वादीनां वान्तवात्वाद् भ्रष्टीगृहेनाद्य न साकारूपकम्, न च भ्रान्तिमान्, न चापसमेदे भेद इत्येवंरूपातिशयोक्तिः । तथै-
हि—‘अन्यदेवाङ्गलावप्यम्—’ इत्यादौ सावण्यादेर्विषयस्य पृथक्भावेनाध्य-
वसानम् । न चेह भगवति गोपचभूप्रभृतिभिः प्रियत्वावप्यवसीयते । २५
प्रियत्वादेर्भगवति तत्काले तात्पिकत्वात् । केचिदाहुः—‘अयमलङ्कारो
नियमेनालङ्कारान्तरविच्छिन्नमूलः । उक्तोदाहरणे च शिशुत्वादीनां नियमा-
भिप्रायाप्रियत्वादेर्भिप्रायावप्यवसाप इत्यतिशयोक्तिरस्ति । तत्सङ्गावेऽपि

१ ‘इत्येते’ इति ज-ब. २ ‘तव हि’ इति ज-ब. ३ ‘अवदधंभावेन’ इत्येतद-
पिक्तं ‘नियमेन’ इत्यलङ्कार-ज-ब-पुस्तकयोः. ४ ‘प्रियत्वादीनां’ इति नि.

प्रत्येत्भेदेन नानात्वप्रतीतिरूपो विच्छित्तिविशेष उल्लेख्यभिञ्जालङ्कार-
प्रयोजकः । श्रीकण्ठजनपदवर्णने—'वज्रपत्नरमिति शरणागतैः, असुरविव-
रमिति वार्तिकैः' इत्यादिश्चातिशयोक्तेर्विविक्तो विषयः । इह च रूपकालङ्का-
रयोगः । वस्तुतस्तु—'असुरविवरं—'इत्यादी आन्तिमन्तमेवेच्छन्ति न
५ रूपकम्, भेदप्रतीतिपुरःसरस्वैवारोपस्य गौणोन्मूलरूपकादिप्रयोजकत्वात् ।
यदाहुः शारीरकमीमांसाभाष्यज्यायवाने श्रीवाचस्पतिमिश्राः—'अपि च
परशब्दः परत्र लक्ष्यमाणगुणयोगेन वर्तते इति यत्र प्रयोक्तृप्रतिपन्नोः संप्रति-
पत्तिः स गौणः, स च भेदप्रत्ययपुरःसरः' इति । इह तु वार्तिकायां श्रीकण्ठ-
जनपदवर्णने आन्तिमन्त एवासुरविवराधारोप इति । अत्रैव च 'तपोवनमिति
१० मुनिभिः, कामायतनमिति वेदयाभिः' इत्यादी परिणामालङ्कारयोगः ।

'गाम्भीर्येण समुद्रोऽसि गौरवेणासि पर्वतः ।'

इत्यादी चानेकधोल्लेखे गाम्भीर्यादिविषयभेदः प्रयोजकः । अत्र च रूप-
कयोगः । 'गुरुर्वचसि, पृथुरसि, अर्जुनो यशसि—' इत्यादिषु चास्य रूपका-
द्विविक्तो विषय इति । अत्र हि श्लेषमूलगतिशयोक्तियोगः ।

१५ प्रकृतं प्रतिपिधान्यस्थापनं स्यादपहुतिः ।

इयं द्विधा । कचिदपह्वपूर्वक आरोपः, कचिदारोपपूर्वकोऽपह्व इति ।
कमेणोदाहरणम्—

'नेदं नमोमण्डलमम्बुराशिर्नैताश्च तारा नवकेनभङ्गाः ।

भायं शशी कुण्डलितः ऋणोन्द्रो नासौ कलङ्कः शयितो मुरारिः ॥'

२० 'एतद्विभाति चरमाचलचूडनुमिह हिण्डीरपिण्डरुचिशीतमरीचिविम्बम् ।

उज्ज्वालितस्य रजनीं मदनालस्य धूमं दधत्प्रकटलान्छनकैतवेन ॥'

इदं मम ।

एवम् 'विराजति ज्योत्स्नवपुःप्रबोधिन्तारामपान्तरं च केनभङ्गाः' इत्या-
कारेण च प्रकृतनिषेधो बोध्यः ।

२५ गोपनीयं कमप्यर्थं द्योतयित्वा कथंचन ॥ ३८ ॥

यदि श्लेषेणान्यथा वान्यथयेत्साप्यपहुतिः ।

श्लेषेण यथा—

'काले वारिधराणामपतितया नैव शक्यते स्थातुम् ।

उत्कण्ठितासि तरले नहि नहि सखि पिच्छिलः पन्थाः ॥'

३० अत्र 'अपतितया' इत्यत्र पतिं विनेत्युक्त्वा पश्चात्पतनाभावेनान्यथा
कृतम् । अश्लेषेण यथा—

१ 'उल्लेख्यभिञ्जालङ्कार' इति मि. २ 'आन्तिमन्तमेवेच्छन्ति' इति मि. ३ 'पथाद्'
इत्येतज्जास्ति ज-व-पुन्यकौः.

‘इह पुरोऽनिलकम्पितविग्रहा मिलति का न वनस्पतिना लता ।

स्मरसि किं सन्नि कान्तरतोऽस्य नहि धनागमरीतिरुदाहृता ॥’

वक्तोक्तौ परोक्तेरन्वयाकारः, इह तु स्वोक्तेरेवेति भेदः । गोपनकृता गोपनीयस्यापि प्रथममभिहितत्वाच्च व्याजोक्तेः ।

अन्यत्रिपिथ्य प्रकृतस्थापनं निश्चयः पुनः ॥ ३९ ॥

निश्चयाख्योऽयमलङ्कारः । अन्यदित्यारोप्यमाणम् ।

यथा मम—

‘वदन्मिदं न सरोजं नयने नेन्दीवरे पते ।

इह सखिधे सुगन्धशो भ्रमर मुधा किं परिभ्रमसि ॥’

यथा वा—

‘इदं विसलताहारो नायं भुजङ्गमनायकः

कुचलपदलक्षणी कण्ठे न सा गरलश्रुतिः ।

मलयजरजो नेदं भस्म प्रियारहिते मयि

प्रहर न हरभ्रान्त्यानङ्गं कुधा किमु धावसि ॥’

न ह्ययं निश्चयान्तः सन्देहः, तत्र संशयनिश्चययोरेकाग्रयत्वेनावस्थावात् । 15
अत्र तु भ्रमरादेः संशयो नायकादेर्निश्चयः । किं च न भ्रमरादेरपि संशयः
एककोजानधिके ज्ञाने तथा समीपगमनासम्भवात् । तर्हि भ्रान्तिमागस्तु ।
अस्तु नाम भ्रमरादेर्भ्रान्तिः । न चेह तस्याभ्रमत्कारविधायित्वम् । अपि तु
तथाविधनायकाद्युक्तेरेवेति सहृदयसंवेद्यम् । किंचाविवक्षितेऽपि भ्रमरादेः
पतनादौ भ्रान्तौ वा नायिकायाद्वैदिरूपेणैव सम्भवति तथाविधोक्तिः । न च 20
रूपकध्वनिरयम्, मुखस्य कमलयेनानिर्धारणात् । न चापहृतिः, प्रस्तुतस्या-
निषेधात् । इति पृथगेवायमलङ्कारविरन्तनोक्तालङ्कारेभ्यः । शुक्तिकायां
रजतविद्या पतति पुरुषे शुक्तिकेयं न रजतमिति कस्यचिदुक्तिर्नायमलङ्कारो
वैचित्र्याभावात् ।

भवेत्सम्भावनोत्प्रेक्षा प्रकृतस्य परात्मना ।

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वाच्या प्रतीयमाना सा प्रथमं द्विविधा मता ॥ ४० ॥

वाच्येवादिप्रयोगे स्वादप्रयोगे परा पुनः ।

जातिर्गुणः क्रिया द्रव्यं यदुत्प्रेक्ष्यं द्वयोरपि ॥ ४१ ॥

तदष्टधापि प्रत्येकं भावाभावाभिमानतः ।

१ ‘मधुकर न मुधा परिभ्रमसि’ इति ज-ब. २ ‘भ्रमरासंशयो’ इति नि.
३ ‘समीपगमनासम्भवात्’ इति ज-ब. ४ ‘यव’ इत्यधिकं ‘सम्भवति’ इत्यस्यात्परे
ज-ब-पुस्तकयोः.

गुणक्रियास्वरूपत्वान्निमित्तस्य पुनश्च ताः ॥ ४२ ॥

द्वात्रिंशद्विधतां यान्ति

तत्र वाच्योत्प्रेक्षायामुदाहरणं दिक्षात्रं यथा—

‘करः कुरङ्गकटशब्दद्वयलक्षणेकाग्रलो भाति ।

५ सपताकः कनकमयो विजयस्तम्भः स्वरसैव ॥’

अत्र विजयस्तम्भस्य बहुवाचकत्वाज्ज्ञात्युत्प्रेक्षा ।

‘ज्ञाने मौनं क्षमा तत्तौ ह्यागे श्लाघाविपर्ययः ।

गुणा गुणानुबन्धिवात्तस्य सप्रसवा इव ॥’

अत्र सप्रसवत्वं गुणः ।

१० ‘गङ्गाग्मसि सुरव्राण तव निःशाननिस्वनः ।

‘स्वातीवारिवधूवर्गगर्भपातनपातकी ॥’

अत्र स्वातीति क्रिया ।

‘सुखमेणोदयो भाति पूर्णचन्द्र इवापरः ।’

अत्र चन्द्र इत्येकव्यक्रियाचकत्वाद्ब्रज्यशब्दः । एते भावाभिमाने ।

१५ लभावाभिमाने यथा—

‘कपोलफलकावस्थाः कष्टं भूत्वा तपाविधौ ।

अपश्यन्ताविवात्योन्वमीदृक्षां क्षामतां गतौ ॥’

अत्रापश्यन्ताविति क्रियाया लभावः । एवमन्यत् । निमित्तस्य गुण-
क्रियारूपत्वे यथा—‘गङ्गाग्मसि—’ इत्यादौ स्वातीवेत्युत्प्रेक्षानिमित्तं पातकित्वं

२० गुणः । ‘अपश्यन्तौ—’ इत्यादौ क्षामतागमनरूपं निमित्तं क्रिया । एवमन्यत् ।

प्रतीयमानोत्प्रेक्षा यथा—

‘तन्वद्भवाः सानयुग्मेन सुखं न प्रकटीकृतम् ।

हाराय गुणिने स्थानं न दत्तमिति लज्जया ॥’

अत्र लज्जयेवेतीवाचभावात्प्रतीयमानोत्प्रेक्षा । एवमन्यत् । ननु ध्वनि-

२५ निरूपणप्रस्तावेऽलङ्काराणां सर्वेषामपि व्यङ्ग्यत्वं भवतीत्युक्तम् । संप्रति

पुनर्विशिष्य कथमुत्प्रेक्षायाः प्रतीयमानत्वम् । उच्यते—व्यङ्ग्योत्प्रेक्षायां

‘महिलासदृश—’ इत्यादावुत्प्रेक्षणं विनापि वाच्यविभ्रान्तिः । इह तु सान-

योलंजाया असम्भवास्तुल्ययेवेत्युत्प्रेक्षयेवेति व्यङ्ग्यप्रतीयमानोत्प्रेक्षयोर्भेदः ।

अत्र वाच्योत्प्रेक्षायाः षोडशसु भेदेषु मध्ये विष्टोऽमाह—

३० तत्र वाच्याभिदाः पुनः ।

विना द्रव्यं त्रिधा सर्वाः स्वरूपफलहेतुनाः ॥ ४३ ॥

तत्रोक्तेषु वाच्यप्रतीयमानोत्प्रेक्षयोर्भेदेषु मध्ये ये वाच्योत्प्रेक्षायाः षोडश

भेदास्तेषु च ज्ञात्यादीनां त्रयाणां ये द्वादश भेदास्तेषां प्रत्येकं स्वरूपफल-

हेतुगत्वेनैवाद्वादशभेदतया षड्विंशद्भेदाः । द्रव्यस्य स्वरूपोपेक्षणमेव सम्भवतीति चत्वार इति मिलित्वा चत्वारिंशद्भेदाः । अत्र स्वरूपोपेक्षा यथा पूर्वोदाहरणेषु 'कारस्य विजयलभः—' इति । 'सप्रसवा इव—' इत्यादयो जातिगुणरूपाः । फलोपेक्षा यथा—

'रावणस्यापि रामासौ मिरवा हृदयमाश्रुतः ।

विवेश भुवमाकवातमुत्तरोन्म्य इव प्रियम् ॥'

अत्राकवातुमिति भूप्रवेशस्य फलं क्रियारूपमुपेक्षितम् । हेतुपेक्षा यथा—

'सैषा स्थली यत्र विचिन्वता त्वां अष्टं मया मृगुरमेकमुर्व्याम् ।

सदृशत त्वधारणारविन्दमिक्षेपदुःखादिव बद्धमौनम् ॥'

अत्र दुःखरूपो गुणो हेतुत्वेनोपेक्षितः । प्रथमन्वयः ।

उक्त्यनुक्तयोर्निमित्तस्य द्विधा तत्र स्वरूपगाः ।

तेषु चत्वारिंशत्संख्याकेषु भेदेषु मध्ये ये स्वरूपगाः षोडश भेदानोपेक्षानिमित्तस्योपादानानुपादानाभ्यां द्वाविंशद्भेदा इति मिलित्वा षट्षट्ठांशद्भेदा वाक्योपेक्षायाः । तत्र निमित्तस्योपादानं यथा पूर्वोदाहृते 'स्वातीव—' इत्युपेक्षायां निमित्तं पातकिवमुपादानम् । अनुपादाने यथा—'चन्द्र इवा-
परः' इत्यत्र तथाविचस्रीन्द्रवांचतिज्ञयो नोपासतः । हेतुकथोस्तु नियमेन निमित्तस्योपादानमेव । तथाहि—'विक्षेपदुःखादिव' इत्यत्र यन्निमित्तं बद्धमौनत्वम् 'आकवातुमिव' इत्यत्र च भूप्रवेशस्योरनुपादानेऽसङ्गतमेव वाक्यं स्यात् । प्रतीयमानायाः षोडशसु भेदेषु विशेषमाह—

प्रतीयमानाभेदाश्च प्रत्येकं फलहेतुगाः ॥ ४४ ॥

यथोदाहृते 'तन्वाङ्गाः सप्तमुग्धेन—' इत्यत्र लज्जयेवेति हेतुरुपेक्षितः । अस्यामपि निमित्तस्यानुपादानं न सम्भवति । इवाद्यनुपादाने निमित्तस्य चाकीर्तने^१ उपेक्षणस्य प्रमातुर्निश्चेतुमशक्यत्वात् । स्वरूपोपेक्षायत्र न भवति । धर्म्यन्तरतादात्म्यनिबन्धनायामस्यामिवाद्यप्रयोगे विशेषणयोगे सत्यतिशयोक्तेरभ्युपगमात् । यथा—'अयं राजापरः पाकशासनः' इति ।^{२५} तदेवं द्वाविंशत्प्रकारा प्रतीयमानोपेक्षा ।

उक्त्यनुक्तयोः प्रस्तुतस्य प्रत्येकं ता अपि द्विधा ।

ता उपेक्षाः । उक्ती यथा—'करुः कुरङ्गकदम्बः—' इति । अनुक्तौ यथा मम प्रभावत्वम्—'प्रशुक्लः—इह हि संप्रति दिगेन्तरमाच्छादयता तिमिरपटलेन

१ 'हेतुगत्वेनैव' इति नि. २ 'गुणस्वरूपगाः' इति नि. ३ 'वाकीर्तने' इति नि. ४ 'धर्म्यन्तर' इति नि. ५ 'प्रतिदिगन्तं' इति ख-घ.

घटितमिवाञ्जनपुत्रैः पूरितमिव सुगमदक्षोदैः ।

ततमिव तमालतरुमिवृत्तमिव नीलांशुकैर्भुवनम् ॥'

अत्राञ्जनेन घटितत्वादेरुत्प्रेक्षणीयस्य विषयव्याप्तत्वं नोपात्तम् ।

यथा वा—

5 'लिम्पतीव तमोऽङ्गानि वर्षतीवाञ्जनं नमः ।'

अत्र तमसो लेपनस्य व्यापनरूपो विषयो नोपात्तः । अञ्जनवर्षणस्य तमःसम्पातः । अनयोरुत्प्रेक्षानिमित्तं च तमसोऽतिबहुलत्वं धारारूपेणाधः-
संयोगश्च यथासंलभम् । केचित्तु—'अलेपनकर्तृभूतमपि तमो लेपनकर्तृत्वेनो-
त्प्रेक्षितं व्यापनं च निमित्तम्, एवं तमोऽपि वर्षणक्रियाकर्तृत्वेन' इत्याहुः ।

10 अलङ्कारान्तरोत्था सा वैचित्र्यमधिकं भजेत् ॥ ४५ ॥

तत्र सापह्नवोत्प्रेक्षा यथा मम—

'अक्षुच्छलेन सुदृशो हुतपावकधूमकलुषाद्वाः ।

अप्राप्य मानमङ्गे विगलति लावण्यवारिपूर इव ॥'

लेपहेतुगा यथा—

15 मुक्तोत्करः सङ्कटशुक्तिमध्याद्विनिर्गतः सारसलोचनायाः ।

जानीमहेऽस्माः कमनीयकम्बुग्रीवाविवासाद्गुणवत्त्वमाप ॥'

अत्र गुणवत्त्वं श्लेषः । कम्बुग्रीवाविवासादिवेति हेतुत्प्रेक्षाया हेतुः । अत्र
'जानीमहे' इत्युत्प्रेक्षावाचकम् । एवम्—

मन्ये शङ्के ध्रुवं प्रायो नूनमित्येवमादयः ।

20 कश्चिदुपनोपक्रमोत्प्रेक्षा यथा—

'पारेजलं नीरनिधेरपश्यन्सुरारिरानीलपलाशराशीः ।

वनावलीरुक्कलिकासहस्रप्रतिक्षणोत्कृष्टितरौवलाभाः ॥'

इत्यत्राभाशब्दस्योपमावाचकत्वादुपक्रमे उपमा । पर्यवसाने तु जलधिवीरि
शैवालस्थितेः सम्भावनानुपपत्तेः सम्भावनोत्थानमित्युत्प्रेक्षा । एवं विरह-
25 वर्णने—'केयूराभितमङ्गदैः—' इत्यत्र 'विकासिनीलोत्पलति स्म कर्णे सुगाय-
तादयाः कुटिलः कटाक्षः' इत्यादौ च श्लेषम् । आन्तमदलद्वारे 'मुग्धा
दुग्धविषा—' इत्यादौ आन्तानां बहुवादीनां विषयस्य अन्धिकादेर्ज्ञानमेव
मान्ति । तदुपनिबन्धनस्य कविनैव कृतत्वात् । इह तु सम्भावनाकर्तृवि-
षयस्यापि ज्ञानमिति द्वयोर्भेदः । सन्देहे तु समकक्षतया कोटिद्वयस्य प्रतीतिः ।
30 इह तुल्यता सम्भाव्यभूतका कोटिः । अतिशयोक्तौ विषयिणः प्रतीतस्य पर्य-
वसानेऽसत्यता प्रतीयते । इह तु प्रतीतिकाल एवेति भेदः ।

‘रजिता नु विविधास्त्वयैका नामितं नु गगनं स्वगतं नु ।

पूरिता नु विषमेषु धरित्री संहता नु ककुभस्तिमिरेण ॥’

इत्यत्र यत्तर्वाणां तिमिराक्रान्तता रजनादिरूपेण सन्दिह्यत इति सन्देहा-
लङ्कार इति केचिदाहुः, तत्र । एकविषये समानबलतयानेककोटिस्फुरणस्यैव
सन्देहत्वात् । इह तु तर्वाविव्यासेः प्रतिसम्बन्धिभेदो व्यापनादेर्निगरणेन ०
रजनादेः स्फुरणं च । अन्ये तु—‘अनेकत्वनिर्धारणरूपविच्छिन्नाश्रयत्वेनै-
ककोट्यधिकेऽपि^१ भिन्नोऽयं सन्देहप्रकारः’ इति वदन्ति स्म, तदप्युक्तम् ।
निर्गीर्णस्वरूपस्याप्यवतादात्म्यप्रतीतिर्हि सम्भावना । तस्याभात्र स्फुटतया
सज्ञावास्तव्यत्वेन चेशब्दवत्तस्या चोतनादुत्प्रेक्षेवेयं भवितुं युक्ता । अलम-
इहसन्देहप्रकारकत्वमया ।

10

‘यदेतच्चान्द्रान्तर्जलदलबलीकां वितनुते

तदाचष्टे लोकः शशक इति नो मां प्रति तथा ।

अहं त्विन्दुं मन्ये त्वदरिविरहाक्रान्ततण्णी-

कटाक्षोक्तापातव्रणकिणकलङ्काङ्किततनुम् ॥’

इत्यत्र मन्येशब्दप्रयोगेऽप्युक्तरूपायाः सम्भावनाया अप्रतीतेर्वितर्कमात्रं 15
नासावपह्नवोऽप्रेक्षा ।

सिद्धत्वेऽध्यवसायस्यातिशयोक्तिर्निगद्यते ॥ ४६ ॥

विषयनिगरणेनाभेदप्रतिपत्तिर्विषयिणोऽध्यवसायः । अस्य चोत्प्रेक्षायां
विषयिणोऽनिमित्तत्वेन निर्देशात्साध्यत्वम् । इह तु निमित्तत्वेनैव प्रतीतिरिति
सिद्धत्वम् । विषयनिगरणं चोत्प्रेक्षायां विषयत्वावःकरणमात्रेण । इहापि 30
मुखं द्वितीयश्चन्द्र इत्यादौ । यदाहुः—

‘विषयस्यानुपादानेऽप्युपादानेऽपि सूरयः ।

अधःकरणमात्रेण निर्गीर्णत्वं प्रचक्षते ॥’ इति ।

भेदेऽप्यभेदः सम्बन्धेऽसम्बन्धस्तद्विपर्ययो ।

पौर्वापर्यात्ययः कार्यहेत्वोः सा पञ्चधा ततः ॥ ४७ ॥ 26

तद्विपर्ययो अभेदे भेदः, असम्बन्धे सम्बन्धः । सातिशयोक्तिः । अत्र
भेदेऽभेदो यथा मम—

‘कथमुपरि कलापिनः कलापो विलसति तस्य तलेऽष्टमीन्दुलण्डम् ।

कुवलययुगलं ततो विलोलं तिलकुसुमं तदधः प्रवालमस्मात् ॥’

अत्र कान्तावेशपाशादेर्मयूरकलापादिसिरभेदेनाध्यवसायः । यथा वा— 30
‘विक्षेपदुःखादिव बद्धमौनम्’ । अत्र चेतनगतमौनत्वमन्यदचेतनगतं
चान्ददिति द्वयोर्भेदेऽप्यभेदः । एवम्—

१ ‘अनिर्धारणरूपः’ इति ज-व. २ ‘कोट्यधिकोऽपि’ ज-व.

‘सहाधरदलेतास्या यौवने रागाभाक् प्रियः ।’

भत्रावरत्न रागो लौहित्यम्, मिषत्वं रागः प्रेम, द्वयोरभेदः ।

अभेदे भेदो यथा—

‘अम्यदेवाङ्गलावण्यमन्वाः सौरभसम्बदः ।

तस्याः पञ्चपलाशाव्याः सरसावमलौकिकम् ॥’

सम्बन्धेऽसम्बन्धो यथा—

‘अस्याः सर्गविधौ प्रजापतिरभूक्तस्तो नु कान्तिप्रदः

शूद्राकरसः स्वयं नु मदनो मासो नु पुण्याकरः ।

वेदान्यासज्जः कथं नु विषयव्यावृत्तकौतुहलो

निर्मातुं प्रभवेन्मनोहरमिदं रूपं पुराणो मुनिः ॥’

अत्र पुराणप्रजापतिनिर्माणसम्बन्धेऽप्यसम्बन्धः ।

असम्बन्धे सम्बन्धो यथा—

‘यदि स्वान्मण्डले सक्तमिन्दोरिन्दीवरह्यम् ।

तदोपनीयते तस्या वदनं चाखलोचनम् ॥’

अत्र यद्यर्थवलादादौतम् सम्बन्धेन सम्भावयता सम्बन्धः । कार्यकारणयोः
पौर्वापर्यविपर्ययश्च द्विधा भवति । कारणात्प्रथमं कार्यस्य भावे, ह्यतोः
समकालत्वेन च । क्रमेण यथा—

‘प्रागेव हरिणाक्षीणां चित्तमुत्कलिकाकुलम् ।

पश्चादुद्भिन्नवकुलरसालमुकुलभिरः ॥’

‘सममेव समाक्रान्तं हृत्वं हिरदगामिना ।

तेन सिद्धासनं पिब्यं मण्डलं च नहीक्षिताम् ॥’

इह केचिदाहुः—‘केशपराशादिगतो लौकिकोऽतिशयोक्त्यलौकिकत्वेनाध्य-
वस्यते । केशपाशादीनां कलापादिभिरप्यवसाये ‘अम्यदेवाङ्गलावण्यम्-’

इत्यादिप्रकारेष्वप्यसिर्लक्षणम्’ इति, तत्र । तथापि ज्ञानन्यदङ्गलावण्य-

सम्बन्धेनाध्यवस्यते । तथाहि ‘अम्यदेव’ इति स्थाने ‘जन्यादिव’ इति

पाठेऽप्यवसायस्य साध्यावमेवेत्युपेक्षाङ्गीक्यते । ‘प्रागेव हरिणाक्षीणां-’

इत्यत्र वकुलादिश्रीणां प्रथमभावितापि पश्चाद्भावित्वेनाध्यवसिता । अतः

एवाप्रापीवशब्दप्रयोगे उत्प्रेक्षा । पुनर्मन्त्रः ।

पदार्थानां प्रस्तुतानामन्येषां वा सदा भवेत् ।

एकधर्माभिसम्बन्धः स्यात्तदा तुल्ययोगिता ॥ ४८ ॥

१. ‘सम्बन्धेन’ इति नास्ति ज-ब-पुस्तकयोः. २. ‘मन्वा’ इत्यपि ‘अप्यवसाये’
इत्यन्तापरं ज-ब-पुस्तकयोः. ३. “‘अम्यदेवाङ्गलावण्य’ इत्यादि.....इत्यु-
त्प्रेक्षा” इत्येतज्जाति ज-ब-पुस्तकयोः । प्रमत्तादसङ्गतोक्त्यन्तापानुवादे स्वतन्त्रेयतत्.

अन्येषामप्रस्तुतानां धर्मो गुणक्रियारूपः । उदाहरणम्—

‘अमुलेपनानि कुसुमान्धबलाः कृतमन्थवः पतिषु दीपद्शाः ।

समयेन तेन सुचिरं शयितप्रतिबोधितस्मरमबोधित ॥’

अत्र सन्ध्यावर्णनस्य प्रस्तुतत्वात्प्रस्तुतानाममुलेपनादीनामेकबोधनक्रिया-
सम्बन्धः । ८

‘त्वेदङ्गमादवं द्रष्टुः कस्य चित्ते न भासते ।

मालतीशसन्तुल्लेसाकदलीनां कठोरता ॥’

इत्यत्र मालत्यादीनामप्रस्तुतानां कठोरतारूपैकगुणसम्बन्धः ।

एवम्—

‘दानं विज्ञादतं वाचः कीर्तिधर्मौ तथायुषः ।

परोपकरणं काबादसारासारनाहरेत् ॥’

अत्र दानादीनां कर्मभूतानां सारतारूपैकगुणसम्बन्ध एकाहरणक्रिया-
सम्बन्धः । ९

अप्रस्तुतप्रस्तुतयोर्दीपकं तु निगद्यते ।

अथ कारकमेकं स्यादनेकासु क्रियासु चेत् ॥ ४९ ॥ १०

कमेणोदाहरणम्—

‘बलाबलेपादधुनापि पूर्ववत्प्रवाच्यते तेन तज्जिगोषुणा ।

सैनी च योषिष्यकृतिश्च निबला गुमांसमभ्येति भवान्तरेष्वपि ॥’

अत्र प्रस्तुताया निबलायाः प्रकृतेरप्रस्तुतायाञ्च सत्या योषित एका-
गमनक्रियासम्बन्धः । १०

‘दूरं समागतवति त्वयि जीवनाथे’

मित्रा मनोमचशरेण तपस्विनी सा ।

उत्तिष्ठति स्मपिति वासगृहं त्वदीय-

मायाति याति हसति अस्ति क्षणेन ॥’

इदं मम । अत्रैकस्या नायिकाया उद्यानाद्यनेकक्रियासम्बन्धः । ११

अत्र च गुणक्रिययोरादिमध्यावसानसद्भावेन त्रैविध्यं न लक्षितम् ।

तत्राविधैचिन्त्यस्य सर्वत्रापि सहस्रधा सम्भवात् ।

प्रतिवस्तूपमा सा स्याद्वाक्ययोर्गम्यसाम्ययोः ।

एकोऽपि धर्मः सामान्यो यत्र निर्दिश्यते पृथक् ॥ ५० ॥

१ ‘तमोवर्गेनसा’ इति ब. २ ‘तदङ्ग’ इति नि. ३ ‘सतीव’ इति नि. ४ ‘प्रकृतये
अमोमुपायाथ’ इति नि. ५ ‘जीवनाथ’ इति ब.

यथा—

‘धन्यासि वैदग्धिं गुणैरुदरैर्यथा समाकृत्यत नैषधोऽपि ।

इतः स्तुतिः का खलु चन्द्रिकाया यद्विधमनुत्तरलीकरोति ॥’

अत्र समाकर्षणमुत्तरलीकरणं च क्रियैकैव पौनरुक्त्यनिरासाय भिन्नवाच-
कतया निर्दिष्टा । इत्थं मालयापि दृश्यते । यथा—

‘विमल एव रविर्विशदः शशी प्रकृतिशोभन एव हि दर्पणः ।

शिवसिरेः शिवदाससहोदरः सहजसुन्दर एव हि सज्जनः ॥’

अत्र विमलविशदादिरर्थेन एक एव । वैधर्म्येण यथा—

‘चक्रोर्य एव चतुराश्चन्द्रिकापौनकर्मणि ।

विनावन्तीनं निपुणाः सुदृशो रत्नमणि ॥’

दृष्टान्तस्तु सधर्मस्य वस्तुनः प्रतिविम्बनम् ।

सधर्मस्येति प्रतिवस्तूपमाव्यवच्छेदः । अत्रापि साधर्म्यवैधर्म्याभ्यां
द्विधा । कमेणोदाहरणम्—

‘अविदितगुणानि साकविभगितिः कर्णेषु वसति मधुधाराय ।

असधिगतपरिमलापि हि हरति इत्थं मालतीमाला ॥’

‘त्वयि इदं कुरहाध्याः संसते मदनव्यथा ।

दृष्टानुदयभाजीन्दो ग्लानिः कुमुदसंहतेः ॥’

‘वसन्तलेखैकनिबद्धभावं परासु कान्तासु मनः कुतो नः ।

प्रफुल्लमल्लीमधुलम्पटः किं मधुव्रतः काङ्क्षति बह्निमन्त्राम् ॥’

इदं पद्यं भग । अत्र ‘मनः कुतो नः’ इत्यस्य ‘काङ्क्षति बह्निमन्त्राम्’
इत्यस्य चैकरूपतयैव पर्यवसानात्प्रतिवस्तूपमैव । इह तु कर्णे मधुधाराय-
मनस्य नेत्रहरणस्य च साम्यमेव, न त्वैकरूप्यम् । अत्र समर्प्यसमर्थक-
वाक्ययोः सामान्यविशेषभावोऽभ्यान्तरन्यासः । प्रतिवस्तूपमादृष्टान्तयोस्तु न
तथेति भेदः ।

सम्भवन्वस्तुसम्बन्धोऽसम्भवन्वापि कुत्रचित् ॥ ५१ ॥

यत्र विम्यानुविम्यत्वं बोधयेत्सा निदर्शना ।

तत्र सम्भवद्वस्तुसम्बन्धनिदर्शना यथा—

‘कोऽत्र भूमिबलवे जनान्मुखा तापयन्सुचिरमेति सन्पदम् ।

वेदयन्निति दिनेन भानुनानाससाद् चरमाचलं ततः ॥’

१ ‘विशदादेः’ इति नि. २ ‘चन्द्रिकायाम्’ इति नि. ३ ‘अथ’ इति ज-व.
४ ‘विशेषनामो’ इति ज-ति.

अत्र स्वेरीदृशार्थेदेनक्रियायां कर्तृत्वेनान्वयः सम्भवत्येव । ईदृशापञ्चाप-
नसमर्थचरमाचलप्राप्तिरूपधर्मवैजातम् । स च स्वेरसाचलगमनस्य परितापिनां
विप्राप्तेऽत्र विम्बप्रतिबिम्बभावं बोधयति । असम्भवहस्तुसम्बन्धनिदर्शनां
त्रैकवाक्यानेकवाक्यगतत्वेन द्विविधा । तत्रैकवाक्यगा यथा—

‘कलयति कुवलयमालाललितं कुटिलः कटाक्षविज्ञेयः ।

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अधरः किसलयलीलामाननमस्याः कलानिधिविलोसम् ॥’

अत्रान्यस्य धर्मं कथमन्यो बहत्विति कटाक्षविज्ञेयादीनां कुवलयमालादि-
गतललितादीनां कलनमसम्भवत्तललितादिसदृशं ललितादिकमवगमयत्कटा-
क्षविज्ञेयादेः कुवलयमालादेश्च विम्बप्रतिबिम्बभावं बोधयति । यथा वा—

‘प्रयाणे तव राजेन्द्र मुक्ता वैरिसृगीदृशाम् ।

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राजहंसगतिः पद्मवामाननेन शशिद्युतिः ॥’

अत्र पादान्यामसम्बद्धराजहंसगतेस्त्वामोऽनुपपन्न इति तथोक्तसम्बन्धः
कल्प्यते, स चासम्भवन्राजहंसगतिमिव गतिं बोधयति । अनेकवाक्यगा
यथा—

‘इदं किलाव्याजमनोहरं वपुस्तपःक्षमं’ साधयितुं च इच्छति ।

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ध्रुवं स नीलोत्पलपत्रधारया समिद्धतां छेत्तुमुपिर्भवत्यति ॥’

अत्र यत्तच्छब्दनिर्दिष्टवाक्यार्थचोरभेदेनान्वयोऽनुपपद्यमानसादृशवपुस्त-
पःक्षमत्वसाधनेच्छा नीलोत्पलपत्रधारया समिद्धताच्छेदनेच्छेवेति विम्बप्रति-
बिम्बभावे पर्यवस्यति ।

यथा वा—

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‘जन्मेदं वन्ध्यतां नीतं भवभोगोपलिप्सया ।

काचमूल्येन विक्रीतो हन्त चिन्तामणिर्मया ॥’

अत्र भवभोगलोभेन जन्मनो व्यर्थतानयनं काचमूल्येन चिन्तामणि-
विक्रय इवेति पर्यवसानम् । एवम्—

‘कः सूर्यप्रभवो वंशः कः चाल्पविषया मतिः ।

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तिथीर्दुर्दुस्तरं मोहादुद्धृपेनास्मि सागरम् ॥’

अत्र मन्मत्या सूर्यवंशवर्णनमुद्धृपेन सागरतरणमिवेति पर्यवसानम् ।

इयं च क्वचिदुपमेयवृत्तस्योपमानेऽसम्भवेऽपि भवति । यथा—

‘योऽनुभूतः कुरङ्गाक्ष्यास्तस्या मधुरैर्माधुरे ।

समास्तादि स सुदीकारसे रसविहारदैः ॥’

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१ ‘वक्तृत्वेन’ इति नि. २ ‘कनैवत्वात्’ इति नि. ३ ‘असम्भवहस्तुनिदर्शना’
इति नि. ४ ‘निधेर्विलोसम्’ इति ज-व (against the metre).
५ ‘तपःक्षमं’ इति नि. ६ ‘तपःक्षमत्वं’ इति नि.

कथं प्रकृतस्याधरस्य मधुरिमधर्मस्य द्राक्षारसेऽन्तर्भवत्पुष्पकसाम्ये पर्यव-
सानम् । मास्त्ररूपापि । यथा मम—

‘क्षिपसि क्षुक्ं क्षुपदंशकवदने सृगमपर्यवसि सृगाइनरदने ।

वितरसि मुरगं महिषलिषाणे निदधचेतो भोगवित्ताने ॥’

५ इह विम्बप्रतिविम्बताक्षेपं विना वाक्यार्थापर्यवसानम् । दृष्टान्ते तु
पर्यवसितेन वाक्यार्थेन साम्यायां विम्बप्रतिविम्बताक्षेपापनम् । नापीयमार्था-
पत्तिः । तत्र ‘हारोऽयं हरिणाक्षीणां—’ इत्यादौ सादृश्यपर्यवसानानावात् ।

आधिक्यमुपमेयस्योपमानान्मृताथवा ॥ ५२ ॥

व्यतिरेकः

10 स च

एक उक्तेऽनुक्ते हेतौ पुनस्त्रिधा ।

चतुर्विधोऽपि साम्यस्य बोधनाच्छब्दतोऽर्थतः ॥ ५३ ॥

आक्षेपाच्च द्वादशधा श्लेषेऽपीति त्रिरष्टधा ।

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प्रत्येकं सान्मिलित्वाष्टचत्वारिंशद्विधः पुनः ॥ ५४ ॥

उपमेयस्योपमानादाधिक्ये हेतुरुपमेयगतमुत्कर्षकारणमुपमानगतं निकर्ष-
कारणं च । तयोर्द्वयोरप्युक्तानेकः प्रत्येकं समुदायेन चानुक्तौ त्रिविध इति
चतुर्विधेऽप्यस्मिन्नुपमानोपमेयस्य निवेदनं शब्देनार्थेनाक्षेपेण चेति द्वादश-
प्रकारोऽपि श्लेषेऽपि शब्दादक्षेपेऽपि चतुर्विंशतिप्रकारः । उपमानात्पुनस्त-
20 यामप्यनर्थेन भज्या चतुर्विंशतिप्रकारेणैव मिलित्वाष्टचत्वारिंशत्प्रकारो
व्यतिरेकः ।

उदाहरणम्—

‘अकलङ्गं मुखं तस्या न कलङ्गी विधुर्यथा ।’

अत्रोपमेयगतमकलङ्गत्वमुपमानगतं च कलङ्गित्वं हेतुद्वयमप्युक्तम् । यथा-
25 शब्दप्रतिपादनाच्च शब्दमीपम्यम् । अत्रैव ‘न कलङ्गि विधुर्यमम्’ इति
पाठो भवति । ‘अवर्तान्दुं कलङ्गिनम्’ इति पाठे त्रिविधहेतुत्वादिपदविरहा-
दाक्षिसम् । अत्रैवाकलङ्गपदस्थाने उपमेयगतोत्कर्षकारणानुक्तिः । कलङ्गि-
पदस्थाने चोपमानगतनिकर्षकारणानुक्तिः । द्वयोरनुक्तौ द्वयोरनुक्तिः ।
श्लेषे यथा—

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‘अतिगाढगुणावाञ्च नाञ्जवज्रहुरा गुणाः ॥’

१. ‘स च’ इति नास्ति अ-च-पुस्तकयोः. २. ‘अर्धेन’ इति नास्ति नि-पुस्तके.
३. ‘इवादिपुस्तकादिपद’ इति अ-च.

अत्रेवार्थे वतिरिति शाब्दभौपस्यम् । उत्कर्षनिकर्षकारणयोर्द्वयोरप्युक्तिः ।
गुणशब्दः श्लिष्टः । अन्ये भेदाः पूर्ववद्ब्रूयाः । एतानि बोधमेवस्योपमाना-
दाधिवय उदाहरणानि । न्यूनत्वे दिव्याग्रं यथा—

‘क्षीणः क्षीणोऽपि क्षीणी भूयो भूयोऽभिवर्धते निवन् ।

विरम प्रसीद सुन्दरि यौवनमनिवर्ति यातं तु ॥’

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अत्रोपमेयभूतयौवनात्यैर्यस्याधिवयम् । तेनात्र ‘उपमानादुपमेयस्याधिवये
विपर्यये वा व्यतिरेकः’ इति केषांचिल्लक्षणे ‘विपर्यये वेतिपदमनर्पकम्’
इति श्लोकेचिदाहुः, तत्र विचारसहम् । तथाहि—अत्राधिकन्यूनत्वे सत्त्वा-
सत्त्वे एव विवक्षिते । अत्र च चन्द्रावेक्षया यौवनस्यासत्त्वं स्फुटमेव । अस्तु
यात्रोदाहरणे यथाकथंचिद्वृत्तिः ।

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‘हन्मदाद्यैर्यससा मया पुनर्दिपां हसैर्हृतपथः सितीकृतः ॥’

इत्यादिषु का गतिरिति सुदृक् ‘न्यूनतायवा’ इति ।

सहार्थस्य बलादेकं यत्र सादाचकं द्वयोः ।

सा सहोक्तिर्मूलभूतातिशयोक्तिर्यदा भवेत् ॥ ५५ ॥

अतिशयोक्तिरप्यत्राभेदाध्यवसायमूला कार्यकारणयोर्बोधविपर्ययरूपा 15
च । अभेदाध्यवसायमूलानि श्लेषमिक्तिकान्पया च । क्रमेणोदाहरणम्—

‘सहाधरदलेतास्या यौवने रागभाक्तिप्रथः ।’

अत्र रागपदे श्लेषः ।

‘सह कुमुदकदम्बैः काममुखास्रवन्तः सह धनतिमिरैर्धैर्यैर्मुत्साहवन्तः ।

सह सरसिजपण्डैः स्वान्तमागीलवन्तः अतिदिशममृतांशोरंशवः सञ्चरन्ति ॥’ 20

इदं मम । अबोलासादीनां सम्बन्धिभेदादेव भेदः, न तु श्लिष्टतया ।

‘सममेव नराधिपेन सा गुरुसंमोहविलुप्तचेतना ।

अगमासह तैलधिन्दुना नेनु दीपार्चिरिव क्षितेस्तलम् ॥’

इयं च भालयापि सम्भवति । यत्रोदाहृते ‘सह कुमुदकदम्बैः—’ इत्यादी ।

‘कदमणेन समं रामः कानने गहनं ययौ ।’

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इत्यादी चातिशयोक्तिमूलाभावात्प्राथम्यलङ्घारः ।

विनोक्तिर्यद्विनान्येन नासाध्यन्वदसाधु वा ।

नासाधु अशोभनं न भवति । एवं च यद्यपि शोभनत्वं एव पर्यवसानं
तथाप्यशोभनत्वाभावात्सुखेन शोभनवचनस्यावमतिप्रायो पक्षस्तच्चिद्वर्णनो-
पस्थाशोभनत्वं तत्परसंनिधेरेव दोषः । तस्य पुनः स्वभावतः शोभनत्व- 30
मेवेति ।

यथा—

‘विना जलदकालेन चन्द्रो निसन्दृतां गतः ।

विना प्रीप्थोष्मणा मञ्जुर्वेतराजिरजायत ॥

असाध्यशोभनं यथा—

५ ‘अनुशान्त्या जनातीतं कान्तं साधु त्वया कृतम् ।

का दिनप्रीर्विनाकेण का निशा शशिना विना ॥’

‘निरर्थकं जन्म गतं नलिन्या यथा न दृष्टं तुहिनांशुबिम्बम् ।

उत्पत्तिरिन्दोरपि निष्फलेव दृष्टा निमिद्रा नलिनी न देन ॥’

अत्र परस्परविनोक्तिभङ्गा चमत्कारातिशयः । विनाशब्दप्रयोगाभावेऽपि
10 विनार्थविवक्षायां विनोक्तिरेवेष्टम् । एवं सहोक्तिरपि सहशब्दप्रयोगाभावेऽपि
सहार्थविवक्षया भवतीति बोध्यम् ।

समासोक्तिः समैवेत्र कार्यलिङ्गविशेषणैः ॥ ५६ ॥

व्यवहारसमारोपः प्रस्तुतेऽन्यस्य वस्तुनः ।

अत्र समेन कार्येण प्रस्तुतेऽप्रस्तुतव्यवहारसमारोपः । यथा—

15 ‘व्याधूय यद्वसनमम्बुजलोचनाया वक्षोजयोः कनककुम्भविलासभाजोः ।

आलिङ्गति प्रसन्नमङ्गमशेषमस्या धन्यस्त्वमेव मलयाचलगन्धवाह ॥’

अत्र गन्धवाहे हठकामुकव्यवहारसमारोपः ।

लिङ्गसाम्येन यथा—

‘असमासविगीपस्य बीचिन्ता का मनस्विनः ।

20 अनाक्रम्य जगत्कुलं नो संप्रदा भजते रविः ॥’

अत्र पुंस्त्रीलिङ्गमात्रेण रविसंध्यपोर्नायकनायिकाव्यवहारः । विशेषणसाम्यं
तु छिद्यतया, साधारण्येन, औपम्यगमत्वेन च त्रिधा । तत्र छिद्यतया
यथा मम—

‘विकसितमुखीं रागासङ्गादृक्छित्तिमिरावृतिं

25 दिनकरकरस्पृष्टामैन्द्रीं निरीक्ष्य दिशं पुरः ।

जरठलवलीपाण्डुच्छावो भृशं कलुषान्तरः

अपति हरितं हन्त प्राचेत्तसीं तुहिनवृत्तिः ॥’

अत्र सुखरागादिशब्दानां छिद्यता । अत्रैव हि ‘तिमिरावृतिस्’ इत्यत्र

‘तिमिरांशुकम्’ इति पाठे एकदेशस्य रूपेणैव समासोक्तिरेव । नत्वेक-

30 देशविवर्ति रूपकम् । तत्र हि तिमिरांशुकवो रूप्यरूपकभावो द्वयोरावर-
कत्वेन स्फुटसादृश्यतया परसाधिव्यमनपेक्ष्यापि स्वमात्रविधान्त इति न

समासोक्तिबुद्धिं व्याहन्तुमीशाः । यत्र तु रूप्यरूपकयोः सादृश्यमस्फुटं तत्रैकदेशान्तररूपणं विना तदसङ्गतं सादृश्यसादृश्यैकदेशान्तररूपण-
मार्थमपेक्षत एवेति तत्रैकदेशविवर्तिरूपकमेव । यथा—

‘जस्स रणन्तेउरए करे कुणन्तस्स मण्डलमालजम् ।

रससंमुदी वि सहसा परमुदी होइ रिउसेणा ॥’

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अत्र रणान्तःपुरयोः सादृश्यमस्फुटमेव । क्वचिच्च यत्र स्फुटसादृश्यमपि
बहुनां रूपणं शाब्दमेकदेशस्य चार्थं तत्रैकदेशविवर्ति रूपकमेव । रूपक-
प्रतीतेर्यापितया समासोक्तिप्रतीतिविरोधापत्त्वात् । नन्वस्ति रणान्तःपुर-
योरपि सुखसञ्चारतया स्फुटं सादृश्यमिति चेत्, सत्यमुक्तम् । अस्त्येव ।
किंतु वाक्यार्थपर्यालोचनसापेक्षम्, न खलु निरपेक्षम् । सुखचन्द्रादेर्मनो- 10
हरत्वादिवद्वणान्तःपुरयोः स्वतः सुखसञ्चारत्वाभावात् । साधारण्येन यथा—

‘निसर्गसौरभोद्धान्तनुद्गसङ्गीतशालिनी ।

उदिते वासरापीशे स्मेराजनि सरोजिनी ॥’

अत्र निसर्गेत्यादिविशेषणसाम्यात्सरोजिन्या नायिकाव्यवहारप्रतीतौ स्त्रीमा-
त्रगामितः स्मेरवधर्मस्य समारोपः कारणम् । तेन विना विशेषणसाम्यमात्रेण 15
नायिकाव्यवहारप्रतीतेरसम्भवात् । आपम्बगर्भत्वं पुनस्त्रिया सम्भवति, उप-
मारूपकसङ्करगर्भत्वात् । तत्रोपमागर्भत्वे यथा—

‘दन्तप्रभापुष्पचिता पाणिपल्लवशोकिनी ।

केशपाशालिङ्गदेन सुवेषा हरिणेषणा ॥’

अत्र सुवेपत्ववशात्प्रथमं दन्तप्रभाः पुष्पाणोर्वेत्पुपमागर्भत्वेन समासः । 20
अनन्तरं च दन्तप्रभासदृशैः पुष्पैश्चितेत्यादिसमासान्तराश्रयेण समान-
विशेषणमाहात्म्याद्वरिणेषणायां कृताव्यवहारप्रतीतिः । रूपकगर्भत्वे यथा—
‘लावण्यमधुभिः पूर्णम्—’ इत्यादि । सङ्करगर्भत्वे यथा—‘दन्तप्रभापुष्प-’
इत्यादि । ‘सुवेषा’ इत्यत्र ‘परीता’ इति पाठे पुपमारूपकसाधकाभावात्स-
ङ्करसमाश्रयणम् । समासान्तरं पूर्ववत् । समासान्तरमहिम्ना कृताप्रतीतिः । 25
पुपु च तेषां मते उपमासङ्करयोरैकदेशविवर्तिता नास्ति तन्मते आद्यतृती-
ययोः समासोक्तिः । द्वितीयस्तु प्रकार एकदेशविवर्तिरूपकविषय एव ।
पर्यालोचने त्वाद्ये प्रकारे एकदेशविवर्तिन्युपमैवाङ्गीकर्तुमुचिता । अन्यथा—

‘पेन्द्रं चतुः पाण्डुपयोधरेण शरदधानाद्रनक्षताभम् ।

प्रमोदयन्ती सकलहृमिन्दुं तौपं रवेरन्यधिकं चकार ॥’

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इत्यत्र कथं शरदि नायिकाव्यवहारप्रतीतिः । नायिकापयोधरेणाद्रनक्ष-
ताभशक्रचापधारणासम्भवात् । ननु ‘आद्रनक्षताभम्’ इत्यत्र स्वतम-

प्युपमासत्त्वं वस्तुपूर्वालोचनया ऐन्द्रे धनुषि सञ्चारणीयम् । यथा—‘वक्षा जुडोति’ इत्यादौ इवनस्याभ्यासिद्धेर्द्विः सञ्चार्यते विधिः । एवं चेन्द्रा-
पाभमाद्रंनखक्षतं दधानेति प्रतीतिर्भविष्यतीति चेत्, न । पूर्वविधानिर्वाहे
कष्टगृष्टिकल्पनादेकदेशवित्युपमाङ्गीकारस्यैव प्रभावस्त्यात् । अस्तु वाच
८ यथाकथंचित्समासोक्तिः । ‘नेत्रैरिवोत्पलैः पद्मैः—’ इत्यादौ चान्यगतसम्भ-
वात् । किं चोपमायां व्यवहारप्रतीतेरभावात्कथं तदुपजीविकायाः
समासोक्तेः प्रवेशः । प्रदाहुः—

‘व्यवहारोऽथवा तत्त्वं नौपम्ये वाप्रतीयते ।

तचोपम्यं समासोक्तिरेकदेशोपमा स्फुटा ॥’

- 10 एवं चोपमारूपकयोरेकदेशविवर्तिताङ्गीकारे तन्मूलसङ्गरेऽपि समासोक्ते-
रप्रवेशो न्यायसिद्ध एव, तेनौपम्यगर्भविशेषणोत्थापितत्वं नास्या विषय
इति विशेषणसाम्ये श्लिष्टविशेषणोत्थापिता साधारणविशेषणोत्थापिता चेति
द्विधा । कार्यलिङ्गयोस्तुल्यत्वे च द्विविधेति चतुःप्रकारा समासोक्तिः ।
सर्वत्रैवात्र व्यवहारसमारोपः कारणम् । स च कचिर्लौकिके वस्तुनि लौकिक-
15 वस्तुव्यवहारसमारोपः । शास्त्रीये वस्तुनि शास्त्रीयवस्तुव्यवहारसमारोपः ।
लौकिके वा शास्त्रीयवस्तुव्यवहारसमारोपः । शास्त्रीये वा लौकिकवस्तु-
व्यवहारसमारोप इति चतुर्धा । तत्र लौकिकवस्तुवपि रसादिभेदादनेकविधम् ।
शास्त्रीयमपि तर्कायुर्वेदज्योतिःशास्त्रप्रसिद्धतवेति बहुप्रकारा समासोक्तिः ।
विद्यात्रं यथा—‘आधूय बहस्रनं—’ इत्यादौ लौकिके वस्तुनि लौकिकस्य
20 इठकासुकव्यवहारादेः समारोपः ।

‘वैरैकरूपमल्लिसास्त्रपि वृत्तिषु त्वां पश्यतिद्विरव्ययमसंरूपतया प्रवृत्तम् ।

लोपः कृताः किल परवङ्गुपो विभक्तेर्लक्षणं तव कृतं ध्रुवमेव मन्ये ॥’

अप्रागमशास्त्रप्रसिद्धे वस्तुनि व्याकरणप्रसिद्धवस्तुव्यवहारसमारोपः ।
एवमन्यत्र । रूपकैऽप्रकृतमहत्तरूपसंनिवेशेन प्रकृतस्य रूपमवच्छादयति ।

- 30 इह तु स्वावस्थासमारोपेणानवच्छादितस्वरूपमेव सं पूर्वावस्थातो विशेष-
यति । अत एवात्र व्यवहारसमारोपो न तु स्वरूपसमारोप इत्याहुः । उप-
माध्वनौ श्लेषे च विशेषणस्यापि साम्यम्, इह तु विशेषणमात्रस्य । अप्रस्तु-
तप्रसांसायां प्रस्तुतस्य गम्यत्वम्, इह त्वप्रस्तुतस्येति भेदः ।

उक्तिर्विशेषणैः सामिश्रायैः परिकरो मतः ॥ ५७ ॥

यथा—

- 30 ‘भङ्गराज सेनापते द्रोणोपहासिन् कणे, रक्षेनं नीमाहुःशासनम् ।’

१ ‘पूर्वविधनिर्वाहे’ इति ज-अ. २ ‘तत्त्वनौपम्ये’ इति नि. ३ ‘अवच्छादि-
तत्त्वरूपेण’ इति नि. ४ ‘उक्तैः’ इति नि.

शब्दः स्वभावादेकार्थैः श्लेषोऽनेकार्थवाचनम् ।

‘स्वभावादेकार्थैः’ इति शब्दश्लेषाद् अवच्छेदः । ‘वाचनं’ इति च ध्वनेः ।

उदाहरणम्—

‘प्रवर्तयन्क्रियाः साध्वीमालिन्यं हरितां हरन् ।

महसा भूपसा दीप्तो विराजति विभाकरः ॥’

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अत्र प्रकरणादिनियमाभावाद् द्वावपि राजसुखौ वाच्यौ ।

कचिद्विशेषः सामान्यात्सामान्यं वा विशेषतः ॥ ५८ ॥

कार्यान्निमित्तं कार्यं च हेतोरथ समात्समम् ।

अप्रस्तुतात्प्रस्तुतं चेद्गम्यते पञ्चधा ततः ॥ ५९ ॥

अप्रस्तुतप्रशंसा स्याद्

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कमेणोदाहरणम्—

‘पादाहतं वयुत्वाय मूर्धानमभिरोहति ।

स्वस्थादेवापमानेऽपि देहिनस्तद्वरं रजः ॥’

अपास्तद्वेषस्या रजोऽपि वरमिति विशेषे प्रस्तुते सामान्यमभिहितम् ।

‘अगिधं यदि जीवितापहा हृदये किं निहिता न इन्ति माम् ।

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विषमप्यसृतं कचिन्नवेदसृतं वा विषमीकरेच्छया ॥’

अत्रेच्छेच्छया कचिदहितकारिणोऽपि हितकारित्वं हितकारिणोऽप्यहित-
कारित्वमिति सामान्ये प्रस्तुते विशेषोऽभिहितः । एवं चात्राप्रस्तुतप्रशंसा-
मूलोऽर्थान्तरन्यासः । दृष्टान्ते प्रकभातमेव वस्तु प्रतिविम्बत्वेनोपादीयते ।

इह तु विद्यामृतचोरमृतविषीभाषस्याप्रसिद्धेन तस्य सद्भावाः ।

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‘इन्दुर्लिप्त इवाङ्गनेन जडिता दृष्टिर्मुगीणामिव

प्रम्लानारुणिमेव विद्रुमदलं श्यामेव हेमप्रभा ।

कार्कश्यं कलया च कोकिलवधूकण्ठेतिव प्रस्तुतं

सौतायाः पुरतश्च हन्त शिखिर्नां बहोः समहो इव ॥’

अत्र सम्भाव्यमानेभ्य इन्द्रादिगताङ्गनालसत्त्वादिभ्यः कार्यभ्यो बचनादि-
गतसौन्दर्यविशेषरूपं प्रस्तुतं कारणं प्रतीयते ।

‘शय्यामीति मयोक्तया मृगदशा निवासमुद्रेकिं

सक्तत्वा तिर्यग्गवेद्य बाष्पकलुषेनैकेन मां चक्षुषा ।

अद्य प्रेम मर्दयितुं प्रियसखीवृन्दे त्वया बध्यता-

मित्यं स्नेहविवर्धितो मृगशिष्टुः सोऽप्यासमाभाषितः ॥’

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अत्र कस्यचिदगमनरूपे कार्ये कारणमभिहितम् । तुल्ये प्रस्तुते तुल्या-
भिसाने च द्विधा श्लेषमूला सादृश्यमाश्रमूला च । श्लेषमूलापि समासोक्ति-

वद्विशेषणमात्रक्षेपे क्षेपवद्विशेष्यस्यापि क्षेपे भवतीति द्विधा । तद्वशेन यथा-
'सहकारः सदासौदो वसन्तश्रीसमन्वितः ।

समुज्ज्वलरुचिः श्रीमान्प्रभृतोत्कलिकाकुलः ॥'

अत्र विशेषणमात्रक्षेपवशादप्रस्तुतात्सङ्गकारकस्य चिद्व्यस्तुतस्य नावकस्य
प्रतीतिः ।

'पुंस्त्वादपि प्रविचलेद्यदि यद्यधोऽपि यायाद्यदि प्रणयने न महानपि स्थान् ।
अभ्युद्धरेद्यदि विश्वमितीदृशीयं केनापि दिव्यकदिता पुरुषोत्तमेन ॥'

अत्र पुरुषोत्तमपदेन विदोष्येणापि क्षिप्रेण प्रचुरप्रसिद्धा प्रधानं विष्णुरेव
बोध्यते । तेन वर्णनीयः कश्चित्पुरुषः प्रतीयते ।

10 सादृश्यमात्रमूला यथा—

'एकः कपोतपोतः शतशः श्येनाः क्षुधाभिधावन्ति ।

अम्बरमावृतिशून्यं हर हर शरणं विधेः करुणा ॥'

अत्र कपोतादप्रस्तुतात्कश्चिदप्रस्तुतः प्रतीयते । इयं च क्वचिद्वैधर्म्येणापि
भवति ।

15 'धन्याः क्षत्रु घने वाताः कङ्गारस्पर्शशीतलाः ।

राममिन्दोवरश्यामं ये स्पृशन्त्यनिवारिताः ॥'

अत्र वाता धन्या अहमधन्य इति वैधर्म्येण प्रस्तुतः प्रतीयते । वाच्यस्य
सम्भवासम्भवोभयरूपतया निप्रकारेषु । तत्र सम्भवे उक्तोदाहरणान्येव ।
असम्भवे यथा—

20 'कोकिलोऽहं भवान्काकः समानः कालिमात्रयोः ।

अन्तरं कथयिष्यन्ति काकलीकोविदाः पुनः ॥'

अत्र काककोकिलयोर्वाकोवाक्यं प्रस्तुताध्वारोपणं विनासम्भवम् ।

उभयरूपत्वे यथा—

'अन्तश्छिद्राणि भूयसि कण्टका बहुवो वहिः ।

25 कथं कमलनालस्य ना भूक्मभङ्गुरा गुणाः ॥

अत्र प्रस्तुतस्य कस्यचिदध्वारोपणं विना कमलनालान्तश्छिद्राणां गुण-
भङ्गुरीकरणे हेतुत्वमसम्भवम् । अन्येषां तु सम्भवीत्युपनयरूपत्वम् । अस्यात्र
समासोक्तिवद् व्यवहारसमारोपप्राणत्वाच्छब्दशक्तिमूलाद्वस्तुध्वनेर्भेदः । उप-
माध्वनावप्रस्तुतस्य व्यंग्यत्वम् । एवं समासोक्ती । क्षेपेऽपि द्वयोरेपि

30 वाच्यत्वम् ।

उक्ता व्याजस्तुतिः पुनः ।

निन्दास्तुतिभ्यां वाच्याभ्यां गम्यत्वे स्तुतिनिन्दयोः ॥ ६० ॥

१ 'इतिवदि' इति ज-ब.

निन्दया स्तुतेरगम्यत्वे व्याजेन स्तुतिरिति श्रुत्यस्या व्याजस्तुतिः स्तुत्या
निन्दाया गम्यत्वे व्याजरूपा स्तुतिः । ऋमेण यथा—

‘क्षनयुगमुक्ताभरणाः कण्टककलिताङ्गपट्टयो देव ।

त्वयि कुपितेऽपि प्रागिव विश्वस्ता रिपुर्क्षियो जाताः ॥’

इदं मम ।

‘व्याजस्तुतिस्तव पयोद मयोदितेयं यजीवनीय जगतस्तव जीवनानि ।

लोत्रं तु ते महदिदं धन धर्मेराजसाहाय्यमर्जयसि पत्यधिकान्निह्य ॥’

पर्यायोक्तं यदा भज्ज्वा गम्यमेवाभिधीयते ।

उदाहरणम्—

स्पृष्टान्ता नन्दने शय्याः केशसम्भोगलालिताः ।

सावर्जं पारिजातस्य मञ्जर्यो यस्य सैनिकैः ॥’

अत्र ह्यप्रतीयेण स्वर्गो विजित इति प्रस्तुतमेव गम्यं कारणं वैचित्र्य-
विशेषप्रतिपत्तये सैम्यस्य पारिजातमञ्जरीसावर्जस्पर्शनरूपकार्यद्वारेणाभि-
हितम् । न चेद् कार्याकारणप्रतीतिरूपाप्रस्तुतप्रशंसा । तत्र कार्यस्याप्रस्तु-
तत्वात् । इह तु वर्णनीयस्य प्रभावातिशयबोधकत्वेन कार्यमपि कारणवत्प्र-
स्तुतम् । एवं च—

‘अनेन पर्यासयताधुविन्दुन्मुक्ताफलस्थूलतमान्तनेषु ।

प्रत्यर्पिताः शत्रुबिलासिनीनामाक्षेपसूत्रेण विनैव द्वाराः ॥’

अत्र वर्णनीयस्य राज्ञो गम्यभूतशत्रुमारणरूपकारणवत्कार्यभूतं तथाविच-
शत्रुकीकन्दनजलमपि प्रभावातिशयबोधकत्वेन वर्णनाहंमिति पर्यायोक्तमेव । 10

राजन्राजसुता न पाठयति मां देव्योऽपि तूष्णीं स्थिताः

कुर्वन् भोजय मां कुमारसचिवैर्नाद्यापि किं भुज्यते ।

इत्थं राजशुकस्तवारिभवने मुक्तोऽध्वगैः पञ्जरा-

चित्रस्थानवलोक्य शून्यबलभावेकैकमाभाषते ॥’

अत्र प्रस्थानोद्यतं भवन्तं श्रुत्वा सहसैवारयः पलायिता इति कारणं 25
प्रस्तुतम् । ‘कार्यमपि वर्णनाहंत्वेन प्रस्तुतम्’ इति केचित् ।

अन्ये तु—‘राजशुकवृत्तान्तेन कोऽपि प्रस्तुतप्रभावो बोध्यत इत्यप्रस्तुत-
प्रशंसैव’ इत्याहुः ।

सामान्यं वा विशेषेण विशेषस्तेन वा यदि ॥ ६१ ॥

कार्यं च कारणेनेदं कार्येण च समर्थ्यते ।

साधर्म्येणेतरेणार्थान्तरन्यासोऽष्टधा ततः ॥ ६२ ॥

क्रमेणोदाहरणम्—

‘बृहत्सङ्गायः कार्यान्तं क्षोदीयानपि गच्छति ।

सम्भूयाम्भोषिमन्येति महानया नगादमा ॥’

५ अत्र द्वितीयार्धगतेन विशेषरूपेणार्थेन प्रथमार्धगतः सामान्योऽर्थः
सोपपत्तिकः क्रियते ।

‘धावदूर्ध्वपदां धावमेवमादाव माधवः ।

विरराम महीशांसः प्रकृष्टा मितभाषिणः ॥’

‘पृथ्वि स्थिरा भव भुजङ्गम धारयन्तां

१० त्वं कूर्मराज तदिवं हितयं दूर्वाथाः ।

विकुञ्जराः कुरुत तन्नितये दिवीर्षां

देवः करोति हरकामुं कमाततज्यम् ॥’

अत्र कारणभूतं हरकामुं कमाततज्यीकरणं पृथिवीरूपैर्षादेः कार्यस्य समर्थकम् ।

‘सहसा विदधीत न क्रियाम्—’ इत्यादी सम्पेक्षरणं कार्यं सहसाविधाना-

१५ भावस्य विमृश्यकारित्वरूपस्य कारणस्य समर्थकम् । एतानि साधर्म्यं
उदाहरणानि । वैधर्म्यं यथा—

‘इत्थमाराध्यमानोऽपि क्षिप्नाति भुवनत्रयम् ।

शाम्येत्यल्पकारेण नोपकारेण दुर्जनः ॥’

अत्र सामान्यं विशेषस्य समर्थकम् । ‘सहसा विदधीत—’ इत्यत्र सहसा-

२० विधानाभावस्यापार्थक्यं विद्वद् कार्यं समर्थकम् । एवमन्यत् ।

हेतोर्वाक्यपदार्थान्वे काव्यलिङ्गं निगद्यते ।

तत्र वाक्यार्थता यथा—

‘यस्यचेन्नसमानकान्ति सलिले मग्नं तदिन्दीवरं

मेघैरन्तरितः प्रिये तव मुलच्छाषानुकारी क्षशी ।

२५ येऽपि खट्वमनानुसारिगतयन्ते राजहंसा गता-

स्वत्सादृश्यदिनोदमात्रमपि मे देवेन न क्षम्यते ॥’

अत्र चतुर्थपादे पादत्रयवाक्यानि हेतवः । पदार्थता यथा मम—

‘त्वद्वाजिराजिनिर्धूतधूलीपटलपङ्क्तिराम् ।

न घटे शिरसा गङ्गां भूरिभारमिया हरः ॥’

३० अत्र द्वितीयार्धे प्रथमार्धमेकपदं हेतुः । अनेकपदं यथा मम—

१ ‘अर्थपदां’ इति नि. २ ‘सम्पत्करण’ इति नि. ३ ‘आपत्प्रत्यय’ ज-नि.

४ ‘देवेन’ इति नि.

‘पश्यन्त्यसंख्यपयसां त्वदानजलवाहिनीम् ।

देव त्रिपथगात्मानं गोपयन्मुमुर्षेति ॥’

इह केचिद् वाक्यार्थगत्येन काव्यलिङ्गेनैव गतार्थतया कार्यकारणभावेऽर्था-
न्तरन्यासं नादियन्ते, तदयुक्तम् । तथाह्यत्र हेतुविधा भवति—ज्ञापको
निष्पादकः समर्थकश्चेति । तत्र ज्ञापकोऽनुमानस्य विषयः, निष्पादकः
काव्यलिङ्गस्य, समर्थकोऽर्थान्तरन्यासस्य, इति पृथगेव कार्यकारणभावेऽर्था-
न्तरन्यासः काव्यलिङ्गात् । तथाहि—‘यस्वमेव’ इत्यादौ चतुर्थपादवाक्य-
मन्यथा साक्षाद्भूतयासमञ्जसमेव स्यात् इति पादत्रयगतवक्तव्यं निष्पाद-
कत्वेनापेक्षते । ‘सहसा त्रिदधीत-’ इत्यादौ तु

‘परापकारनिरतैर्दुर्जनैः सह सङ्गतिः ।

10

वदामि भवतस्तत्त्वं न विधेया कदाचन ॥’

इत्यादिवदुपदेशमात्रेणापि निराकाङ्क्षतया स्वतोऽपि गतार्थं सहसामिधा-
नाभावं सम्पहरणं सोपपत्तिकमेव करोतीति पृथगेव कार्यकारणभावेऽर्थान्तर-
न्यासः काव्यलिङ्गात् ।

‘न चत्ते शिरसा गङ्गां भूरिभारमिया हरः ।

15

त्वद्वाजिराजिनिर्धूतपुलिभिः पङ्क्तिः हि सा ॥’

इत्यत्र हिमवतोपादानेन पङ्क्तिरवादितीव्रहेतुत्वस्य स्फुटतया नायमल-
ङ्कारः । वैविध्यसौबाल्यकारणत्वात् ।

अनुमानं तु विच्छिन्त्या ज्ञानं साध्यस्य साधनात् ॥ ६३ ॥

यथा—

20

‘जानीमहेऽस्या हृदि सारसाद्या विराजतेऽन्तः प्रियवस्त्रकन्दः ।

उत्कान्तिजालैः प्रसूतैस्तद्वेष्वापाण्डुवा कुञ्जलताक्षिपचे ॥’

अथ रूपकवशाद्विच्छिन्तिः ।

यथा वा—

‘यत्र पतत्पचलानां दृष्टिर्निश्चिताः पतन्ति तत्र शराः ।

25

तद्यापरोपितशरो धावन्त्यासां दुरः आरो मध्ये ॥’

अथ कविप्रौढोक्तिवशाद्विच्छिन्तिः । उपप्रेक्षावामनिश्चिततया प्रतीतिः, इह
तु निश्चिततयैवमुभयोर्भेदः ।

अभेदेनाभिधा हेतुर्हेतोर्हेतुमता सह ।

यथा मम—‘तारुण्यस्य विलासः—’ इत्यत्र वर्णनकरणहेतुर्नामिका वशी- 30
करणवेनोक्ता । विलासहासयोस्त्वप्यवसायमूलोऽयमलङ्कारः ।

अनुकूलं प्रातिकूल्यमनुकूलानुबन्धि चेत् ॥ ६४ ॥

यथा—

‘कुपितासि यदा तन्वि निधाय करजक्षतम् ।

वर्धनं भुजपाशाभ्यां कण्ठमस्य दृढं तदा ॥’

अस्य च बिच्छित्तिविशेषस्य सर्वालङ्कारविलक्षणत्वेन स्फुरणात्पृथगलङ्कार-
त्वमेव न्यायम् ।

वस्तुनो वक्तुमिष्टस्य विशेषप्रतिपत्तये ।

निषेधाभास आक्षेपो वक्ष्यमाणोक्तगो द्विधा ॥ ६५ ॥

तत्र वक्ष्यमाणविषये कचित्सर्वस्यापि सामान्यतः सूचितस्य निषेधः,
कचिदंशोक्तावशान्तरे निषेध इति द्वौ भेदौ । उक्तविषये च कचिद्वस्तु-
स्वरूपस्य निषेधः, कचिद्वस्तुकथनस्येति द्वौ । इत्याक्षेपस्य चावारो भेदः ।

क्रमेण यथा—

‘भरशरशतविजुराया भणामि सख्याः कृते किमपि ।

क्षणमिह विश्राम्य सखे निर्दयहृदयस्य किं वदाम्ययथा ॥’

अत्र सख्या विरहस्य सामान्यतः सूचितस्य वक्ष्यमाणविशेषे निषेधः ।

‘तव विरहे हरिणाक्षी निरीक्ष्य नवमालिकां दलिताम् ।

हन्त नितान्तमिदानीमाः किं हतजल्पितैरथवा ॥’

अत्र मरिच्यनीत्यंशो शोक्तः ।

‘कालभ नाहं दूरे तीक्ष्णं पिबेति त्ति ण मह चावारो ।

सा मरइ तुज्जं अभसो पुणं धम्मक्खरं भणिमो ॥’

अत्र दुर्नीत्यस्य वस्तुनो निषेधः ।

‘विरहे तव तन्वद्गी कथं क्षपयतु क्षपाम् ।

दारुणव्यवसायस्य पुरस्ते भणितेन किम् ॥’

अत्र कथनस्योक्तस्यैव निषेधः । प्रथमोदाहरणे सख्या अवश्यभावि
मरणमिति विशेषः प्रतीयते । द्वितीयेऽक्षयवक्तव्यत्वादि । तृतीये दुर्नीत्ये
यथार्थवादित्वम् । चतुर्थे दुःस्वस्वातिशयः । न चार्थं विहितनिषेधः । अत्र
निषेधस्याभासत्वात् ।

अनिष्टस्य तथार्थस्य विध्याभासः परो मतः ।

तथेति पूर्ववद्विशेषप्रतिपत्तये । यथा—

१ ‘विमम्य’ इति नि, २ ‘दूरी’ इति ज-व-नि; ‘दूरे’ इति अलङ्कारसर्वस्वसं-
मतः पाठः, ३ ‘तुज्जं’ इति ज-व-नि; ‘तीक्ष्णं’ इत्यलङ्कारसर्वस्व-रामचरण-संमतः
पाठः, ४ ‘क्षपयतु’ इति ज-व.

‘गच्छ गच्छसि चेत् कान्त पन्थानः सन्तु ते शिवाः ।

ममापि जन्म तत्रैव भूयाद्यत्र गतो भवान् ॥’

अत्रानिष्टत्वाद्गमनस्य विधिः प्रस्खलद्रूपो निषेधे पर्यवस्यति । विशेषश्च
गमनस्यात्यन्तपरिहार्यत्वरूपः प्रतीयते ।

विभावना विना हेतुं कार्योत्पत्तिर्यदुच्यते ॥ ६६ ॥ ८

उक्तानुक्तनिमित्तत्वाद्विधा सा परिकीर्तिता ॥

विना कारणमुपनिबध्यमानोऽपि कार्योदयः किञ्चिदन्तराकारणमपेक्ष्यैव
भवितुं युक्तः । तच्च कारणान्तरं कचिदुक्तं कचिदनुक्तमिति द्विधा । यथा—

‘अनायासकृशं मध्यमशङ्कतरले दशौ ।

अभूषणमनोहारि वपुर्वयसि सुधुवा ॥’

अत्र वयोरूपनिमित्तमुक्तम् । अत्रैव ‘वपुर्भाति सुर्गदशः’ इति
पाठेऽनुक्तम् ।

सति हेतौ फलाभावो विशेषोक्तिस्तथा द्विधा ॥ ६७ ॥

तथेत्सुक्तानुक्तनिमित्तत्वात् । तत्रोक्तनिमित्ता यथा—

‘घनिनोऽपि निरुन्मादा युवानोऽपि न चञ्चलाः ।

अभवोऽप्यप्रमत्तास्ते महामहिमशालिनः ॥’

अत्र महामहिमशालित्वं निमित्तमुक्तम् । अत्रैव ‘वपुर्धंपादे’ ‘किञ्चिन्तः
सन्ति भूतले’ इति पाठेऽनुक्तम् । अचिन्त्यनिमित्तत्वं चानुक्तनिमित्तत्वं
मेव इति पृथङ् नोक्तम् । यथा—

‘स एकस्त्रीणि जयति जगन्ति कुमुमायुधः ।

हरतापि तनुं यस्य शम्भुना न हृतं बलम् ॥’

अत्र तनूहरणेनापि बलाहरणे निमित्तमचिन्त्यम् । इह च कार्याभावः
कार्यविरुद्धसंज्ञावमुखेनापि निबध्यते । विभावनायामपि कारणाभावः
कारणविरुद्धसंज्ञावमुखेन । एवं च ‘यः कौमारहरः—’ इत्यादेरुत्कण्ठा-
कारणविरुद्धत्वं निबन्धनाद्विभावना । ‘यः कौमार—’ इत्यादेः कारणस्य च
कार्यविरुद्धाया उत्कण्ठाया निबन्धनाद्विशेषोक्तिः । एवं चात्र विभावना-
विशेषोक्तयोः सङ्करः । शुद्धोदाहरणं तु स्रग्मम् ।

जातिवस्तुभिर्जात्याद्यैर्गुणो गुणादिभिस्त्रिभिः ।

क्रिया क्रियाद्रव्याभ्यां यद्रव्यं द्रव्येण वा मिथः ॥ ६८ ॥

विरुद्धमिव भासेत विरोधोऽसौ दशाकृतिः ।

कमेण यथा—

- ‘तव विरहे मलयमरुद्धानलः शशिरुचोऽपि सोप्मानः ।
 हृदयमल्लिरुतमपि भिन्त्ये नलिनीदलमपि निदाघरविरसाः ॥
 ‘सन्ततसुमलासङ्गाद्दुतरगृहकर्मघटनया नृपते ।
 5 द्विजपत्नीनां कठिनाः सति भवति कराः सरोजसुकुमाराः ॥’
 ‘अजस्रं गृह्णतो जन्म निरीहस्य हतद्विषः ।
 स्वपतो जागरूकस्य यायाभ्यर्ष वेद कस्तव ॥’
 ‘बल्लभोत्सङ्गसङ्गेन विना हरिणचक्षुषः ।
 राकाविभादरीजानिर्विपज्वालाकुलोऽभवत् ॥’
 10 ‘नयनयुगासेचनकं मानसयुत्वापि दुष्प्रापम् ।
 रूपमिदं मदिरादया मदयति हृदयं दुनोति च मे ॥’

‘त्वद्वाजि-’ इत्यादि । ‘बल्लभोत्सङ्ग-’ इत्यादिश्लोके चतुर्थपादे ‘मध्य-
 न्दिनदिनाधिपः’ इति पाठे द्रव्ययोर्विरोधः । अत्र ‘तव विरह-’ इत्यादौ
 पचनादीनां बहुव्यक्तिवाचकत्वाज्जातिशब्दानां दवानलोपमहृदयभेदनसूचै-
 15 जातिगुणकियादध्यरूपैरन्योन्यं विरोधो सुखत आभासते । विरहहेतुकत्वा-
 त्समाधानम् । अत्र ‘अजस्र-’ इत्यादावजत्वादिगुणस्य जन्मग्रहणादिक्रियया
 विरोधः । भगवतः प्रभावस्थातिशयित्वात्तु समाधानम् । ‘त्वद्वाजि-’ इत्यादौ
 ‘हरोऽपि किरसा गङ्गां न धत्ते’ इति विरोधः । ‘त्वद्वाजि-’ इत्यादिकवि-
 प्रौढोक्त्या तु समाधानम् । स्पष्टमन्यत् । विभावनायां कारणाभावेनोपनि-
 20 बध्यमानत्वात्कार्यमेव बाध्यत्वेन प्रतीयते । विरोधोक्तौ च कार्याभावेनै-
 कारणमेव । इह त्वन्योन्यं द्वयोरपि बाध्यत्वमिति भेदः ।

कार्यकारणयोर्मिच्छदेयतायामसङ्गतिः ॥ ६९ ॥

यथा—

- ‘सा बाला वयमप्रगदभमनसः सा स्त्री वयं कातराः
 35 सा पीनोत्ततिमत्पयोधरयुगं धत्ते सन्नेदा वयम् ।
 साक्रान्ता जघनस्थलेन गुरुणा गन्तुं न शक्ता वयं
 दोषैरन्यजनाश्रयैरपटवो जाताः स्म इत्यद्भुतम् ॥’
 नस्याभ्रापवादकत्वादेकदेशस्थयोर्विरोधे विरोधाच्छङ्कारः ।

गुणौ क्रिये वा येत्स्मातां विरुद्धे हेतुकार्ययोः ।

१ ‘इति’ इत्येवञ्चास्ति नि-पुस्तके. २ ‘जन्म’ इति नास्ति च-पुस्तके. ‘गुणस्य
 ग्रहणादिक्रियया’ इति ज. ३ ‘कार्यभावेन’ इति नि. ४ ‘अनामितैः’ इति ज-च.
 ५ ‘चेत्’ इति नि.

यद्धारब्धस्य वैकल्यमनर्थस्य च सम्भवः ॥ ७० ॥
विरूपयोः सङ्घटना या च तद्विषमं मतम् ।

कमेण यथा—

‘सद्यः करस्पर्शमवाप्य चित्तं रणे रणे यस्य कृपाणलेखा ।

तमालनीला शरदिन्दुपाण्डु यशस्विलोकाभरणं प्रसूते ॥’

5

अत्र कारणरूपासिलतायाः ‘कारणगुणा हि कार्यगुणमारभन्ते’ इति स्थितेर्विरुद्धा बुद्ध्ययशस उत्पत्तिः ।

‘आनन्दममन्दमिमं कुवलयदललोचने ददाति त्वम् ।

विरहस्त्वयैव जनितस्तापयतितरां शरीरं मे ॥’

अत्रानन्दजनकरीरुपकारणात्तापजनकविरहोत्पत्तिः ।

10

‘अयं रत्नाकरोऽम्भोधिरित्यसेवि धनाशया ।

धनं दूरेऽस्तु वदनमपूरि क्षान्तचारिभिः ॥’

अत्र केवलं काङ्क्षितधनलानो नाभूत्, प्रत्युत क्षान्तवारिभिर्वदनपूरणम् ।

‘क वनं तस्वल्कभूषणं नृपलक्ष्मीः क महेन्द्रचन्द्रिता ।

निषत्तं प्रतिकूलवर्तिनो बत धातुश्रितं सुदुःसहम् ॥’

15

अत्र वनराजश्रियोर्विरूपयोः सङ्घटना । इदं मम ।

यथा वा—

‘विपुलेन सागरशयस्य कुक्षिणा भुवनानि यस्य पपिरे युगक्षये ।

मदविभ्रमासकलया पपे पुनः स पुरश्चयैकतमयैकया दशा ॥’

समं स्यादानुरूप्येण श्लाघा योग्यस्य वस्तुनः ॥ ७१ ॥

20

यथा—

‘शशिमुपगतयेवं कौमुदी मेघमुक्तं जलनिधिमनुरूपं जडुकम्बावनीर्णा ।

इति समगुणयोगप्रीतयस्तत्र पौराः श्रवणकट्ट नृपाणामेकवाक्यं विवदुः ॥’

विचित्रं तद्विरुद्धस्य कृतिरिष्टफलाय चेत् ।

25

यथा—

‘प्रणमत्युत्तिहेतोर्जीवितहेतोर्विमुञ्जति प्राणान् ।

दुःखीयति सुखहेतोः को मूढः सेवकादन्यः ॥’

आश्रयाश्रयिणोरेकस्याधिक्येऽधिकमुच्यते ॥ ७२ ॥

आश्रयाधिक्ये यथा—

‘किमधिकमस्य भूमो महिमानं वारिधेर्हरिवंश ।

अज्ञात एव शेते कुक्षौ निक्षिप्य भुवनानि ॥’

30

आभिताविक्वे यथा—

‘युगान्तकालप्रतिसंहृतात्मनो जगन्ति यस्यां सविकासमासत ।
तनौ ममुत्तत्र न किंभद्विपक्षपोधनाभ्यागमसम्भवा मुदः ॥’

अन्योन्यमुभयोरेकक्रियायाः करणं मिथः ।

६

‘त्वया सा शोभते तनौ तथा त्वमपि शोभसे ।

रजन्वा शोभते चन्द्राब्द्रेणापि निशीथिनी ॥’

यदाधेयमनाधारमेकं चानेकगोचरम् ॥ ७३ ॥

किञ्चित्प्रकुर्वतः कार्यमक्षयस्वेतरस्य वा ।

कार्यस्य करणं दैवाद्विशेषस्त्रिविधस्ततः ॥ ७४ ॥

१० क्रमेण यथा—

‘दिवसप्युपयातानामाकल्पमनल्पगुणर्षणा वेषाम् ।

रमयन्ति जगन्ति गिरः कथमिवै कवयो न ते वन्द्याः ॥’

‘काचने सरिदुर्देशे गिरीणामपि कन्दरे ।

पदपन्थान्तकसङ्काशं त्वामेकं रिपवः पुरा ॥’

१५

‘गृहिणी सचिवः सखी मिथः प्रियशिष्या ललिते कलाविधौ ।

करुणाविमुखेन सृष्टुना हरता त्वां वद किं न मे हितम् ॥’

व्याघातः स तु केनापि वस्तु येन यथा कृतम् ।

तेनैव चेदुपायेन कुरुतेऽन्यस्तदन्यथा ॥ ७५ ॥

यथा—‘दशा दग्धं मनसिजम्—’ इत्यादि ।

२०

सौकर्येण च कार्यस्य विरुद्धं क्रियते यदि ।

व्याघात इत्येव ।

‘इहैव त्वं तिष्ठ द्रुतमहमहोभिः कतिपर्यैः

समागन्ता कान्ते मृदुरसि न चायाससहना ।

मृदुत्वं मे हेतुः सुभग भवता गन्तुमधिकं

न मृद्वी सोढा यद्विरहकृतसायासमसमम् ॥’

२५

अत्र नायकेन नायिकाया मृदुत्वं सहगमनाभावहेतुत्वेनोक्तम् । नायि-
कया च प्रयुक्त सहगमने ततोऽपि सौकर्येण हेतुतथोपपन्नसम् ।

परं परं प्रति यदा पूर्वपूर्वस्य हेतुता ॥ ७६ ॥

१ ‘सविकासं’ इति नि. २ ‘संभृता’ इति ज-व. ३ ‘कारणे’ इति नि.
४ ‘युगा वेषाम्’ इति नि. ५ ‘कथमपि’ इति ज-व.; ‘कथमिह’ इति कद्वकृत-
काव्याकङ्कार-संमतः पाठः. ६ ‘इति रषौ’ इत्यधिकं ज-व-मुत्तकयोः.

तदा कारणमाला स्यात्

यथा—

‘श्रुतं कृतधियां सङ्गाज्ञायते विनयः श्रुतात् ।

लोकानुरागो विनयाच्च किं लोकानुरागतः ॥’

तन्मालादीपकं पुनः ।

5

धर्मिणामेकधर्मेण सम्बन्धो यद्यथोत्तरम् ॥ ७७ ॥

यथा—

‘एवमि सङ्गरसंप्राप्ते धनुषासादिताः शराः ।

अरिररिक्षिरत्नेन भून्त्या त्वं त्वया यशः ॥’

अत्रासादनशिया धर्मेः ।

10

पूर्वं पूर्वं प्रति विशेषणत्वेन परं परम् ।

स्याप्यतेऽपोह्यते वा चेत्स्यात्तदैकावली द्विधा ॥ ७८ ॥

क्रमेणोदाहरणम्—

‘सरो विकसिताम्भोजमम्भोजं भृङ्गसङ्गतम् ।

भृङ्गा यत्र समङ्गीता सङ्गीतं ससरोदयम् ॥’

15

‘न तज्जलं यत् सुचारुपङ्कजं न पङ्कजं तद्यदलीनपदपदम् ।

न पदपदोऽसौ न गुगुञ्ज यः कलं न गुञ्जितं तच्च जहार यन्मनः ॥’

कचिद्विशेष्यमपि यथोत्तरं विशेषणतया स्वापितमपोहितं च दृश्यते ।

यथा—

‘वाष्पो भवन्ति विमलाः स्फुटन्ति कमलानि वापीषु ।

20

कमलेषु पतन्त्यलसः करोति सङ्गीतमल्लिषु पदम् ॥’

पृथमपोहनेऽपि ।

उत्तरोत्तरमुत्कर्षो वस्तुनः सार उच्यते ।

यथा—

‘राज्ये सारं वसुधा वसुधाधामपि पुरं पुरे सौख्यम् ।

25

सौख्ये तत्पं तत्पे वराङ्गनामङ्गसर्वस्वम् ॥’

यथासंख्यमनूदेश उद्दिष्टानां क्रमेण यत् ॥ ७९ ॥

यथा—

‘उन्मीलन्ति नखैर्लुनीहि बहति क्षौमाञ्जलेनापृणु

कीडाकाननमाविशन्ति बलघकाणैः समुद्रासय ।

30

इत्थं च जलदक्षिणानिलकुहकण्ठेषु साहेतिक-

व्याहाराः सुभग त्वदीयविरहे तस्याः सखीनां मिथः ॥'

कचिदेकमनेकस्मिन्नेकं चैकगं क्रमात् ।

भवति क्रियते वा चेत्तदा पर्याय इष्यते ॥ ८० ॥

८ क्रमेण यथा—

'स्थिताः क्षणं पद्मसु ताडिताधराः पयोधरोत्सेधनिपातचूर्णिताः ।

वलीषु तस्याः स्खलिताः प्रपेदिरे क्रमेण नाभिं प्रथमोद्विन्दवः ॥'

'विचरन्ति विज्जसिन्धो यत्र शोणिभराक्षताः ।

वृककाकशिवास्तत्र भावन्त्यरिपुरे तव ॥'

१० 'विसृष्टरागादधराजिवर्तितः सनाह्वरागादरुणाञ्च कन्दुकान् ।

कुशाह्वरादानपरिक्षताङ्गुलिः कृतोऽक्षसूत्रमणयी तया करः ॥'

'ययोरारोपितलारो हारस्तेऽरिवभूजनैः ।

निर्पीयन्ते तयोः स्थूलाः स्तनयोरश्रुविन्दवः ॥'

एषु च कचिदाधारः संहतरूपोऽसंहतरूपश्च । कचिदाधेयमपि । यथा—

१० 'स्थिताः क्षणम्—' इत्यत्रोद्विन्दवः पद्मादावसंहतरूप आधारे क्रमेणा-

भवन् । 'विचरन्ति—' इत्यत्राधेयभूता वृकादयः संहतरूपारिपुरे क्रमेणा-

भवन् । एवमन्यत् । अत्र चैकत्वानेकत्र क्रमेणैव वृत्तेर्विशेषालङ्काराद् भेदः ।

विनिमयाभावात्परिपृक्तेः ।

परिवृत्तिर्विनिमयः समन्यूनाधिकैर्भवेत् ।

२० क्रमेणोदाहरणम्—

'दत्त्वा कटाक्षमेणाक्षी जग्राह हृदयं मम ।

मया तु हृदयं दत्त्वा गृहीतो मदनज्वरः ॥'

अत्र प्रथमेऽर्थे समेन, द्वितीयेऽर्थे न्यूनेन ।

'तस्य च प्रथमसो जटायुषः स्वर्गिणः किमिव सोच्यतेऽधुना ।

२० येन जर्जरकलेवरव्याक्रीतमिन्दुकिरणोज्ज्वलं यशः ॥'

अत्राधिक्येन ।

प्रश्नादप्रश्नतो वापि कथिताद्वस्तुनो भवेत् ॥ ८१ ॥

तादृगन्यव्यपोहश्चेच्छाब्द आर्थोऽथवा तदा ।

परिसंख्या

३० क्रमेणोदाहरणम्—

'किं भूषणं सुरदमत्र यमो न रत्नं किं कार्यमार्यचरितं सुकृतं न दोषः ।

किं चक्षुरप्रतिहतं धिषणा न नेत्रं जानाति कस्यचिदपरः सदसद्विचेकम् ॥'

अत्र स्वच्छेदं रक्षादि शाब्दम् ।

‘किमाराध्यं सदा पुण्यं कश्च सेव्यः सदागमः ।

को ध्येयो भगवान्विष्णुः किं काम्यं परमं पदम् ॥’

अत्र व्यवच्छेदं पापाद्यायम् । अनयोः प्रभपूर्वकत्वम् ।

अप्रभपूर्वकत्वे यथा—

‘भक्तिमेवे न विभवे व्यसनं शास्त्रे न दुषतिकामास्त्रे ।

चिन्ता यशसि न वपुषि प्रायः परिदृश्यते महताम् ॥’

‘बलमातेभ्योपशान्तये विदुषां संमतये बहु ध्रुतम् ।

वसु तस्य न केवलं विभोगुणवत्तापि परप्रयोजनम् ॥’

श्लेषमूलत्वे चास्य वैचित्र्यविशेषो यथा—

‘यस्मिन्न राजनि जितजगति पालयति महीं चित्रकर्मसु वर्णसङ्कराभापेव
गुणच्छेदाः—’ इत्यादि ।

उत्तरं प्रश्नस्योत्तरादुन्नयो यदि ॥ ८२ ॥

यच्चासकृदसम्भाव्यं सत्यपि प्रश्न उत्तरम् ।

यथा मम—

‘वीक्षितुं न क्षमा खञ्जः स्वामी दूरतरं गतः ।

अहमेकाकिनी बाला तवेह वसतिः कुतः ॥’

अनेन पक्षिकस्य वसतिपात्रनं प्रतीयते ।

‘का विसमा देव्यगङ्गे, किं कङ्कष्यं जपो गुणग्राही ।

किं सोमं सुकलत्तं, किं दुर्गोष्ठं खलो लोभो ॥’

अत्रान्वयपोहे तात्पर्याभावापरिसंक्रातो भेदः । न चेदमनुमानम् ।
तात्पर्यसाधनयोर्द्वयोर्निर्देश एव तस्याङ्गीकारात् । न च काव्यलिङ्गम् ।
उत्तरस्य प्रश्नं प्रत्यजनकत्वात् ।

दण्डापूपिकयान्यार्थागमोऽर्थापत्तिरिष्यते ॥ ८३ ॥

मूपिकेण दण्डो भक्षित इत्यनेन तत्सद्वचनितमापूपनक्षणमर्थादायानं 35
भवतीति नियतसमानन्यायाद्यर्थान्तरमायत्तलीयेन न्यायो दण्डापूपिका । अत्र
च कचिद्प्राकरणिकाद्यर्थादप्राकरणिकस्वायत्तायतनं कचिद्प्राकरणिकार्थाप्रा-
करणिकार्थस्येति द्वौ भेदौ । क्रमेणोदाहरणम्—

‘हारोऽयं हरिणाक्षीणां सुठति स्नानमण्डले ।

सुतानामप्यवस्थेयं के वयं स्मरकिङ्कराः ॥’

‘विललाप स बाष्पगद्गद् सहजामप्यपहाय भीरताम् ।

अतितप्तमवोऽपि मार्दवं भजते कैव कथा शरीरिणाम् ॥’

अत्र च समानन्यायस्य श्लेषमूलत्वे वैचित्र्यविशेषो यथोदाहृते ‘हारोऽ-

यम्—'इत्यादौ । न चेदमनुमानम् । समानस्यायस्य सम्बन्धरूपत्वाभावात् ।

विकल्पस्तुल्यबलयोर्विरोधचातुरीयुतः ।

यथा—'नमयन्तु शिरांसि धनुषि वा कर्णपूरीकियन्तामाशा मौर्वी वा ।'
अत्र शिरसां धनुषां च नमनयोः सन्धिविग्रहोपलक्षणात्, सन्धिविग्रह-
योश्चैकदा कर्तुमशक्यत्वाद्विरोधः । स चैकपक्षाश्रयणपर्यवसानः । तुल्य-
बलत्वं चात्र धनुःशिरोनमनयोर्द्वयोरपि स्पष्टं सन्माध्यमानात् । चातुर्यं
चात्रौपम्यगर्भत्वेन । एवं 'कर्णपूरीकियन्ताम्' इत्यत्रापि । एवं 'युष्माकं
कुरुतां भवार्तिशमनं नेत्रे तनुर्वा हरेः' । अत्र शेषावष्टम्भेन चारुत्वम् ।

'दीपतामर्जितं वित्तं देवाय ब्राह्मणाय वा ।'

10 इत्यत्र चातुर्याभावाच्चायमलङ्कारः ।

समुच्चयोऽयमेकस्मिन्सति कार्यस्य साधके ॥ ८४ ॥

खलेकपोतिकान्यायात्तत्करः स्यात्परोऽपि चेत् ।

गुणौ क्रिये वा युगपत्स्यातां यद्वा गुणक्रिये ॥ ८५ ॥

यथा सम—

15 'इहो भीरसमीर हन्त जननं ते चन्दनदमानृतो
दाक्षिण्यं जगद्गुह्यं परिचयो गोदावरीवारिभिः ।

प्रत्यहं दृढमीह मे त्वमपि चेदुदामदाक्षिण्य-

न्मत्तोऽयं मलिनाम्नको वनचरः किं वक्ष्यते कोकिलः ॥'

अत्र दाहे एकस्मिन्चन्दनदमानृतजन्यरूपे कारणे सत्यपि दाक्षिण्यादीनां
20 हेत्वन्तराणानुपादानम् । अत्र सर्वेषामपि हेतूनां शोभनवारसङ्योगः ।
अथैव चतुर्वपादे मञ्जादीनामशोभनानां शोभादसङ्योगः ।

सदसङ्योगो यथा—

'शशो दिवसधूसरो गलितशैवना कामिनी

सरो विगतवारिजं मुखमनक्षरं स्वाकुतेः ।

25 प्रभुर्धनपरायणः सततदुर्गतः सज्जनो

नृपाङ्गनगतः खलो मनसि सप्त शल्यानि मे ॥'

इह केचिदाहुः—'शशिप्रभृतीनां शोभनत्वं खलस्याशोभनत्वमपि सद-
सङ्योगः' इति । अन्ये तु 'शशिप्रभृतीनां स्वतःशोभनत्वं धूसरत्वादीनां
त्वशोभनत्वमिति सदसङ्योगः ।' अत्र हि शशिप्रभृतिषु धूसरादेरत्यन्तमनु-

१ 'नमयन्तान्' इति ज-य; 'नमन्तु' इति अलङ्कारसर्वस्वसंमतः पाठः. २ 'दह-
मीति' इति नि.

चित्तत्वमिति विच्छित्तविशेषस्यैव चमत्कारविधाषित्वं, 'मनसि सप्त शल्यानि' इति सप्तानामपि शल्यत्वेनोपसंहारश्च, 'नृपाङ्गनगतः खलः' इति प्रत्युत कमभेदादुल्लेखभावहृति, सर्वत्र विशेष्यस्यैव शोभनत्वेन प्रक्रमादिति । इह च खले कपोतवत्सर्वेषां कारणानां साहित्येनावतारः । समाध्यलङ्कारे त्वेककार्यं प्रति साधके समग्रेऽप्यन्यस्य काकतालीयन्यायेनापतनमिति भेदः । ८

'अरुणे च तरुणि नयने तव मलिनं च प्रियस्य मुखम् ।

मुखमानतं च सखि ते ज्वलितश्चास्मान्तरे स्मरज्वलनः ॥'

अत्राद्येऽर्थे गुणयौगपद्यम्, द्वितीये क्रिययोः । उभययौगपद्ये यथा—

'कलुषं च तवाहितेष्वकस्मात्सितपङ्केहस्रोदरधि चक्षुः ।

पतितं च महीपतीन्द्र तेषां वपुषि प्रस्फुटमापदां कटाक्षैः ॥' 10

'धुनोति चासि तनुवे च कीर्तिम् ।'

इत्यादावेकाधिकरणेऽप्येष इत्यपते । न चात्र दीपकम् । एते हि गुण-
क्रियायौगपद्ये समुच्चयप्रकारा त्रयमेव कार्यकारणकालनियमविषयैरुपाति-
शयोक्तिमूलाः । दीपकस्य चातिशयोक्तिमूलत्वाभावः ।

समाधिः मुकरे कार्ये दैवाद्वस्त्वन्तरागमात् । 15

यथा—

'मानमस्या निराकर्तुं पादयोर्मै पतिष्यतः ।

उपकाराय दिदृषेदमुदीर्णं घनगर्जितम् ॥'

प्रत्यनीकमशक्तेन प्रतीकारे रिपोर्यदि ॥ ८६ ॥

तदीयस्य तिरस्कारस्तस्यैवोत्कर्षसाधकः । 20

तस्यैवेति रिपोरेव । यथा मम—

'मध्येन तनुमध्या मे मध्यं जितवतीत्ययम् ।

इभकुम्भौ भिनरयस्राः कुचकुम्भनिभौ हरिः ॥'

प्रसिद्धस्योपमानस्योपमेयत्वप्रकल्पनम् ॥ ८७ ॥

निष्फलत्वाभिधानं वा प्रतीपमिति कथ्यते । 25

कमेण यथा—

'यत्तच्छ्रेयस्तमानकान्ति सखिले ममं तदिन्दीवरम्—' इत्यादि ।

'तद्वक्त्रं यदि मुद्रिता शक्तिकया हा हेम सा चेदगुति-

सख्युपदि हारितं कुवलयैस्तवेत्सितं का मुधा ।

१ 'चमत्कारविधाषित्वं.....विशेष्यस्यैव' इति पतञ्जलि नि-नुक्तं तत्र
आमार्शिकमिव प्रतिभाति । टीकायां व्याख्यातत्वात् ।

विकन्दपंचतुल्यौ यदि च ते किं वा बहु द्रुमहे
यस्य पुनरुक्तवस्तुविमुखः संग्रामो वेपथः ॥'

अत्र वक्त्रादिभिरेव चन्द्रादीनां शोभातिवहनात्तेषां निष्कल्यम् ।

उक्त्वा चात्यन्तमुत्कर्षमत्युत्कृष्टस्य वस्तुनः ॥ ८८ ॥

८ कल्पितेऽप्युपमानत्वे प्रतीपं केचिदचिरे ।

यथा—

'अहमेव गुरुः सुदारुणानामिति हाहाहल तात मा सा ह्यवः ।

ननु सन्ति भवादृशानि भूयो भुवनंऽस्मिन्वचनानि तुर्जनानाम् ॥'

अत्र प्रथमपादेनोत्कर्षातिशय उक्तः । तदनुक्तौ तु नाथमलङ्कारः । यथा—

१० 'ब्रह्मेव ब्राह्मणो वदति' इत्यादि ।

मीलितं वस्तुनो गुप्तिः केनचित्तुल्यलक्ष्मणौ ॥ ८९ ॥

अत्र समानलक्षणं वस्तु कचित्सहजं कचिदागन्तुकम् । क्रमेण यथा—

'लक्ष्मीवक्षोजकस्तूरिलक्ष्म वक्षःस्थले हरेः ।

अस्ते नालक्षि भारत्या भासा नीलोत्पलामवा ॥'

१२ अत्र भगवतः इयामा कान्तिः सहजा ।

'सदैव शोणोपलकुण्डलस्य वस्त्रां मयूखैररुणीकृतानि ।

कोपोपरक्तान्यपि कामिनीनां मुक्तानि शङ्कां विदधुर्न धृताम् ॥'

अत्र माणिक्यकुण्डलस्वारुणिमा मुखे जगान्तुकः ।

सामान्यं प्रकृतस्वान्यतादात्म्यं सदृशैर्गुणैः ।

२० यथा—

'मल्लिकाविषममिमिच्छाभारुक्तन्दनचर्चिताः ।

अविभाज्याः सुखं यान्ति चन्द्रिकास्त्रभिसारिकाः ॥'

मीलिते उत्कृष्टगुणेन निकृष्टगुणस्य तिरोधानम् । इह तु भयोस्तुल्यगुण-
तया भेदाग्रहः ।

२५ तद्गुणः स्वगुणत्यागादत्युत्कृष्टगुणग्रहः ॥ ९० ॥

यथा—

'जगात् वदनच्छन्नपन्नपर्यन्तपातिनैः ।

नयन्मधुलिहः शैत्यमुद्ग्रदशनांशुभिः ॥'

मीलिते प्रकृतस्य वस्तुनो वस्त्वन्तरेणाच्छादनम् । इह तु वस्त्वन्तर-
३० गुणेनाक्रान्तता प्रतीयत इति भेदः ।

१ 'लक्षणा' इति ब. २ 'पर्यन्तपातिनः' इति ज-ब. ३ 'मिदः' इति व-भास्ति
ज-ब-पुस्तकयोः.

तद्रूपानुहारस्तु हेतौ सत्यम्बतद्रुणः ।

यथा—

‘हन्त सान्द्रेण रागेण मृतेऽपि हृदये मम ।
गुणगौर निषण्णोऽपि कथं नाम न रज्यसि ॥’

यथा वा—

5

‘गात्रमम्बु सितमम्बु वामुनं कञ्जलानमुनयत्र मज्जतः ।

राजहंस तत्र सैव क्षुब्धता चीयते न च न चापचीयते ॥’

पूर्वत्रातिरिक्तद्वयसम्पर्कात्प्राप्तवदपि गुणगौरशब्दवाच्यस्य नायकस्य रक्तत्वं न निष्यज्यम् । उत्तरत्राप्यस्तुतप्रशंसायां विद्यमानायामपि सङ्गायमुनापेक्षया प्रकृतस्य हंसस्य गङ्गायमुनयोः सम्पर्केऽपि न तद्रूपता । अत्र च गुणामहण- 10
रूपविच्छित्तिविशेषाश्चावाहिशेषोक्तैर्भेदः । वर्णान्तरोत्पद्यभावाच्च विषमात् ।

संलक्षितस्तु सूक्ष्मोऽर्थ आकारेणोद्भितेन वा ॥ ९१ ॥

कयापि सूच्यते भज्जा यत्र सूक्ष्मं तदुच्यते ।

सूक्ष्मः स्थूलमतिभिरसंलक्ष्यः । अत्राकारेण यथा—

‘वक्रस्त्रन्दिन्नेद्विन्दुप्रबन्धैर्दृष्टा भिन्नं कुङ्कुमं कापि कण्ठे ।

15

पुंस्त्वं तन्व्या व्यञ्जयन्ती वयस्या मित्वा पाणी सङ्गलेखां लिखेत् ॥’

अत्र कयाचित्कुङ्कुमभेदेन संलक्षितं कस्याश्चिद्विरुपाभितं पाणी पुरुष-
निहत्तहलेखालिखनेन सूचितम् । इक्षितेन यथा—

‘सङ्केतकालमनसे विटं ज्ञात्वा विदग्धया ।

हसन्नेत्रार्पिताकृतं लीलापद्मं निर्माळितम् ॥’

20

अत्र विटस्य भ्रूविशेषादिना लक्षितः सङ्केतकालाभिप्रायो रजनीकाल-
भाविना पद्मनिमीलनेन प्रकाशितः ।

व्याजोक्तिर्गोपनं व्याजादुद्भिन्नस्यापि वस्तुनः ॥ ९२ ॥

यथा—

‘शैलेन्द्रप्रतिपाद्यमानगिरिनाहलोपगूढोलस-

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द्रोमाञ्जोद्विषिसंस्थुलाञ्जिलविषिव्यासज्जनङ्गाकुलः ।

आः शैलं तुहिनाचलस्य करयोरिभूचिबान्सस्मितं

शैलान्तःपुरमागुनजडलग्नेर्दृष्टोऽन्तादुः शिषः ॥’

नेचं प्रथमापहृतिः । अपहृष्टकारिणो निषयस्यानभिधानात् । द्वितीया-
पहृतेर्भेदश्च तत्प्रस्तावे दर्शितः ।

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स्वभावोक्तिर्दुरुहार्थस्यक्रियारूपवर्णनम् ।

दुरुहयोः कविमात्रवेद्ययोरवेत्य हिम्भादेः स्वयोरुदाहरणव्यवहारोऽपेक्षा-
स्वरूपयोः । यथा मम—

- ५ 'लाङ्गुलेनाभिहत्य श्रितितलमसंकुदोरयन्नप्रपद्म-
मारमन्धेवाचलीय द्रुतमथ गगनं प्रोत्पतन्विक्रमेण ।
स्फूर्जेद्वृक्षारवोषः प्रतिविशमखिलान्द्रावण्यन्नेयं जन्तु-
न्कोपाविष्टः प्रविष्टः प्रतिघनमरुणोऽधूनचक्षुस्तरक्षुः ॥'

अद्भुतस्य पदार्थस्य भूतस्याथ भविष्यतः ॥ ९३ ॥

यत्प्रत्यक्षायमाणत्वं तद्भाविकमुदाहृतम् ।

१० यथा—

'मुनिर्जयति योगीन्द्रो महात्मा कुम्भसम्भवः ।
येनैकबुलुके दृष्टौ दिव्यौ तौ मत्स्यकच्छपौ ॥'

यथा वा—

- १० 'आसीदङ्गनमग्रेति पश्यामि तव लोचने ।
भाविभूषणसम्भारां साक्षात्कुर्वे तवाकृतिम् ॥'

न चायं प्रसादाकृतो गुणः । भूतभाविनोः प्रत्यक्षायमाणत्वे तस्याहेतु-
त्वात् । न चाद्भुतो रसः । विस्मयं प्रत्यस्य हेतुत्वात् । न चातिशयोक्तिर-
लङ्कारः । अध्यवसायाभावात् । न च अज्ञानिमात्रम् । भूतभाविनोर्भूतभावि-
तयैव प्रकाशनात् । न च स्वभावोक्तिः । तस्य लौकिकवस्तुगतसूक्ष्मधर्मे-
२० स्वभावस्यैव यथावद्वर्णनं स्वरूपम् । अत्र तु वस्तुनः प्रत्यक्षायमाणत्वरूपो
विच्छित्तिविशेषोऽर्थाति । यदि पुनर्वस्तुनः कचित्स्वभावोक्तावप्यस्या
विच्छित्तेः सम्भवसङ्शयोभयोः सङ्करः ।

'अनातपत्रोऽप्यवमत्र लक्ष्यते सितातपत्रैरिव सर्वतो वृतः ।

अनामरोऽप्येव सदैव वीज्यते विलासपालव्यजनेन कोऽप्ययम् ॥'

- २५ अत्र प्रत्यक्षायमाणस्यैव वर्णनाकायमलङ्कारः । वर्णनाचक्षेण प्रत्यक्षाय-
माणत्वस्यास्य स्वरूपत्वात् । वस्तुनरप्रत्यक्षायमाणस्यापि वर्णने प्रत्यक्षाय-
माणत्वं तत्रायमलङ्कारो भवितुं युक्तः । यथोदाहृते 'आसीदङ्गनम्—' इत्यादौ ।

लोकातिशयसम्पत्तिवर्णनोदात्तमुच्यते ॥ ९४ ॥

यद्यापि प्रस्तुतस्याङ्गं महतां चरितं भवेत् ।

- ३० क्रमेणोदाहरणम्—

‘अथःकृतान्मोघरमण्डलानां यस्यां शशाङ्गेणलकुदिमानाम् ।

अतोत्थानिपातात्परतां पयोभिः केलीवर्नं वृद्धिमुरीकरोति ॥’

‘नाभिप्रमिष्टान्बुद्धहासनेन संस्तूयमानः प्रथमेन धात्रा ।

अमुं सुमान्तोषितयोगनिद्रः संहृत्य लोकान्पुरुषोऽधिरोते ॥’

रसभावौ तदाभासौ भावस्य प्रथमस्तथा ॥ ९५ ॥ ०

गुणीभूतत्वमावान्ति बदालकृतचस्तदा ।

रसवत्प्रेय ऊर्जसि समाहितमिति क्रमात् ॥ ९६ ॥

तदाभासौ रसानासौ सावानासश्च । तत्र रसयोगाद्रसवद्वल्लारो
यथा—‘अयं स रसनोत्कर्षी—’ इत्यादि । अत्र शृङ्गारः कस्यस्याङ्गम् ।
पृथगन्वत्रापि । प्रकृष्टप्रियत्वाप्रेयः । यथा मत—

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‘आमीलितालम्बविधितिततारकाशीं मलकण्ठवन्धनदरकथवाहुवल्लीम् ।

प्रस्येद्वारिकणिकाचितगण्डविम्बां संस्पृश्य तामनिशमेति न शान्तिमन्तः ॥’

अत्र सम्भोगशृङ्गारः स्मरणारूपभावस्याङ्गम् । स च विप्रलम्भस्य । ऊर्जो
यस्य, अनौचित्यप्रवृत्तौ तदत्रान्तीत्यूर्जसि । यथा—

‘यनेऽलिलकलासक्ताः परिहृत्य निवृत्तियः ।

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त्वद्गैरिवनितावृन्दे पुलिन्दाः कुर्वन्ते रतिम् ॥’

अत्र शृङ्गाराभासो राजविषयरतिभावस्याङ्गम् । पूर्वं भावानासोऽपि ।
समाहितं परिहारः । यथा—

‘अविरलकरवालकम्पनैर्भुङ्कुटीतजेनगर्वेनैर्मुहुः ।

दृष्टो तत्र वैरिणां मदः स गतः कापि तपेक्षणे क्षणान् ॥’

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अत्र मदाल्पभावस्य प्रथमो राजविषयरतिभावस्याङ्गम् ।

भावस्य चोदये सन्धौ मिश्रत्वे च तदाख्यकाः ।

तदाख्यका भावोदय-भावसन्धि-भावशब्दलानामानोऽल्लङ्काराः । क्रमेणो-
दाहरणम्—

‘मधुपानप्रवृत्ताम्ने मुहुर्जिः सह वैरिणः ।

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श्रुत्वा कुतोऽपि स्वप्नाम छेभिरे विपमां दशाम् ॥’

अत्र प्राप्तादयो राजविषयरतिभावस्याङ्गम् ।

‘जन्मान्तरीणरमणस्याङ्गसङ्गसमुत्सुका ।

सलज्जा चान्तिके सख्याः पातु नः पार्वती सदा ॥’

जत्रासुवयलज्जयोश्च सन्धिर्द्वयराविषयरतिभावस्याङ्गम् ।

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‘पद्मेरुक्त्रिच्छल चपल रे का खराहं कुमारी

हस्तालम्बं वितर हृदहा न्युत्क्रमः कासि वासि ।

६ सा०

इत्थं पृथ्वीपरिवृद्ध भवद्विहिपोऽरण्यवृत्तेः

कन्या कञ्चिःफलकिसलयान्माददानाभिषत्ते ॥'

अत्र वाङ्मासूयादृतिस्मृतिश्रमदैर्न्यविचोर्धौमुक्थानां शब्दकृता राजविषय-
रतिभावस्यार्हम् । इह केचिदाहुः—'वाच्यवाचकरूपालङ्कारणमुखेन रसाद्यु-
८ पकारका एवालङ्काराः । रसाद्यस्तु वाच्यवाचकाभ्यामुपकार्या एवेति न
तेषामलङ्कारता भवितुं युक्ता' इति । अन्ये तु—'रसाद्युपकारमात्रेणेवालङ्क-
रित्व्यपदेशो भाकश्चिरन्तनप्रसिद्धाङ्गीकार्यं एव' इति । अपरे च—'रसाद्यु-
पकारमात्रेणालङ्कारत्वं मुख्यतः, रूपकादौ तु वाच्याद्युपधानमजागलस्तन-
न्यायेन' इति । अभियुक्तास्तु—'स्वल्पज्ञकवाच्यवाचकाद्युपकृतैरङ्गभूतै
१० रसादिभिरङ्गिनो' रसादेवाच्यवाचकोपस्कारद्वारेणोपकुर्वन्निरलङ्कृतित्व्यपदेशो
कल्प्यते । समासोक्तौ तु नायिकादिव्यवहारमात्रस्वैवालङ्कृतिता, न स्वास्वादस्य,
तस्योक्तरीतिविरहात्' इति मन्यन्ते । अत एव ध्वनिकारेणोक्तम्—

'प्रधानेऽन्वय वाक्यार्थे यत्राहं तु रसादयः ।

काव्ये तस्मिन्लङ्कारो रसादिरिति मे मतिः ॥'

१५ यदि च रसाद्युपकारमात्रेणालङ्कृतित्वं तदा वाचकादिष्वपि तथा प्रसज्येत ।
एवं च यच्च कैश्चिदुक्तम्—'रसादीनामङ्गित्वे रसवदाद्यलङ्कारः । अङ्गत्वे तु
द्वितीयोदात्तालङ्कारः', तदपि पराप्तम् ।

यद्येत एवालङ्काराः परस्परविमिश्रिताः ॥ ९७ ॥

तदा पृथगलङ्कारौ संसृष्टिः सङ्करस्तथा ।

२० यथा लौकिकाकङ्काराणामपि परस्परमिश्रणे पृथक्कारत्वेन पृथगलङ्कारत्वं
तथोक्तरूपाणां काव्यालङ्काराणामपि परस्परमिश्रणवे संसृष्टिसङ्काराक्यौ पृथ-
गलङ्कारौ । तत्र

मिथोज्ञपेक्षयैतेषां स्थितिः संसृष्टिरुच्यते ॥ ९८ ॥

एतेषां शब्दार्थालङ्काराणाम् । यथा—

२५ 'देवः पायादपायाजः स्मेरेन्दीवरलोचनः ।

संसारध्वान्तविध्वंसहंसः कंसतिप्लूढनः ॥'

अत्र पायादपायादिति यमकम् । संसारेत्यादौ चानुप्रास इति शब्दा-
लङ्कारयोः संसृष्टिः । द्वितीये पादे उपमा, द्वितीयार्थे च रूपकमित्यर्थालङ्कार-
रयोः संसृष्टिः । पृथुमुनयोः स्थितवाच्यशब्दार्थालङ्कारसंसृष्टिः ।

अङ्गाङ्गित्वेऽलङ्कृतीनां तद्वदेकाश्रयस्थितौ ।

सन्दिग्धत्वे च भवति सङ्करस्त्रिविधः पुनः ॥ ९९ ॥

अङ्गाङ्गिभावो यथा—

‘आकृष्टिवेगविगलद्भुजगेन्द्रभोगनिर्मोकपट्टपरिवेष्टनयाम्बुराशेः ।

मन्यव्यधाय्युपशमार्धमिवाशु यस्य मन्दाकिनी चिरमवेष्टत पादमूले ॥’^१

अत्र निर्मोकपट्टापह्वेन मन्दाकिन्या आरोप इत्यपह्नुतिः । सा च मन्दाकिन्या वस्तुवृत्तेन यत्पादमूलवेष्टनं तच्छरणमूलवेष्टनमिति शेषमुत्थापयतीति तत्सङ्गम् । शेषश्च पादमूलवेष्टनमेव चरणमूलवेष्टनमित्यतिशयोक्तेरङ्गम् । अतिशयोक्तिश्च मन्यव्यधाय्युपशमार्धमिवेत्युपप्रेक्षाया अङ्गम् । उपप्रेक्षा चाम्बुराशिर्मन्दाकिन्योर्नाशकनामिकाव्यवहारं गमयतीति समासोक्तेरङ्गम् । 10

यथा वा—

‘अनुरागवती संध्या दिवसस्तपुरासरः ।

अहो दैवगतिश्चित्रा तथापि न समागमः ॥’

अत्र समासोक्तिर्विशेषोक्तेरङ्गम् । सन्देहसङ्करो यथा—

‘इदमाभाति गगने भिन्दानं सन्ततं तमः ।

अमन्दनयनानन्दकरं मण्डलमैन्दवम् ॥’

अत्र किं मुखस्य चन्द्रतयाव्यवसानादतिशयोक्तिः, उत इदमिति^२ मुखं निर्विदग्धं चन्द्रत्वारोपाद्वैपक्यम्, अथवा इदमिति मुखस्य चन्द्रमण्डलस्य च द्वयोरपि प्रकृतयोरेकधर्माभिसम्बन्धानुत्पद्योमिता, आहोस्त्रिचन्द्रस्याप्रकृतत्वादीपकम्, किं वा विशेषणसाम्यादप्रस्तुतस्य मुखस्य सम्बन्धात्समासोक्तिः, 20 यद्वाऽप्रस्तुतचन्द्रवर्णनया प्रस्तुतस्य मुखस्यावगतिरित्यप्रस्तुतप्रसंसा, यद्वा मन्मथोद्दीपनः कालः स्वकार्यभूतचन्द्रवर्णनानुसृतेन वर्णित इति पर्यायोक्तिरिति बहुनामलङ्काराणां सन्देहात् सन्देहसङ्करः ।

यथा वा ‘मुखचन्द्रं पश्यामि’ इत्यत्र किं मुखं चन्द्र इत्युपमा, उत चन्द्र एवेति रूपकमिति सन्देहः । साधकबाधकयोर्द्वयोरकस्य सद्भावे न पुनः 25 सन्देहः । यथा—‘मुखचन्द्रं शुभ्यति’ इत्यत्र शुभ्यते मुखस्यानुकूलमित्युपमायाः साधकम् । चन्द्रस्य तु प्रतिकूलमिति रूपकस्य बाधकम् । ‘मुखचन्द्रः प्रकाशते’ इत्यत्र प्रकाशाक्यो धर्मो रूपकस्य साधको मुखे उपचरितत्वेन सम्भवतीति नोपमाबाधकः ।

‘राजनारायणं लक्ष्मीस्त्वामाळिङ्गति निर्भरम् ।’

अत्र योपित आळिङ्गनं नायकस्य सद्देशे नोचितमिति लक्ष्म्याळिङ्गनस्य 30

१ ‘स्थिता’ इति ज-व. २ ‘आकृष्ट’ इति ज-व. ३ ‘इदमिदमिति’ इति नि.

४ ‘चन्द्रत्वारोपानुसृतम्’ इति नि.

राजन्यसम्भवादुपमायाधकम्, नारायणे सम्भवादुपकम् । एवम्—

‘वदनाम्बुजनेणाद्या भाति चञ्चललोचनम् ।’

अत्र वदने लोचनस्य सम्भवादुपमायाः साधकता, अम्बुजे चासम्भवादुपकस्य बाधकता । एवं ‘सुन्दरं वदनाम्बुजम्’ इत्यादौ साधारणधर्मप्रयोगे ६ ‘उपमितं व्याघ्रादिभिः सामान्याप्रयोगे’ इति वचनादुपमासमासो न सम्भवतीत्युपमाया बाधकः । एवं चात्र मयूररूपं सकारित्वादुपकसमास एव । एकाश्रयानुप्रवेशो यथा मम—

‘कटाक्षेणापीपक्ष्णमपि निरीक्षेत यदि सा

तदानन्दः सान्द्रः स्फुरति पिहिताक्षेपविषयः ।

10 सरोमाञ्छोद्बलकुचकलशनिर्मिबवसनः

परीरम्भारम्भः क इव भवितान्भोरुहदशः ॥’

अत्र कटाक्षेणापीपक्ष्णमपीत्यत्र च्छेकानुप्रासस्य निरीक्षेतेत्यत्र छकार-
मादाय वृत्त्यनुप्रासस्य चैकाश्रयेऽनुप्रवेशः । एवं चात्रैवानुप्रासार्थापरत्यल-
ङ्कारयोः । यथा वा—‘संसारध्वान्तजिह्वंस-’ इत्यत्र रूपकानुप्रासयोः ।

15 यथा वा—‘कुरवका रवकारणतां ययुः’ इत्यत्र रवका रवका इत्येकं वकार-
वकार-इत्येकमिति यनकयोः ।

यथा वा—

‘अहिणअपभोवरसिएसु पहिअसामाइएसु दिअहेसु ।

सोहइ पसारिअमीआणं जच्चिअं सोरविन्दाणम् ॥’

20 अत्र ‘पहिअसामाइएसु’ इत्येकाश्रये पञ्चिकश्यामायितेत्युपमा, पञ्चिक-
सामाजिकैतिविति रूपकं प्रविष्टमिति ।

श्रीचन्द्रशेखरमहाकविचन्द्रयनु-

श्रीविश्वनाथकविराजकृतं प्रबन्धम् ।

साहित्यदर्पणममुं सुधियो विलोक्य

25 साहित्यतत्त्वमखिलं सुखमेव वित्त ॥ १०० ॥

यावत्प्रसन्नेन्दुनिभानना श्रीनारायणस्याङ्गमलङ्करोति ।

तावन्मनः संमदयन्कवीनामेव प्रबन्धः प्रथितोऽस्तु लोके ॥ १०१ ॥

इत्यालङ्कारिकचकवर्तिसान्निध्यादिप्रहितमहापात्रश्रीविश्वनाथकविराजकृते

साहित्यदर्पणे दशमः परिच्छेदः ।

समाप्तञ्चायं प्रबन्धः ।

PARICHCHHEDA I.

प्रन्वारम्ने &c. (p. 1, l. 5). All Sanskrit writers generally introduce their works with a salutation or benediction. This (Maṅgala as it is called) is necessary for the removal of obstacles and for the safe completion of the work undertaken. The efficacy of Maṅgala is emphasized by so early a writer as Patañjali, who says "माङ्गलिकं आचार्यो महतः शालीषस्य मङ्गलार्थं सिद्धशब्दमादितः प्रवृत्ते महलादीनि हि शास्त्राणि प्रवन्ते वीर्यरूपकाणि च भवन्त्यायुष्मन्पुरुषकाणि चाध्येतारश्च सिद्धार्थं क्वा स्युमिति ।" (p. 7, vol. I of the *Mahānāṣṭ* ed. by Kielhorn). Compare also the interesting discussion about the necessity and efficacy of Maṅgala in the *Siddhānta-Muktāvalī* and the *Tarkadīpikā* of Annam-bhaṭṭa.

It would have been better if the author had said *पारिष्वित्त-निर्विघ्नपरिसमाप्तिकामः* instead of *निर्विघ्नं पारिष्वित्तपरिसमाप्तिः*. But he is in good company; e. g. Abhinavagupta says in his *चन्दालोकलोचन* "व्याख्यातृमोक्षामविघ्ननामीष्टव्याख्याभरणलक्षणफलसम्पत्तये &c." (p. 1); and Nāgārjuna in his comment upon Rudrata's *Kāvyā-lankāra* says "अविघ्नं शास्त्रसमाप्त्यर्थं" (p. 1). *निर्विघ्नं पारिष्वित्त-परिसमाप्तिकामः* desiring the unobstructed completion of what he wishes to begin. वाङ्मयाधिष्ठतया (p. 1, l. 5) वाङ्मये अधिकृतया. वाङ्मय* means "Literature"; compare *क्षिपेयमावद्वहणेन वाङ्मयं नदी-मुत्तेनेन समुद्रमाविशत्* ॥ रघु. III. 28. वाङ्मयाधिः means 'Because, she (Goddess of speech) is the constituted authority in or has sway over the province of Literature.' वाग्देवतायाः सम्मुख्यमावसे—supply *प्रवृत्तः*. 'He (the author) makes the goddess of speech favourable (to his object)'. त्रिषन्नाम wrote the *Kārikās* as well as the *Yukti*. But he speaks of himself in the third person (आवसे) following the practice of such writers as Maṇḍana, who says about himself "प्रन्वारम्ने विप्रविषाताय...प्रवृत्तः परावृत्तिः." Compare the words of मेधातिथि 'प्रायेण प्रवृत्तकाराः स्वमते परावृत्तेन प्रवृत्ते' or of कुल्लुक (on मनु I. 4) 'प्रायेणाचार्याणामपि कौटो वत्स्यामिप्रायमपि परे-पदेयमिति वर्णयन्ति.'

शरदिन्दुः (p. 1, ll. 7-8). Construe सा शरदिन्दुसुन्दररविः निरा देवी तमः अपहृत्य मे चेतसि अमिताम् अर्चान् सन्ततं प्रकाशयतु. सा means 'wall-

* For the derivation of वाङ्मय see *निदान्तकौमुदी* on the वार्तिक 'प्रकाशो मिलन्' on 'मिलं वृद्धशरादिभ्यः' IV. 3. 144.

known.' शरदिन्दुः—Dissolve शरदिन्दोरिव सुन्दरी बन्दिदेव्याः. Many writers on Rhetoric appropriately praise the goddess of speech at the beginning of their works; vide the काव्यप्रकाश, the काव्यादर्श, अलङ्कारसर्वस्व &c.

अथ यन्त्राल...फलवत्तम् (p. 1, l. 9). 'As this work is ancillary to poetry it can be fruitful by the fruits of Poetry only.' No one, not even a fool, does anything without having some purpose in view. Unless the author tells us what is to be gained by a study of his work, nobody will care to learn it.* Therefore the फल of the study of this work must be mentioned. This work is auxiliary to Poetry inasmuch as it helps us to understand thoroughly the elements of Poetry, and consequently helps the reader by giving him a capacity to appreciate and to compose the best Poetry. So the final aim of it being proper appreciation and creation of Poetry, the aim and purpose of Poetry must be the end and aim of this book also.†

चतुर्वर्गे—(p. 1, l. 10). Construe वतः अथविधामपि चतुर्वर्गेफल-
प्राप्तिः काव्यादेव मुख्यात् (भवति) तेन (तस्मात्) तत्फलम् (काव्यस्वरूपं) निरूप्यते.
चतुर्वर्गे means 'the class of four' i. e. the four पुरुषार्थे वने, धनं, काम and मोक्ष. (p. 1, l. 12) काव्यतः चतुर्वर्गेफलप्राप्तिः सुप्रसिद्धा—It is well-known that the four (mentioned above) are the fruits of Poetry. रामादिषु.....उपदेशद्वारेण. प्रवृत्ति and निवृत्ति are to be construed respectively with कृत्य and अकृत्य, i. e. कृत्ये प्रवृत्तिः अकृत्या निवृत्तिः; compare the words of Mammata रामादिवर्तितव्यं न रावणादिवर्तितुपदेशं च वधायोगः.....करोतीति (K. P. I ul.). The fruits of Poetry are differently given by different writers:—e. g. सूत्र in his Kāvya-lāṅkāra (I. 4-13) practically says the same thing as our author. Vāmana, on the other hand, says that the fruits of Kāvya are प्रीति (Pleasure) and कीर्ति (L 1. 5). Compare the words of Mammata 'काव्यं यश्चेत्प्रेकते न्यवहारविदे शिवे-
तरागतये । अथः परनिवृत्तये कान्तासंमिततमोपदेशयुजे ॥' (K. P. उद्भास L)

धर्मोक्तम् (p. 1, ll. 15-16). This verse is taken from the ancient Rhetorician Bhāmaha (I. 2). A Transcript in our possession reads 'प्रीतिं करोति कीर्तिं च साधुकाव्यनिबन्धनम्'. But the

* सर्वेस्वैव हि शास्त्रस्य कर्मणो वापि दत्तमित्यु ।

वाचाप्रयोजनं नोक्तं तावत् तत्तत्रैव गृह्यते ॥ श्लोकवा. 1. 12.

† यथा दर्शनीयमासाज्ञानां प्रमाणादीनां दर्शनीयमासाहतेनैव फलवत्त्वं तथा काव्याज्ञस्यास्य भव्यस्य काव्यफलैरेव फलवत्त्वमिति भावः ।

verse is everywhere quoted as it is in the text. साधुकाव्यनिवेक्षणम् constant application to, or study of, good Poetry (whether by way of composing it or reading it). प्रीति करोति causes delight (to the author as well as to the reader). वैचक्षण्य means 'thorough mastery, proficiency.'

किं च.....व्युत्पत्त्यापादकत्वाच्च (p. I, ll. 17-21). The author shows how Poetry severally leads to the attainment of each of the four goals of man. The word काव्यात् is to be connected with each of the four words वर्णप्राप्तिः, सर्वप्राप्तिः etc. एकः शब्दः सम्बन्धात् &c. This passage is often quoted as a Vedic one. The readings, however, are different in each case. J and B read स्वर्गे लोके च (in heaven as well as in this world) for स्वर्गे लोके. Our reading is supported by the तन्त्रवार्तिक (p. 228), by कैटव (p. 10) and by the सर्वदर्शनसंग्रह (p. 139 B. I. edition). The तन्त्रवार्तिक adds शास्त्रान्वितः. Compare for the idea the verse गौरीः कामदुवा सन्वक्तुः का सर्वते वृषेः । दुष्प्रयुक्ता पुनर्गोत्वं प्रवोक्तुः सैव शंसति ॥ काव्यादर्श L. 6. सर्वप्राप्तिश्च प्रत्यक्षसिद्धा—As to the attainment of wealth (by means of Poetry), we see it with our own senses i. e. we see men making money by writing poems. कामप्राप्तिश्चाप्यद्वयं—Poetry does not directly lead to the attainment of physical comfort, but only indirectly i. e. it makes the poet rich and then he can enjoy life. Compare कामन्दक I. 49. 'वर्मादर्थोऽर्थतः कामः कामास्तुल्य-फलोदयः । मोक्षप्राप्तिश्चैत.....सन्धानात्. पठन्तं (काव्यवन्तं) न हर्मफलं तन्न जनमुन्वयानात्' by not regarding (as the goal) or not hankering after the fruits of merit produced by it (by writing poems). The idea may be explained as follows:—The composition of poems leads, as said above, to the attainment of religious merit and the pleasures of heaven as a consequence of it. These, although in themselves good enough, are not the highest goal to be aimed at. They are transitory after all. One should not rest content with them, because when one's merit is exhausted, one will have again to suffer a fall from heaven. He should therefore aim at Final Beatitude (मोक्ष). This he can do only if he performs his individual duties without hankering after their proffered reward and thus strives to attain to correct knowledge, knowledge contained in the Upanishads &c. Compare तृप्येह कर्तवितो लोकः शीघ्रं ते रश्मिनामुव पुण्यमितो लोकः शीघ्रं । छा० उप० VIII. 1. 6; इवा वेदे ऋद्धा नष्टरूपा भट्टादलोकनरं नेपु नर्त । मत्तच्छेदो वेदमिमन्दन्ति मूढा वरासुर्तु ते पुनरेवापिबन्ति ॥ मुण्डकोपनि० I. 2. 7. मोक्षोपयोगित्वाच्चे व्युत्पत्त्यापादकत्वाच्च—The passages which are useful for attaining Moksha are those contained in the Upanishads,

the Bhagvatgītā, महाभारत, the भागवतपुराण and others. व्युत्पत्ति* means 'thorough understanding or comprehension'. व्युत्पत्त्याभावात्—Because it produces a thorough comprehension of.

चतुर्वर्गमाप्तिर्हि...काव्यादेव (p. 1, ll. 21-23). In these lines the author points out the superiority of Poetry over the Vedas &c. as regards the attainment of the four पुरुषार्थाः. The Vedas and Śāstras are equally capable of leading to धर्मे &c.; but Poetry is superior to them in three points:—I. Vedas &c. are dry and insipid; while Poetry causes the highest pleasure;

II. The Vedas can be learnt with great difficulty; while Poetry is comparatively very easy;

III. It is those of mature intellect only who can study the Vedas, while poetry can be learnt even by those whose intellect is tender (not developed). Compare प्रज्ञापरवर्दीव (p. 5) 'यथा वेदशास्त्रपुराणादेर्हितमाप्तिरहितनिवृत्तिश्च तथा सदाशमत्वात्काव्यादपि । इयान् विशेषः । काव्यात्कलैर्व्यक्तापीः सरसा अन्यत्र न तथा ॥'. परमानन्दसन्दोह—परमहंसो आनन्दः सस्य सन्दोहः (परन्वरा). For सुकुमारमतीनां &c. compare the words of प्रदीप (p. 7, Chandorkar) 'ये सुकुमारमतवोऽतिमृत्तिसमावा राजकुमारादयो नीरसे नीलिमास्ते प्रवर्तयितुमशक्वास्तान्काव्यं कान्तेषु सरसताम्रदनेनाभिमुखीकृतोपदेशं ग्राहयति । गुडमिष्टिकायां सिद्धिनिदीपयन् ॥'. Compare also "ननु कान्तेन क्षिप्रे सरसानामवगमश्चतुर्वर्गे । सद्यः सृष्टुं च नीरसेऽन्वये हि वक्षन्ति शालेभ्यः ॥" हृदयकाव्याः XII. 1; *vide* वक्रोक्तिजीवित (I. 4.) 'धर्मोदिमापनोपायः सुकुमार-कमोदितः । काव्यबन्धोभिजातानां हृदयाङ्गारकारकः ॥'

ननु तर्हि परिपेतदुद्धिभिः.....न स्यात् (p. 1, l. 24-p. 2, l. 2). If an objector were to say 'Let Poetry be useful to those whose minds are not mature, but why is Poetry necessary for those whose intellects are mature, as they can very well grasp the meaning of the Vedas?' We reply:—it is quite true that they can understand the Vedas and would attain to धर्मे &c., but even to them the study of the Vedas would be dry and difficult, while Poetry will be pleasing and easy, and yet will bring about the same result. Who would then not prefer the more pleasing to the one which is dry and troublesome? कटुकौषधेन उपशमनीयः to be cured by bitter drugs. शिक्ताशकरा sugar-candy. Compare for the idea कटुकौषधव्यञ्जनमपि काव्याभिनाशनम् । आश्वाद्यसूत-वत्काव्यमपि कथंदापयन् ॥ काव्याङ्गारकामपेनु (p. 6. Benares edition). The last verse is taken from the वक्रोक्तिजीवित (I. 7).

*See हृदय definition 'सन्दोह्याकरणकालोक्तस्त्रिष्वपराभिधानात् । दुष्मावुक्तनिषेको व्युत्पत्तिरिव समासेन ॥' I. 18.

किं च काव्यस्योपदेयत्वम्—&c. (p. 2, l. 3 ff.). In the foregoing passage the author has established by reasoning the excellence of poetry; now he quotes ancient authority in support of his views. अग्निपुराण—This Purāṇa is a peculiar one. It is a sort of an Encyclopædia of Sanskrit literature. It has chapters on साहित्य, छन्दःशास्त्र, पाठकाव्य, शालिहोत्र, &c. It gives a brief summary of the भगवद्गीता in the very words of the latter. Many of its verses are the same as in Amara's lexicon. It is something like "Enquire within for everything." नरत्वं दुर्लभं occurs in अग्नि 327, 3 and 4 (Ānandās'rama). For सुदुर्लभा, the Purāṇa has च दुर्लभा. कवित्वं दुर्लभं तत्र शक्तित्वञ्च सुदुर्लभा—to attain to the position of a poet is very rare there (i. e. even among those who are learned) and (real) poetic inspiration is rarer still among them (the so-called poets). The Agnipurāṇa makes a distinction between कवित्व and शक्ति. शक्ति is the same as प्रतिभा as said by रुद्र 'प्रतिमेत्यपरैरुदिता' I. 16. शक्ति or प्रतिभा is defined by मम्मट as कवित्वबीजरूपः संस्कारविशेषः; by रुद्र as 'मनसि सदा सुसमाधिनि विरफुरणमनेकधाभिधेयस्य । अङ्किष्टानि पदानि च विभान्ति यस्मान्मसौ शक्तिः' ॥ I. 15 and by Jagannātha 'काव्यपटनानुकूलशब्दार्थोपस्थितिः' (p. 8 of R. G.); 'यथा नवनक्षत्रेणैवशालिनी प्रतिभा यथा' । भट्टव्रीह. त्रिवर्गसाधनं नाट्यम्—These words occur in the Agnipurāṇa Adhyāya 338, 7 (Ānandās'rama) 'विश्वेषोऽत्रसरे वाच्यः सांनान्वं पूर्वमुच्यते । त्रिवर्गसाधनं नाट्यमित्याहुः करणे च दत्त ॥'. तौर्वत्रिकं मूलगीतवाच्ये नाट्यमिदं वचम् । अमर १ I. 7, 10. त्रिवर्गे means the three viz., धर्म, अर्थ, and काम. नाट्य (the science of dramaturgy or dramatic representation) is a means of accomplishing the three. काव्याकाषाज् &c. This occurs in the विष्णुपुराण I. 32, 84. (ed. by Mr. Bhagvat). There we read पञ्चदशविष्णोर्मेहात्मनः for एते विष्णोरेहा महात्मनः of the text.

तेन हेतुना &c. (p. 2, l. 9)—the word तेन here is the one occurring in the कारिका 'चतुर्वर्गसङ्क्षेपादिः' &c. above. तेन हेतुना for that reason. एतेनाभिधेयं च प्रदर्शितम्—By the words (तत्पररूपे निरूप्यते) the subject of this treatise has been indicated. After pointing out the reward of reading this book (i. e. the प्रयोजन or फल) the author points out the subject (अभिधेय i. e. विषय) of the work. According to ancient Sanskrit writers, every book has four requisites or अनुबन्ध as they are called, viz. अधिकारिन्, विषय, सम्बन्ध and प्रयोजन. Compare वेदान्तसार p. 3. 'तत्रानुबन्धो नामाधिकारिविषयसम्बन्धप्रयोजनानि'. Here the author spoke of प्रयोजन and now speaks of the विषय. The सम्बन्ध is that of कारककारणभाव between the प्रयोजन and विषय. The अधिकारी is one that wants to learn the essentials of Poetry.

कविदाह-तदोषी &c. (p. 2, l. 10 ff.). The author alluded to is Mammata, who defines Kāvya as quoted by S. D. here. Construe तदोषी तनुमौ पुनः कापि अमलशुद्धी शब्दार्थौ तन् (i. e.) काव्यम्:—Poetry is constituted by word and sense which are faultless and possessed of qualities and which are further rarely without figures of speech. एतच्चिन्त्यम् Lit. 'This should be considered' i. e. this is doubtful, improper.

Our author first selects for criticism the word तदोषी in Mammata's definition of poetry. यदि दोषरहितस्यैव काव्यत्वाद्गीकारः &c. (p. 2, l. 12) If you accept as poetry that alone which is free from fault, then the verse न्यकारो &c. would not be a poem, as it has the fault निवेदाविमर्श.

न्यकारो हवमेव &c. (p. 2, ll. 14-18). रामेण राक्षसकुले जिवमाने शुम्भान्तःकरस्य रावणस्य स्वाभिसेपोक्तिरियम् । उ. च. That there are enemies (to me) is itself a humiliation, to add to it, he is an anchorite and as such kills a number of Rākshasas just here (under my nose). Oh wonder, then, that Rāvaṇa lives yet! सोऽप्यत्रैव निवसन्ति राक्षसकुलम्—तापसोऽपि मरुत्तमीये एव (लक्षाधामेव न तु दूरे) राक्षसकुलं इन्तीति न्यकाराविशेषः. जीवत्यहो रावणः—He! does Rāvaṇa live! (as all this happens, Rāvaṇa must not be living, some one would say; but alas, he is alive). विह्विह्व &c.—Fie upon (my mighty son) the conqueror of Indra; what is the use of Kumbhakarma being awakened (mighty brother and ally though he be). स्वर्गप्रभ...बुधैः. The plural is used because Rāvaṇa had twenty arms (as contrasted with the two of the ascetic Rāma). सर्व एव घातयिष्या (घुदयामः) तद्विषुष्टेन इष्योच्छ्रुतेऽप्युष्टैः what is the use of these arms that are fattened or puffed up in vain with the spoils of the puny hamlet of heaven! What is called निवेदाविमर्श here is the same as the more general name, अविवृष्टिविषेयांश i. e. 'अविवृष्टः (प्राधान्येनानिर्विष्टः) विषेयांशः च' प्रदीप p. 214. Every sentence is made up of two parts, the subject (अनुवाच) and the predicate (विशेष). It is a general rule that the subject is placed first and the predicate last. In ordinary life, we refer to the subject first and then predicate something about it. If we change this order, then there may be confusion in understanding the exact meaning of the speaker. What comes at the beginning of a sentence would be called the subject and it might really have been meant as the predicate. Let us take an example. In the verse the word 'ममम्' refers to the existence of enemies and it is the intention

of the speaker to convey, what is not known from any other source, that the existence of enemies is a great humiliation; therefore the word *स्यकार* is the predicate. The natural order, then, of the words ought to be *अयमेव स्यकारः* and not *स्यकारोऽयमेव*, in accordance with the old maxim 'one should not utter the predicate before the subject is expressed' '*अनुवाचमनुक्तैव न विवेकमुदीरयेत् । न ह्यनुवाचस्य किञ्चित्पुनर्विज्ञेयमिति*' ॥⁶. The order being inverted, we understand the meaning intended after an effort. As, instead of saying *अयमेव स्यकारः*, the speaker says '*स्यकारः अयमेव*' (all distinct words), the fault is said to be *वाक्यगतः*. वाक्यगत अविमृष्टविवेकांश is defined in the *Ekāvalī* as अनुवाचविवेकांशाद्युक्तौ स्वाता विषयेण यदा । अविमृष्टविवेकांशो नञ्ति तदानीं तु वाक्यगतः ॥ p. 159; see also the *साहित्यदर्पण* (p. 371 Nir.), "*स्यकारो अयमेव मे यत्*' इत्यत्र चायमेव स्यकार इति स्यकारस्य विषयेयत्वं विवक्षितम् । तस्य ह्यश्वरचनापरित्यगेन गुणोभूतम् । रचना च पश्यन्तं विषयीतेति वाक्यदोषः ।⁷. अनुवाच and विवेक are defined as follows:—*वाक्यध्वनोः प्राधान्यं सिद्धत्वं चाप्यनुमता । तच्छब्दयोगोत्पत्त्यै साध्वत्वं च विवेकता ॥* The subject is that which is connected with the relative pronoun (*यत्*), which comes first in the sentence and which is accomplished (or well known); while the predicate is connected with the pronoun 'that' (*तत्*), it is subsequent (to the अनुवाच) and it is something to be accomplished (or not known). Moreover in the words *हृनोच्छ्वितः किमेभिर्मुखाः* there is अविमृष्टविवेकांश (पदगत) दोष. Here the subject is the fact of being puffed up (i. e. उच्छ्वित is the अनुवाच) and what is predicated is the uselessness of this pride (i. e. मुखात्वं is the विवेक). But this विवेक, as it forms part of the compound *हृनोच्छ्वितः*, becomes subordinate. It is the subject that is subordinate in a sentence and hence यदा, the real विवेक, presents the appearance of being the subject, which is subordinate and thus there is अविमृष्टविवेकांशदोष. See *साहित्यदर्प* (p. 356) '*अथ यथात्वं विवेकम्, तच्च समासे गुणीभावादनुवाचत्वप्रतीतिरुहः*'.

तत्पुत्र भवितुं etc. (p. 2, l. 17). Although the verse '*स्यकारो अयमेव*' is thus tainted with the fault of अविमृष्टविवेकांश, still it

⁶ This is often quoted as from Kumārila, but we do not find it in the index to the *लोकवार्तिक*. It is, however, an old *न्याय*, as it is quoted even by Hemachandra (p. 173 of *काव्यानुशासन* Nir. Ed.)

⁷ See *प्रदीप* (p. 214) '*प्राधान्यं च विविप्रतीतिसौम्यता । सा चानुपसर्गेनीभूतात्वे सत्युद्देशमानन्तर्बन्धः*' ; also *हरल* p. 153 '*रह विवेकस्य प्राधान्यं नाम तात्पर्यविषयत्वमाचक्षते, नप्राधान्यं चानुवाचस्यातद्विषयत्वमात्रम्*'.

has been admitted to be a specimen of the highest type of Poetry as it contains suggestion. It is Ānandavardhana, the author of the *ध्वन्यालोक*, who looks upon this verse as a specimen of the highest type of Poetry (see pp. 153-154 of the *ध्वन्यालोक*). Poetry is divided by Ānandavardhana and others like Mammata into three varieties, उत्तम, माध्यम, and अधम. That is उत्तम काव्य where the स्वयं (suggested) sense far exceeds the expressed sense.* It is also called छानि. In the verse under discussion, वे वदन्तः, तन्वाथरौ तावत्तः, ज्वैन, रावन्तः, निगृषिक्, मुदैः etc. suggest meanings that are far more charming than the plain expressed sense; i. e. by the word मुदैः (in the plural), it is suggested that they are a mere burden; by the word तावत्तः is suggested the idea that he must be destitute of prowess. As Mammata is a great admirer of आनन्दवर्धन and as he defines उत्तम or छानिकाव्य in the same way as आनन्दवर्धन does, he (Mammata) also must be looked upon as regarding the verse 'न्यकारो छवमेव' etc. as an example of उत्तम काव्य.

Kāvya is defined above as अदोषी etc.; this verse (न्यकारो etc.) is shown to be faulty; therefore it cannot be an example of Poetry; but it has been implicitly admitted to be the highest type of Poetry by Mammata. So his definition is too narrow, as it would exclude the verse in question from the province of Poetry. तस्मादव्याप्तिरक्षय्यदोषः (p. 2, l. 19). Every definition must be free from three faults, viz. अव्याप्ति, अतिव्याप्ति and असम्बन्ध. It must neither be too narrow, nor too wide, nor quite impossible. Here Mammata's definition of काव्य is open

* इदमुत्तममतिउत्तिष्ठि स्वयं वे वाच्यार्थवतिर्मुदैः कवितः । काव्यम् । I. 4.

† See *ध्वन्यालोक* p. 153 on न्यकारो etc.—'अत्र हि लोके भूपसा सर्वनामत्वेण स्फुटमेव व्यञ्जकत्वं दृश्यते । एवंविधस्य न्यञ्जकभूपस्यैव न पटमाने काव्यस्य सर्वातिशायिनी बन्धच्छाया समुन्मीलति । यत्र हि व्यङ्ग्यावभासिनः पदस्यैकमेव तावदातिशयेन सञ्जायि काव्ये कापि बन्धच्छाया किमुत यत्र तेषां बहुना समवायः । यथाशान्तरोदितलोके'; read the remarks of लोचन on these words of the *ध्वन्यालोक*. See हेमचन्द्र's म. वि. p. 181 'मम अरव इति बहुवचनेन शत्रुशत्रुमन्त्रादौ ममानुचित इति सम्बन्धान्नोचितत्वं क्रोधविभावो व्यञ्ज्यते । तयो विद्यते अस्तेति पौष्टकभाहीनत्वं तद्विज्ञेन मत्पर्यवेनामिन्वक्तम् । तवापिशब्देन निपातसमुदायेन तावत्सत्य सतः शत्रुताया अलन्तासम्भाव्यमानत्वमभिन्वक्तम् । मत्कर्तृका यदि जीवमन्त्रिका तदा इनमन्त्रिका तावदमुचिता तस्यां न स कर्ता । अपिशब्देन मानुषमाश्रयः । अनेवेति मरिचिह्नितो देशोऽधिकरणम् । विदुष्वदनशब्दे विशब्दलोपसर्गस्य निर्देयवस्तुन्यञ्जकत्वं वृथाशब्देन स्वात्मपौरुषनिन्दा व्यञ्ज्यते । मुचिरिति बहुवचनेन वस्तुतः भारमाश्रयेतदिति न्यञ्ज्यते इति ।'

to the fault of *अन्वाहि*, because, as said above, it excludes such a verse as *न्यङ्कारो* &c. which is universally acknowledged to be the best type of Poetry.

ननु कश्चिदेवांशः.....चेत् (p. 2, l. 18). An objection is raised against the criticism of Mammata's definition *सुन्दरी* &c. In the verse *न्यङ्कारः* etc., it is only a part that is faulty, and not the whole; therefore we may omit what is faulty and regard the remainder as an example of Poetry. To this S. D. replies in the words *तर्हि.....निर्दोषस्त्वैकान्तमसम्भवात्* (p. 2, ll. 19-28). The first objection against the above compromise is contained in the words *तर्हि वमसि* etc. up to *विमदि न स्वात्*. That part of the verse *न्यङ्कारः* etc. in which there is a fault, leads us to call it non-poetry; while that part of it in which there is *Dhvani* i. e. suggestion, leads us to call it the best poetry. Thus, being dragged in two opposite directions by these two parts, the verse would neither be poetry nor non-poetry.

न च कश्चिदेवांशः &c. (p. 2, l. 21). In these words S. D. attacks the idea that one part of a verse may be faulty, while the remainder may be good poetry. He says that such blemishes as *गुलितुष्ट* etc. (harsh or jarring expression) do not mar a part of a poem merely, but the whole poem if they are faults at all. The idea is that harshness spoils the charm of the *Rasa* and therefore of the whole verse and not only of those particular words which are harsh. In certain circumstances, however, harshness may be an ornament, instead of being a blemish. Hence, harshness is either a blemish or not a blemish. If the former, it mars the beauty of the whole poem. In such a case, then, you cannot say, 'Let a part be faulty; the remainder may be good poetry.' If in *न्यङ्कारो* etc. it is admitted that there is *अविनष्टविशेषादोष*, then the whole verse becomes faulty and hence it would not be poetry at all. On *गुलितुष्ट*, the *लोचन* remarks (p. 82) "गुलितुष्टा नर्पेदुष्टा वाक्पाथ-वलादशीर्षार्थप्रतिपत्तिकारिणः । यथा 'छिद्रान्वेषी महान्त्वग्नौ पातयित्वोत्तरंति' । कल्पनादुष्टा तु द्वयोः पदयोः कल्पना । यथा 'कुरु रुचिम्' इत्यत्र 'कमन्दत्वासे । रुचिकदम्बु' अभाषीत् अङ्गीत्सीत् तृयेति' इत्यादि ।"

In 'तथाहि...उदाहरणः' (p. 2, ll. 22-26) S. D. supports what he has said above i. e. a fault becomes so when it mars the *rasa* and thus the whole poem; it cannot spoil only a part of the poem. *तथाहि*—to explain. A *दोष* is defined by Mammata as

* See for the meaning of this K. P. V. p. 238 (Va.)

'सुखापेक्षितो रसश्च सुखसदाश्रयात्मा । उभयोपयोगिनः स्तुः श्रव्यायाश्चैन
 तेषां सः ॥' (7th उद्धार) and by S. D. as 'रसानकर्षका दोषाः'. A दोष
 is that which mars the *rasa*. काव्यात्मभूतस्य रसस्य—*rasa* is said
 to be the soul of Poetry, e. g. अन्वालोके II. 7, p. 78 'उभयमेव
 ह्यन्ये वेदंति ते गुणाः स्मृताः ॥'; also काव्यसाध्या चनिरिति etc. I. 1;
 औद्बोधनि says 'शब्दाश्च काव्यस्य सरीरम्, आत्मा रसः' etc. If what are
 called faults do not mar the beauty of the *Rasa*, the soul of
 poetry, then they cease to be faults. This is admitted by all,
 including Mammata, e. g. harsh words are a fault in the शृङ्गार-
 रस, because they mar the beauty of that *rasa*, but in रौद्ररस or
 रौद्ररस, harshness is not a fault, as it does not mar their beauty.
 Mammata himself says in the 7th ul. (63rd कारिका) p. 445 (Vā.)
 'इदानीं कचिदोषा अन्येतेऽशुच्यते'. S. D. says in the 7th परिच्छेद
 "कचिदोषाणां च कचिदोषत्वं कचिदुपलभ्यते—वचरि कोषसंयुक्ते तथा वाच्ये समुद्भवे ।
 रौद्रादौ तु रसेऽन्यत्वं दुःश्रवत्वं गुणो भवेत् ॥' p. 405 (Nir). तेषां
 ह्यतिदुष्टादीनाम्, अन्यथा (p. 2, l. 23) otherwise, i. e. if it were not
 admitted that faults are so only when they mar the रस and
 are not faults when they do not mar the *rasa*. नित्यदोषानित्यदोषः—
 It would not be possible to divide faults into नित्य and अनित्य
 (as is universally done). If faultiness did not depend upon
 the fact of marring the *rasa*, then this division of दोषा would
 be impossible. A fault will always be a fault. But if you
 postulate, as regards the faults, the criterion that whatever
 mars the *rasa* is a fault and that what does not do so is not
 a fault, then only can you say that a certain दोष is नित्य (not
 invariably so), e. g. सुनिन्दित is a दोष in शृङ्गाररस, but not so in
 रौद्र. दोषा are generally divided into नित्य and अनित्य. See
 काव्यप्रदीप p. 301 (Nir) "स चायं द्विविधः निलोऽनित्यश्च । तदनुकरणादन्वेन
 प्रकारेण समाधातुमशक्यो नित्यः । वया च्युतसंस्कृतादिः । अन्वाहस्यनित्यः ।
 वयाऽप्रयुक्तादिः ॥" च्युतसंस्कृति may be instanced in the use of नावति
 in the sense of 'requests' for नावति (which is the correct form
 in that sense). अशुच्युक्त is the employment of a word, which,
 though authorized, is not used by poets e. g. the word देवत,
 which, the lexicons say, is both masculine and neuter, is used
 by poets only in the neuter; if one were to employ देवतः in a
 poem, it would be अशुच्युक्तदोष. चनिरुक्ता—By the author of
 Divanā i. e. the work called अन्वालोके. The author's name is
 Anandavardhana, who flourished in the latter half of the
 9th century A. D. in Kashmir. Conatus अनित्य दोषाश्च ये
 ह्यतिदुष्टादयो दक्षिताः ते अन्वात्मन्येव शृङ्गारे रसा शयुदाहृताः ॥ See अन्वालोके
 pp. 82-83 (Nir). अन्वात्मन्येव शृङ्गारे means अनित्यत्वा व्यत्यये शृङ्गारे यत्र

(न तु दोषादिमिहिते वृद्धारे रौद्रादिरस्ते वा)—when S'ringhara i. e. love is the suggested sense and is also the principal one. The अनित्यदोषः, क्षुत्तिदुष्ट etc., are to be avoided only when the prevailing रस is simply love and not when the prevailing *rasa* is Raudra or even love affected by indignation. In the latter case क्षुत्तिदुष्ट will not be a fault, as it would not mar the beauty. Uoenan (pp. 82-83) says "वृद्धार इत्युच्चितरसोपलक्षणाभिन्नाः । कीरमान्ताहृताः दाषमि तेषां वर्जनात् । न तेषां विषयविभागप्रदर्शनेनानित्यत्वं भिन्नवृत्तादिदोषेभ्यो विविक्तं प्रदर्शितम् । नापि गुणेभ्यो न्वतिरिक्तं दोषत्वम् । श्रीमत्सहास्यरौद्रादौ तेषामन्ताभिरुपगमात् वृद्धारादौ च वर्जनादनित्यत्वं समर्थितमेवेति भावः ।". The S. D. quotes the verse from Dhvanyāloka for the purpose of supporting what it had said before i. e. काव्यात्मभूतस्य रसस्यानप्यवर्कत्वे तेषां दोषत्वमपि नास्तीकियते. Compare for the idea हेमचन्द्र's काव्यानुशासन "रसस्य उत्कर्षोपवर्धयेत् गुणदोषौ मनसा शब्दार्थयोः । ते च रसस्यैव धर्मो उपचारेण तु तदुपकारिणोः शब्दार्थयोः । रसावयवं च गुणदोषयोरन्वयव्यतिरेकानुविधानात् । तदाहि यत्रैव दोषास्तत्रैव गुणाः, रसविशेषे च दोषाः । न तु शब्दार्थयोः । नहि हि तयोः स्फुटहि श्रीमत्सादौ कष्टतादयो गुणा न मनेषुहोसादौ च अश्लीलत्वादयः । अनित्यासीते दोषाः । यतो यस्याहितस्ये दोषास्तदभावे न दोषास्तत्रावे तु दोषा इति अन्यव्यतिरेकाभ्यां गुणदोषयो रसप्रकाशयः ।"

किं च....असम्भवात्—(p. 2, ll. 27-28). In these words another objection is raised against Mammata's word जदोषी. If, as you say, none but a faultless piece were to be regarded as Poetry, then Poetry would be a rare thing indeed or would not exist at all, as it is extremely improbable that a piece should be free from faults in every respect. The idea is that there will be some fault, however slight, in every piece; but according to Mammata's definition Poetry must be faultless; therefore all pieces, that are faulty in any respect, will be excluded and there will remain nothing answering to the definition of काव्य given by मम्मट. This objection against Mammata's definition and S. D.'s definition of काव्य are noticed by प्रदीप (Nir. p. 13).

In all this criticism, the meaning of the negative particle in जदोषी was taken to be अभाव, absence or non-existence. Now, a defender of Mammata's definition comes forward by saying that the negative particle should be interpreted in the sense of ईषत् 'a little, slight', and thus जदोषी means 'a little faulty.' The meanings of सख, the negative particle, are six:—उत्साहद्वयमनावध उदन्वत्वं तदस्पता । अप्राशस्त्यं निरोधश्च नमनीः यद्

प्रकीर्तिताः ॥ भाट्टनिष्ठासि p. 154; (पृष्ठ २० नं०, p. 25, attributes it to इति, author of काव्यप्रदीप) or 'मूलभावे निषेधेन स्वरूपापेक्ष्यतिक्रमे । ईषदर्थे न साधुत्वे तद्विरुद्धतदन्वयोः ॥' नेदिनी. According to this new interpretation, the definition of Poetry would be 'word and sense, a little faulty etc.' Against this S. D. brings an objection, which is as follows. (As अदोषो i. e. ईषदोषो) form part of the definition, in every poem there must be some slight fault. Every word in a definition must be applicable to all the things defined. Now, if some very gifted poet wrote a poem free from every fault, the definition of Kāvya as interpreted above would not apply to it and his composition would not be called a poem, as it would not possess some slight fault. But to say so would be quite absurd.

(P. 3, L 1). नृति सम्मने ईषदोषो इति चेत्—An improvement is suggested in these words in the interpretation of अदोषो as ईषदोषो. We do not mean that in every poem there must be some slight fault; what we mean is that Poetry is "word and sense with a slight fault, if at all" i. e. there should be no faults, but if there are faults, they must be slight; if in a piece there are grave faults, it would not be a poem. S. D.'s objection against this is contained in the words 'एतदपि काव्यलक्षणे.....सुटा.' He says that these words i. e. 'नृति सम्मने ईषदोषो' should not have been inserted in the definition of poetry; just as in the definition of such a thing as a jewel etc. one omits such a circumstance as its being perforated by an insect. A सुटा is defined by वात्स्यायन as 'अवस्व-व्यवच्छेदको धर्मः' i. e. a property which serves to distinguish the thing defined from all other things. तर्कदीपिका says 'द्वयमवधारणो धर्मो अक्षयम् । यथा गोः सामादिवस्त्वम् । स यथावधारणधर्म इत्युच्यते ।'. From these it follows that in a definition only the most essential or peculiar attributes of a thing should find a place. कीटानुवेष्ट is not an essential or peculiar attribute of a jewel. So it should have no place in the definition of a jewel, as that circumstance would not constitute a thing a jewel, though it may not cause it to cease to be regarded as a jewel. Similarly, poetry may be free from every fault, or it may have slight faults. But the fact of having slight faults, if any, is not one of the essentials or peculiarities of Poetry and therefore should not find a place in the definition of poetry. नृति etc. Here S. D. fully explains the illustration of a jewel given by him. Such circumstances as कीटानुवेष्ट are not able to deprive a jewel of its character of

a jewel, but they are able only to make applicable to it degrees of comparison* (i. e. that it is excellent, middling or inferior). The same holds good of such faults as दुतिदुष्ट in the case of poetry i. e. they do not make a composition, in which they occur, cease to be a poem, but they render applicable to such a piece the words 'superior' 'middling' or 'inferior'. S. D. supports his remarks by a quotation. "The nature of poetry is held to reside even in faulty compositions where the रस etc. are clearly perceived in like manner as the character of a jewel etc. is held to belong to such a thing as a jewel which is perforated by an insect."

(P. 3, l. 7). किं च...अनुपपन्नम्—S. D. here begins his criticism of the second word 'सगुणी' in मम्मट's definition of काव्य. He says that this qualification of the word उच्चार्य is inappropriate. The reason is contained in the words गुणानां...प्रतिपादितत्वात्. तेनैव—काव्यप्रकाशकारेणैव. On the कविरका 'ये रसस्वादिनो यतोः शौर्वादस्य स्वात्मनः । उत्कर्षहेतवस्तस्य स्वरचलितयो गुणाः ॥' (का. प्र. ४. १) मम्मट's वृत्ति is. आत्मन एव हि यथा शौर्वादस्य, नाक्षरस्य, तथा रसस्यैव नाधुनोदयो गुणाः, न वर्णानाम्. Mammata has declared that the 'excellences such as melodiousness are the properties of Rasa alone and not of anything else' (such as words). But in his definition he says 'सगुणी उच्चार्य' thereby intimating that Guṇas (excellences) are the properties of words and senses. Thus he is inconsistent.

(P. 3, l. 9). रसामिव्यङ्ग्यत्वेन.....वेत्. In these words some one defends मम्मट's expression सगुणी उच्चार्य. उपधारतः indirectly or by metaphor. The adjective सगुणी as applied

* We translate कीटानुविद्ध as 'perforated by an insect.' This is a literal translation. It is not meant that the jewel is really perforated by an insect. What is meant is that a jewel may have a scratch on it or may not shoot from a part dazzling rays, the part being opaque and crossed with lines which present the appearance of different insects etc. Varāhamihira mentions a number of blemishes in jewels and says that they lessen the price of the jewel. 'काव्यप्रकाशकारेणैव वातुवृत्तानि शर्करैर्विद्धम् । द्विगुणमिदं पदमप्युपपन्नमिदं न शुभम् ॥ यानि च बुद्धदृष्टिताम्यविनिर्वातापकप्रदीपानि । सर्वेषां चैतेषां मूलाङ्गागोष्ठयो दानिः ॥' बृहत्संहिता ४०. १५-१६. On मञ्जुशिका, उत्पन्न remarks 'मञ्जुशिकानिस्तदाकुलिमिः'. In the vernacular also such defects are called 'Mīs'.

to शब्दाधी is quite appropriate; since it is these i. e. words and senses, that reveal the Rasa or sentiment, the गुण, which really are the properties of रस, may be secondarily regarded as belonging to शब्द and अर्थ, which manifest the रस. S. D. replies that even this would not improve matters. The definition is still improper. कृपाहि to explain. (P. 3, l. 10-17)

तयोः...स्वरूपावाचकत्वं. तयोः...रसोऽस्ति न वा. Here two alternatives are proposed. Either रस exists in words and senses or does not exist. If you accept the latter, then words and senses cannot possess in that case any excellence, since excellences, being the properties of रस (as said by yourself in the 8th Ul. 1st verse), follow the presence or absence of रस i. e. if रस is present, गुण is present; if रस is absent, then गुण also is absent. If then you say that in शब्द and अर्थ, there is no रस, there follows, as a matter of course, the absence of गुण and therefore the adjective समुपनी cannot be applied to शब्दाधी. If on the other hand you accept the former alternative i. e. that रस does exist in शब्द and अर्थ, then why did you not say रसवन्ती शब्दाधी instead of समुपनी शब्दाधी? गुणवत्तान्दयानुपपत्त्या = गुणवत्त्वं जन्ममा अनुपपत्त्या. एतदुन्मले = रसवन्ती इति विशेषणं लभ्यते। राम०. An attempt is made in these words to defend वृन्मट's words समुपनी शब्दाधी. As excellences are the properties of रस, the word समुपनी cannot properly be applied to शब्दाधी. But by लक्षणा i. e. Indication or metaphor, the word गुण conveys the idea of रस, to which it really belongs. Thus the meaning of समुपनी शब्दाधी is indirectly the same as रसवन्ती शब्दाधी. गुणवत्त्वं (i. e. the character of possessing गुण) cannot directly be predicated of शब्दाधी. S. D. replies to the above in the words तदिह.....केनाप्युच्यते (p. 3, ll. 13-15). If by समुपनी you intend to convey रसवन्ती, then why not prefer the direct mode of expression सरसी शब्दाधी (शब्दाध्व) to the round-about and metaphorical expression समुपनी, which has to be interpreted as meaning रसवन्ती by लक्षणा. नहि० gives an illustration. ज्ञेयं is a property of beings, just as गुण are the properties of रस. ननु शब्दाधी.....इति चेत् (p. 3, ll. 15-16). The round-about way of using समुपनी for सरसी is now defended in another way. This round-about method of expression is preferred to the direct mode-लक्षणा is resorted to—for a certain purpose (प्रयोजन) viz. to state this that in Poetry there are to be employed those words and senses which reveal or develop the excellences. S. D. rebuts this argument by saying that, in the case of Poetry, the possession of शब्द and अर्थ

which manifest *गुण* is not of the essence of poetry, but merely serves to heighten the beauty of Poetry; and here we are not inquiring as to what heightens Poetry, but as to the *essentials of poetry*; and therefore *सगुणैः* should not form part of the definition of *काव्य*.

वर्तते हि.....कटककुण्डलादिवत् (p. 3, ll. 17-20). This is given here for supporting the position above taken about the relation of *गुण*, *शब्द*, *अर्थ* and *रस*. These words summarize the views of the author of the *Dhvanyāloka* and others, including *Mammata*. *गुणाः*—*साधुर्वीचःप्रसादाः*; see 8th Ul. of K. P. and 8th परिच्छेद of साहित्य०; *दोषाः* (of *काव्य*); see 7th Ul. of K. P. and 7th परिच्छेद of साहित्य० for them. *रीति* style of composition. Their number is variously given. We shall refer to them at length later on. Compare for the idea 'शब्दार्थौ काव्यस्य शरीरम्' the words of दण्डिन् 'हेः शरीरे च काव्यानामलङ्काराश्च दक्षिणः । शरीरे तावद्विद्यार्थवच्चिह्ना पृथक् ।' ॥ काव्यादर्शे I. 10. Compare generally for the whole idea the following उक्तं च भगवता (श्रीहोदयिना) 'शब्दार्थौ काव्यस्य शरीरम्, आत्मा रसः, गुणाः शैर्वादिवत्, दोषाः काष्ठादिवत्, अलङ्काराः कुण्डलादिवत्' इति (in अलङ्कारवैशार of केशवमिश्र p. 20, Nir.), तत्पर्यमलम्बन्तो वेद्मिन् ते गुणाः स्तुताः । अह्नासिता-स्त्वलङ्कारा मन्तव्याः कटकादिवत् ॥ ज्य० II. 7, p. 78; ये रससाक्षिनो धर्माः शीर्षादिव द्वागमनः । उक्तर्वहेतवस्ते स्युरचञ्चित्तनो गुणाः ॥ K. P. 8, 1; वयकुर्वन्ति च सन्तं येनदारेण ननुचिर । द्वारादिकलङ्कारास्तेऽमुप्राप्तोपमादयः ॥ K. P. 8, 2; काव्यस्य हि शब्दार्थौ शरीरम् । तन्न च वकोक्तिवाक्यादयः कटककुण्डलादय इव कृत्रिमा अलङ्काराः । नमिसाधु on सूत्र XII 2.

(p. 3, ll. 20-23). एतेन—उक्तर्वमात्राभासकत्वात्. Here S. D. attacks the third part of *Mammata's* definition of *काव्य* 'तदोषौ शब्दार्थौ सगुणावच्छङ्क्यौ पुनः कति.' अस्य धर्मेः.....काव्यमिति—नम्यत himself explains these words as कापीलनेनैतदाह-वत्सर्वे च सावकारी कल्पिते सुवच-द्वारविच्छेदेषु न काव्यत्वज्ञानिः । K. P. p. 17 (Va). These words of नम्यत have been variously interpreted, see प्रदीप pp. 10-11 (Ohān). The best meaning appears to us to be—Poetry is constituted by word and sense in which rarely a distinct figure may be absent i. e. *शब्दार्थौ* in which there is *रस* (a figure may or may not be present) or in which there is a distinct figure (if the *रस* is absent). S. D.'s objection against the insertion of *अलङ्कृती* in the definition is as follows:—Words and senses even when possessed of figures serve merely to heighten a poem. They are not of the *essence* of Poetry. In defining Poetry then only the *essentials* should be selected and therefore

no reference at all ought to have been made to *अलङ्कार* in the definition of Poetry. If we were to define a child, we should not refer to the ornaments which children might wear, since they do not constitute the essentials of a child.

Here ends S. D.'s criticism of *मम्मट*'s definition of *काव्य*. *विश्वनाथ* first attacked the word *ब्रह्मोपेक्ष*, by saying that, if only faultless pieces were to be called poetry, some of the best poems will have to be given up and there will be practically no Poetry, as it is very difficult to keep clear of every blemish. Nor could it be said that faults mar only those particular words in which they occur. If they are faults at all, they mar the whole poem. If *ब्रह्मोपेक्ष* were to be taken as meaning *रंगदोष*, then this word ought not to stand in the definition, as a faultless piece would otherwise be excluded from the domain of Poetry. 2ndly, *सगुण* is quite inappropriate; rather we should say *सुरती*; *गुण* are the properties of *रस* and not of *शब्द* and *वर्ण*. Besides *गुण* simply heighten *काव्य*, and are not of its essence and therefore should not be referred to in the definition of *काव्य*. 3rdly, no reference to figures ought to have been made in the definition of *काव्य*, as they merely heighten the beauty of *काव्य*.

As to these objections one cannot help saying that *Viśvanātha* is here over-fastidious and is perhaps actuated by the desire of making a show of his erudition by pouring ridicule upon a famous predecessor. This much must be said in favour of *मम्मट* that his definition has the great merit of being simple and easily understood. His definition is good enough for all practical purposes. Everyone is familiar with the words *श्लेष*, *गुण* and *अलङ्कार*. By using them, *मम्मट* conveys a tolerably clear and accurate idea of the character of Poetry. *Viśvanātha*, on the other hand, after a good deal of hair-splitting offers us a definition, which does not leave us any the wiser after reading it. He, in the quest of a scientifically accurate definition, introduces his readers into the thorny jungle of *रस*. After all this trouble, his definition itself (*वाक्यं रसात्मकं काव्यम्*) has not satisfied other critics. See for example the criticism of *दत्ता*.*

*P. 13. (Nir.) अवाचीनाः रससारसम्बन्धम् । उवाचं तु रसवत्तुल्यप्रधानेषु काव्येषु कल्प्यमानाः । न चेष्टावतिः । महाकविप्रधानमङ्गलहात । कल्पानुसारेण हि कल्पमन्वया न तु वैरीत्येन । अस्मिन्नामि न महाकविमित्रैकप्रवाहनेगदीनि कविना-

On Nishanapa's criticism of 'mammata's word अदोषी, the udohita says:—The word दोष in the definition is to be understood in the sense of a 'tangible fault' and the tangibility of a fault lies in being opposed to the apprehension of the Rasa. Thus in the verse 'तथामृता' (वेणीमंदार I), on account of the apprehension of the strikingness of the suggested sense, the knowledge of the faults in the verse vanishes and hence there arises the apprehension of the Rasa in the verse. Hence the verse is entitled to be called poetry and moreover the best poetry. But as regards him, who does not apprehend the strikingness of the suggested sense in that verse, the verse is faulty and there is no contradiction in citing that verse as an illustration of a fault (as done by Mammata in the काव्यप्रकाश 7th उदात्त under न्यूनपददोष, on page 339, Vā). Just as a piece which is अप्रतीत (not understood) may be called a poem with reference to him who knows that particular branch of knowledge, as, to him it is well known and therefore there is no fault; but with reference to others, the same piece becomes not-poetry; similarly here. For मम्मट himself will say later on 'Even a fault is sometimes an ornament on account of the appropriateness of the speaker etc.' This is the meaning of the

छादिचरितानि चेति । यत्तु दोषरहितं काव्यं दुर्लभमिति 'न्यकारो ह्ययं' इत्यादी, 'तथामृता' उदात्त इत्यादी काव्यत्वं सर्वांतुमपसिद्धं नोपपन्न इति तत्रोच्यते—दोषत्वं ह्युद्देश्यमतीतिप्रतिपत्त्यवकाशम् । तच्चानुभवव्याप्यत्वं चान्यथावैविध्यप्रदीतिविरहमिति दोषस्य तद्वन्नस्य चेति 'न्यकारः' इत्यादी निशिष्टामावसम्भवाच्च काव्यत्वशक्तिः । यस्य च न व्यंग्यवैविध्यप्रतीतिस्तः प्रति दुष्टत्वमिदं शेषेण तदुदाहरणम् । अत एव 'वचनार्थविलक्षण-वाहोर्धोपि गुणः कश्चित्' इति वक्ष्यते । तथा अप्रतीतत्वं तच्छास्त्रं प्रत्युद्देशः, अन्यं प्रति तु दोष इति । 'कीदानीदिह'—इत्यत्रानि रसादिवैविध्ये दुष्टत्वानि काव्यत्वं निशिष्टदोषवि-रहादिति तात्पर्यमिति दिष्टम् ।

*P. 15. (Chan.) लवार्कविनीजं तु लक्षणे दोषपरं स्फुटदोषपरम् । स्फुटत्वं च रसोद्दोषविरोधित्वम् । एवं च 'तथामृतात्' इत्यादी प्रतिपदवीणादुत्पन्नवैविध्यप्रतीत्या दोषज्ञानतिरोधानाद् रसोद्दोषस्य सत्वेन काव्यत्वं तद्विशेष्यमित्यर्थं चान्द्राहृतमेव । यस्य तु न्यंग्यवैविध्यप्रतीतिविरहस्तं प्रति दुष्टत्वमेवेति दोषोद्देश्यरक्षणमप्यविरहम् । एकस्यैव सामाजिकमैदेन काव्यत्वमकाव्यत्वं चेष्टमेव । यथाऽप्यतीतस्य तच्छास्त्रं प्रत्युद्देशेन काव्यत्वमितरे प्रति अकाव्यत्वं तद्वत् । वक्ष्यति हि 'वचनार्थविलक्षणवाहोर्धोपि कश्चिदुपः' इति । कीदानीन्दिहस्याप्यवगमः । तथा प्रतिभातिशयेन दोषतिरोधानाच्च रसस्वरूपमहः, तथा काव्येऽपि व्यंग्यवैविध्येऽपि । वस्तुतस्तु, अनुपदसमीपकाव्यत्वरूपकत्वं तावन्केदकाकान्तस्य होदं लक्षणम् । दोषवस्तुपदसमीपत्वस्य दुर्गतरत्वात् । सामान्यकाव्यलक्षणं तु, अदोषावहितमेव । अत एव दुष्टं काव्यमित्यादेरुपपत्तिरित्याहुः ।

verse कीलानुविद्ध etc.—Just as a jewel does not lose its character as a jewel, because all its blemishes are merged away in the excess of its brilliance, so also, as regards a poem, on account of the strikingness of the suggested sense (the faults are not seen). Really speaking, this definition of कव्य given by मम्मट is the definition of such a poem as does not deserve to be ridiculed; since it is extremely hard to avoid ridicule, when a poem possesses faults.....The general definition of poetry should not include the word असौख्य in it. Hence it is that such expressions as 'a faulty poem' obtain in ordinary life.

पुनः.....अलङ्काररूपत्वात् (p. 3, ll. 23-25). विष्णुनाथ extends his remarks against मम्मट to the views of the वक्रोक्तिवीरितकार. The latter said that Vakrokti (indirect or crooked mode of speech) is the soul of poetry. S. D. remarks that Vakrokti is merely an Alankāra and, as such, it is not even the body of poetry, much less the soul. वक्रोक्तिवीरितकार is a writer who is later than आनन्दवर्धन, author of अम्यालोक (latter half of 9th century A. D.) and earlier than (अलङ्कारसर्वस्य middle of 13th century); see the remark of नवरत्न on p. 12 of अलङ्कारसर्वस्य "यद्यपि वक्रोक्तिवीरितद्वय दर्पकाराणि स्वलिकारानन्तरभाविनावेव तथापि ती चिरन्तनमहाभुषाभिनावेषेति मम्मटं पूर्वमेवोद्दिष्टम् ।"

वक्रोक्ति—Dapdin does not define वक्रोक्ति but says of it 'अथ सर्वान् पुण्याति प्रायो वक्रोक्तिषु विषयः । सिद्धं द्विषां लज्जावोक्तिर्वक्रोक्तिरिति वाचस्पत्यम्' K. D. II, 363. आनन्द says that वक्रोक्ति enters into the composition of all Alankāras and seems to identify वक्रोक्ति with अलङ्कारोक्ति (अलङ्कार-वेन वक्तिः) 'सैषा सर्वेषु वक्रोक्तिरनुपादयो विभाव्यते । यद्योऽस्यां कविना कार्यः कोऽङ्गुरो-द्वया विना ॥ आनन्द II. 75. This verse is quoted as from आनन्द on p. 208 of अम्यालोक. K. P. also quotes it (X on विशेष). रुद्र regards it as one of the five शब्दाङ्गद्वारा and gives two varieties श्लेषवक्रोक्ति and काकुवक्रोक्ति. 'वक्रा शब्दसंभोक्तं व्याचष्टे आनन्दया तदुत्तरतः । वचनं यत्पदमङ्गीर्षया सा श्लेषवक्रोक्तिः ॥ रुद्र II. 14. An example of this is किं यीरिमां प्रति क्व नमु तीरहं किं (why, oh, Gauri, towards me with anger; am I a cow?). In the first शीति is in the Vocative; in the second we read किं यीः इमां etc. काकुवक्रोक्ति is defined as 'विरुद्धे क्रियमाणादङ्गिष्ठा सरविशेषतो भवति । अर्थान्तरप्रतीतिविभासी काकुवक्रोक्तिः ॥ रुद्र II. 16. मम्मट defines briefly, but in the same way as रुद्र, 'यदुक्तमन्यथा वाक्यमन्य-थान्येन योज्यते । केपेन वाक्यं वा केषां स वक्रोक्तिरुपादिषां ॥ K. P. IX. p. 491 (V6). काकुः (काकुः क्रिया विकारो वाः श्लोकनौवादिनिर्बन्धेः ॥ अमर I. 6. 13) means 'a change of the tone or voice.' An example of काकुवक्रोक्ति is 'गुरुवनपरतप्तत्वा नष्ट दूरतः देहमुपतो गन्तुम्' । अङ्गिकुलवक्रोक्तिरुक्तिरे नैष्यति

सुनि सुनिमवेऽन् ॥' Here by a change of voice the word नैष्यति may convey two meanings; in the mouth of the heroine it mean 'he will not come'; in the mouth of her friend, it means 'Will he not come?' i. e. he will come. The अलङ्कारसर्वस्व remarks 'वक्रोक्ति-जम्बुशालङ्कारसामान्यवक्तनोऽपि इशालङ्कारविशेषे संज्ञितः' p. 177. For more examples see रुद्र and सर्वस्व. Vamana defines वक्रोक्ति quite differently 'सादृश्यादुत्पन्ना वक्रोक्तिः' काव्याः वृत्त IV. 3. 8. (Vakrokti is indication based upon resemblance). The वक्रोक्तिजीवितकार says 'वक्रोक्तिरेव वैदग्ध्यमङ्गीमणितिरुचये' (1st उन्नेय). According to him, clever speech is the soul of poetry and that it alone should engage a poet's best efforts. Dhvani is included under उपचार-वक्रता i. e. वक्रोक्ति based upon metaphor. It is not the suggested sense (व्यङ्ग्य) that is the essence of poetry, but striking speech. His definition of काव्य is 'सुभाषी सहितौ वक्रकविभ्यापारशालिनि । वन्द्ये अवसिद्धौ काव्यं तद्विधानादकारिणि ॥'. According to him वक्रता has six principal varieties 'कविभ्यापारवक्रत्वप्रकाराः सम्भवन्ति षट् । प्रत्येकं वक्रवो मेदालोषं विच्छिन्तिशोभिनः ॥'. The six varieties are वक्रोक्तिव्यासवक्रता, पदपूर्वावक्रता, प्रत्ययवक्रता, वाक्यवक्रता, प्रकरणवक्रता, प्रकथनवक्रता. His views are briefly summarized by ज्ञान सं० p. 8 'वक्रोक्तिजीवितकारः पुनर्वैदग्ध्य-मङ्गीमणितिरुचयानां बहुविधां वक्रोक्तिमेव प्राधान्यात्काव्यजीवितमुक्तवान् । व्यापारस्य प्राधान्यं च काव्यस्य प्रतिषेधे । अविधानप्रकारविशेषा एव आलङ्काराः । सत्यं विमर्शे प्रतीयमाने व्यापाररूपा भणितिरिव कविसंरम्भगोचरः । उपचारवक्रतादिभिः समस्तो ध्वनिप्रपञ्चः स्वीकृतः । केवलमुक्तिवैचित्र्यजीवितं काव्यं न व्यङ्ग्यार्थजीवितमिति तदीयं दर्शनं व्यवस्थितम् ।'

(P. 3, II. 25-29). वधु.....समुत्कण्ठये इति. On p. 17 (Va) Mammata cites this verse and remarks 'अत्र सुटो न कश्चिदलङ्कारः, रसस्य च प्राधान्यात्तलङ्कारता'। He quotes this verse in illustration of his words अनलङ्कृतौ पुनः कवि. He says:—in this verse there is no distinct figure of speech. It cannot also be said that there is the figure called रसवद् by भामह and रुद्रट. That figure occurs only when the रस is subordinate i. e. when it heightens another Rasa or the expressed sense. But in this verse the शृङ्गाररस is the principal one and therefore there is no रसवद् अलङ्कार. This objection and answer of मम्मट are with reference to the views of भामह and रुद्रट. He himself does not admit रसवद् as an अलङ्कार. वः कीमारहरः etc.—शीलमङ्गलिकायाः वयमिदमिति शास्त्रेपरपक्षौ स्वहन् (वामनाचार्यः) । स्वाधीनवतिका काचिरसहृदुस्तुल्यवपि वरोचकरणादिषु उत्कण्ठोपलब्धौ तेषामत्यन्तोपादेयतां सूचयन्ती सतीमाह—वः कीमारहर इति । अत्र हि सन्देहः वयसीत्यर्थकतया अस्ति त्रिजाल्याहारेण च वः कीमारहरो वरः स एव वक्ष्यस्ति, चैवज्ञपात्रा एव वक्ष्यति सन्ति, अस्ति च तैव यथाप्यस्ति तथापि तत्र रेवारीच-

सि तत्र चेतसीतस्तले तत्र सुरतव्यापारलीलाविधौ चेतः समुत्पन्नते इत्यन्वयः ।
 कीमारं वानरं परमरक्तितया तदवस्थावामपि सम्मोदयेच्छेत्वास्तेन हृत्वाधोरितवानिति
 कीमारहः । तत्तत्कृतिर्निरावृत्ताप्रकटनेनानुरागदाहोषजनम् । त्रियते धिक्त्वेनाहो-
 कियते स्वमिति वरः । तेनोभयानुरागलामः । स एव । उपमुत्पन्नो मेतलवैः ।
 न्नीलिता विकसिता वा मालवी तथा सुरमयः । प्रौढा रत्नुदीपनादिप्रागल्भ्यशु-
 ल्लिनः । कदम्बस्य भूलीकदम्बास्त्वपुष्पविशेषस्य सम्बन्धिनः । वसन्ते कदम्बान्तरस्यासम्भ-
 वात् । चोऽनपारणे । अत एवेतलवैः । अथ च प्रौढा इति किञ्चिद्विशेषणवत्तन्मात्रमनित्यो-
 नाधिकान्नापकम्प्रतीतिः । चकारोऽन्वर्थो नित्यकामः । अस्मीत्यहमर्थकमव्ययम् । अन्वया
 सेवेतल्लोद्वेष्टतामात्रम् । सेवेतल्ल उक्तं तद्वत्त्वान्तरं न प्राप्तेतलवैः । तथापि द्रोपाम-
 सहृदुपन्नोभेयि । तन्नेत्युपमुक्त इत्येकं सप्तम्यर्थं विशेषेण्येति । सुरतामुत्पन्नव्यापार-
 रूपा वा लीला कुसुमानरणादिप्रसूतधनरूपा मिताशेषानुबन्धनादिरूपा वा तस्या किञ्चि
 सम्पादने चेतः समुत्पन्नते लज्जुं भवति । घ. चं. as quoted in प्रदीप p. 11
 (Nir). In this verse, no figure other than विशेषोक्ति and विभावना
 is worth pointing out. These two also are not distinct, as
 explained below:—विशेषोक्ति* is the statement that an effect is
 absent although the causes of it are present. In this verse, the
 fact that 'the husband and other things have been frequently
 enjoyed before' should be the cause of the effect that 'the
 woman has no longing for the re-enjoyment of them.' The
 absence of this effect i. e. her having a longing for re-enjoy-
 ment is here stated (in चेतः समुत्पन्नते) even though the cause
 i. e. the enjoyment of them in the past, is present. Thus there
 is विशेषोक्ति in the verse. But it is not distinctly stated, for the
 absence of the effect is stated in the form 'still the mind has
 a longing' and not in the form 'still the mind is not without
 longing'. The figure would have been distinct only if the
 latter mode of expression had been employed. †

विभावना‡ is the statement that an effect is produced even
 though the causes of the effect are absent. Here the well-known
 causes of the effect viz. the woman's longing for enjoyment of
 the husband &c. is the fact of her not having enjoyed them
 before. But the absence of this cause i. e. the fact of having

* विशेषोक्तिरशब्देषु कारणेषु फलान्वयः । K. P. X.

मति हेतौ फलमान्नो विशेषोक्तिस्तथा हि । S. D. X.

† विशेषोक्तित्वात्कारणत्ववैधौ कारणमावश्यकम् । अथ च समुत्पन्ना-
 कारणं द्रोपकनयोरनुपमुक्ता । तत्तलवै वषट्पनुत्पन्नानां उत्पन्नारूपो
 निर्दिष्ट एव तयापि नानुत्पन्नाऽन्वात्वेन हि उत्पन्नास्तेनैव । तन्नादस्तुत्पन्नमात्राः ।
 यदि चेतोऽनुत्पन्नं केचनमिच्छते तदा स्तुत्यं नयेत् । प्रदीप (p. 12 Nir).

‡ विभावनाः प्रतिषेधेनैव फलवत्किंविभावना । K. P. X.

विभावना विना हेतुं कारणत्वमिति नयेत् । S. D. X.

enjoyed them before, is here stated along with the presence of the effect i. e. her longing for the enjoyment of them. Thus there is विभावना in the verse. But it is not distinct, for the absence of the cause is stated in the form 'although the husband etc. have been frequently enjoyed by me before.' Thus like विशेषोक्ति above विभावना also is indistinct here.* The two figures being indistinct the union of these which constitutes a separate figure called सन्देहसङ्कर is also indistinct. Where there are no circumstances which enable us to determine that a verse contains a particular figure to the exclusion of others which are possible, there is सन्देहसङ्कर.† The S. D. objects to the abovementioned view of मम्मट by saying that both the figures विशेषोक्ति and विभावना are distinct and therefore the सङ्कर based upon them is also distinct. His view appears to be that विशेषोक्ति occurs not only when an effect is stated to be absent although its causes are present; but also when the opposite of the effect is stated to exist; similarly in the case of विभावना. His words are "इह च कार्याभावः कार्यविरहसद्भावमुखेनापि निवच्यते । विभावनायामपि कारणभावः कारणविरहसद्भावमुखेन । एवं च 'यः कौमारहरः' इत्यादेस्तत्कण्ठाकारणविरहस्य निबन्धनादिभावना । 'यः कौमार'-शब्दादेः कारणस्य च कार्यविरहाया उत्कण्ठाया निबन्धनाद्विशेषोक्तिः ।" S. D.'s remarks appear to be based upon the words of the Alankāra-sarvasva of Rājānaka Ruyyaka, where we read under विशेषोक्ति: 'कार्यानुपत्तिश्चात्र कचित्कार्यविरोधोत्तरया निवच्यते । एवं विभावनायामपि कारणभावः कारणविरहमुखेन कचित्प्रतिपाद्यते ।' p. 127 of अलं. स. on p. 200 he gives 'यः कौमारहरः' etc. as an instance of सन्देहसङ्कर and remarks 'तत्कण्ठाकारणभावे (कौमारहरवरादनुपत्तिभावनरूपस्य

* मत्र वरोपकरणादीनामनुपमुक्तत्वस्य प्रतिद्वयस्य कारणस्याभावेऽपि तत्कार्य-
स्योत्कण्ठाकारणत्वोत्पत्तिवचनरूपा विभावनालङ्कारः । वरोपकरणादीनामस्तन्तोपादेवत्वा-
त्प्रतिद्वयस्य कारणस्य विभावनाद् । अस्तुतावं चानुपमुक्तत्वभावेनाकथनात् ।
व. च. p. 11 of प्रदीप (Nir.)

† यत्र च ग्रहे न्यायदोषाभावादिनिश्चयः । K. P. X. यत्र द्वयोर्वैतर्क्य-
वाङ्मूलाणामेकत्र धोम्यत्वेऽपि विरोधानैकदा व्यवस्यति; न चैकतरस्य परिग्रहे साधकं
तद्वितरपरिग्रहे बाधकं येन तदेव व्यवस्यति तस्योपनिश्चयरूपो द्वितीयः सङ्करः । प्रदीप.
Here in the verse 'यः कौमारहरः' etc. the सन्देह is as follows:—
'उत्कण्ठायाः पलायनारूपकारणं विना उत्कण्ठाकारणकार्यकथनमिदं विभावना,
किंवा उत्कण्ठाभावस्य कारणस्यैव तस्याः कथनमिति विशेषोक्तिरिति सन्देहात् सन्देहस-
ङ्करात्कारोऽयम् ।' राम० p. 15.

अलं. स. defines विशेषोक्ति as 'कारणसाम्ये कार्यानुपत्तिर्विशेषोक्तिः ।'

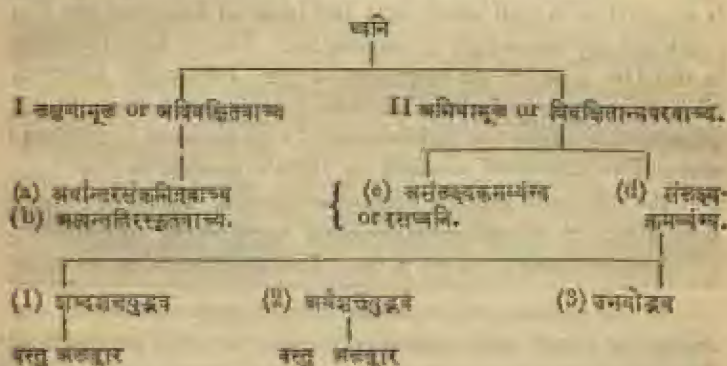
कारणस्याभावे इत्यर्थः । अ. सु. वि.) "उष्णकण्ठाया उत्पत्तौ विभावना । स च कारणाभावाः 'यः कीमारुहः' इत्यादिना कारणनिरूपयुगेन प्रतिपादितः । तथा च 'यः कीमारुहः' इत्याद्युष्णकण्ठाकारणमुद्भावेऽपि अनुत्पन्नकण्ठाया अनुत्पत्तौ विशेषोक्तिः । सा चानुत्पत्तिः 'समुत्पन्नकण्ठे' इति विरोधीत्यभिमुखेनोक्ता । अत एव द्वयोरेष्वनुत्पन्नकण्ठमन्वयः (काव्यप्रकाशादौ । अ. म. वि.) उक्तम् ।"

(P. 4, ll. 1-3). एतेन.....अपास्तम्. The verse is quoted from the उत्पत्तीकण्ठानरण (I. 2.) of मोन. The Benares edition reads निर्दोषं for करोषम्. S. D. extends his criticism against यम्भट्ट's words करोषी, सृणी and अन्तर्बुद्धी to the definition of Kāvya given by मोन.

(P. 4, ll. 3-6). यत्तु ध्वनिद्वारेणोक्तम्...इमः. 'काव्यस्यात्मा ध्वनिः'—these words are contained in the first verse of the ध्वन्यालोक 'काव्यस्यात्मा ध्वनिरिति दुष्यैः यन्मास्त्रातपूर्वसत्त्वाभावं जगदुपरि नास्त्वमादुस्तमन्ने । कैचिद्वान् शितमविषये वस्तुमुत्तरीयं तेन इमः सङ्घटयमनःपीतये तत्परस्परम् ॥'. The meaning is 'the soul of poetry is suggestion.' S. D. asks a question:— what does the author mean by the above? Does he mean suggestion in its three fold aspects—(1) वस्तु matter, (2) अलङ्कार embellishment and (3) रस flavour etc.; or does he mean that the soul of poetry is only रस etc. (and not the three वस्तु, अलङ्कार, रसादि)? वस्तु, अलङ्कार and रस must be clearly explained. ध्वनि is defined by the ध्वन्यालोक as 'यद्भावेः शब्दो वा तमर्थमुपसर्गोक्तस्वार्थो । व्यक्तं काव्यविशेषः स ध्वनिरिति ध्वनिः कथितः' ॥ p. 33 ('तमर्थेन स्वभावेः उत्पत्तीकण्ठोत्तरीयं सृणी स च चासी नव्येति वाक्यान् ; यद्भावेः सत्त्वेन तेनासी सृणीकृतानां, शब्दो सृणीकृतानिषेकः । व्यक्तं बोधवतः । लोचनम्) ध्वनि is divided into three kinds, वस्तुध्वनः, अलङ्कारध्वनः, and रसध्वनिः as said in ध्वन्यालोक p. 15 'स ह्यनो वाक्यस्यामर्थाद्विहितं वस्तुमाधमलङ्कारा रसादयस्त्वनेक-प्रमेदप्रमितो दक्षयिष्यते'; or in the काव्यानुशासनं of हेमचन्द्र p. 26 'स च (व्यङ्ग्योः) काव्येते लोकते इति पूर्वोक्तध्वनिरिति संज्ञितः । अयं च वस्तुलङ्कार-रसादिवेदात् विधा ।' As to वस्तुध्वनि, लोचनम् says 'प्रतीकमानस तावत् इी मेदी लौकिकः काव्यस्वरहारगोचरश्चेति । लौकिको यः शब्दवाच्यता कदाचिदभिधेते । स च विधिनिषेधापनेकप्रकारो वस्तुध्वन्येनोच्यते' ॥ p. 15. An example of वस्तुध्वनि is 'किञ्चिदिषि क तु नाम किञ्चिदर किमनिधानमसाधकरोमादः । समुत्ति येन तत्रापरपातकं द्वाते विम्वकं शुक्रसावकः ॥ अत्रानेन कविनिबद्धस्य कल्पविकानिदः श्लोकिमिदैन वस्तुना तत्रापरः पुष्पातीश्वरस्य इति वस्तु प्रतीकते । A distinct subject or topic is suggested, viz. that your lip (i.e. a kiss) is to be gained only by excessive merit. अलङ्कारध्वनि is that in which the suggested sense would constitute a figure of speech; the expressed sense does not, however, do so. An example of अलङ्कारध्वनि is 'दिसि मन्दायते तेनो दक्षिणसां रेरेति । तस्मान्नैव रमो वाक्याः प्रतापं न विवेक्षिरे ॥ अनेन सत्रःसम्भविना वस्तुना रथिवेजसे रुद्रवपुषोदक्षि इति व्यतिरेकाङ्कारो न्वच्यते'.

रसञ्चलि occurs there where रस, Bhâva etc. are the principal element and where the words, expressed sense, and the figures of speech are dependent upon Rasa etc., as said by the स्वन्धालोक 'वाच्यवाचकवाच्यहेतुना विविधात्मनाम् । रसादिपरता यत्र स च्चलेर्विषयो मतः ॥' p. 67. रसञ्चलि may be instanced in " हृत्तुं वासुदेवं विलोक्य शयनादुत्थाय विनिच्छन्तः निद्राञ्चात्सुषमागतस्य सुतिरं निर्वर्त्तं यत्सुप्तस्य । विलक्षणं पशुतुम्ब वातपुलकाभालोक्य गन्धर्वकी कञ्जातप्रभुसी श्रियेण हस्ता वाक्वा चिरं चुम्बिता ॥ नन गृह्णारचनिः. Against this threefold division of चनि,* S. D. brings an objection in the words प्रहेलिकापत्तिव्याप्तिः. प्रहेलिका means 'a riddle or conundrum.' Even the कादम्बरी mentions प्रहेलिका. We find a full exposition and illustration of प्रहेलिका in the काव्यादर्श and the सरस्वतीकण्ठाभरण. प्रहेलिका is defined by बट्ट as 'रसप्रच्छन्नायां प्रहेलिकाञ्चाहुतायां च ।' Ru. V. 25. नमिसायु explains as follows:— 'प्रहेलिका द्विविधा । रसप्रच्छन्नायां अन्वयाहुतायां च । तत्र रसः परास्वाभात् प्रच्छन्नश्च प्रभवत्यने प्चान्तमेतत्वेन नमकारित्वादर्थो यस्याः सा तथाविधा । तथाहताधारणविशेषयो- पाधानादेवाभियगतत्वेनाहताहुतः साध्यादनुक्तो अर्थो यस्याः सा तथाविधा ।' An example of the above two kinds is given by बट्ट in one verse 'कानि निद्रुक्तानि कथं कदलीवन्वातिना सर्वं तेन । कथमपि न दृश्यतेऽप्यावन्तश्चे हरति वसुमानि ॥' Ru. V. 29. The first half is an example of रसप्रच्छन्नायां. Construe कदलीवन्वातिना तेन कानि कथं सर्वं निद्रुक्तानि. This is the question. The answer is contained in the same line. कानि (शिरांसि) निद्रुक्तानि, कथं कदलीव (like a plantain tree) अतिना (खट्वेन), (किरणित) नव (नवतत्त्वाकानि), सर्वम्, तेन (दशाननेन). The second line is an example of अन्वयाहुतायां. अन्वष्टे means प्रत्यक्षम्.

* A different and more elaborate division of चनि is given in the स्वन्धालोक (1st and 2nd उद्योत), काव्यप्रकाश (4th उद्घात) and साहित्यदर्पण (4th द्वा). We give below a brief out-line.



मम्मट divides अवयवशक्त्युद्भव into twelve varieties.

This applies only to the wind and not to a thief etc. Dandin mentions 16 varieties of good प्रहेलिका and refers to 14 kinds of bad ones. See Kāvyaś. III, 106. We shall quote two interesting examples. नासिक्यमध्या परितःक्षुर्वर्णविभूषिताः अलि कान्तिपुरी यस्या-
महर्षीहया नृपाः ॥ Kāvyaś. III, 114. The town is काञ्ची and the family of the kings is गुण्डक, which has 8 letters. विस्मितात्मनश्चेतिगुण-
गारहती वनः । शिमापद्ममिवपरैर्व्याप्तं ज्योतिर्मननरति ॥ काव्यादशे III, 120.
(विना पक्षिणा गरुडेन मितः इन्द्रस्तत्त्वाममयः अजुनः तस्य देशी कर्णः तस्य मुखा गिता
सुतः तस्य पदैः किरपैः इतः । शिमापद्मो वह्निः तस्यामित्रो जलं तद्वरैर्मणैर्व्याप्तं etc.).
But even Dandin and रुद्र had a clear perception of the value of these riddles. रुद्र says 'भावाविन्दुच्युतके प्रहेलिका कारककिवागुदे । प्रभोत्तरादि-
चान्दर कीचामानोपयोगमिदम् ॥ Ru. V. 24. कीचामोडीविनोदेषु तद्वैराकार्णमन्त्रणे ।
परञ्चानोदने चापि सोपयोगाः प्रहेलिकाः ॥ काव्यादशे III, 97. They do not
look upon प्रहेलिका as constituting poetry, much less आनन्दवर्धन,
the author of the ध्वन्यालोक who says "इदानींतनानां तु न्याये काव्यनवव्यव-
स्थापने कियमाणे नास्त्येव ध्वनिव्यतिरिक्तः काव्यप्रकारः । यतः परिपाकवता कवीनां
रसादितात्पर्यविरहे व्यापार एव न शोभते ।" p. 221. He does not recognise
any piece of poetry, in which रस etc. are absent. But the S. D.
objects that, if by ध्वनि you understand the three, viz. वस्तु,
अलङ्कार and रस, then, even प्रहेलिका would be included under ध्वनि,
as in प्रहेलिका also, there is some suggested sense other than the
expressed one, just as there is in वस्तुध्वनि instanced above.

द्वितीयश्लेदोमिति ह्युः If, however, you accept the 2nd alter-
native i. e. the soul of Poetry is suggestion which takes the
shape of Rasa, Bhāva and the like then we say 'agreed.'

(P. 4, ll 6-10). ननु वदि.....इति चेत्. An objection is raised
against the 2nd view, mentioned above, viz., the soul of poetry
is suggestion which takes only the form of Rasa and the like
(and not वस्तु nor अलङ्कार). अत्र एव &c.* This is the 67th verse
in the 7th शतक of the वाचासतशती of हाल. राधन्वकत्वेन कथितात्मने
एविकं प्रति सचंदला (of a woman who introduces herself to her
paramour without the intercession of a go-between) उक्तिरिदम् ।
राम०. The expressed meaning is 'Don't tumble on our bed.'
But the suggested sense is quite the opposite. 'अत्र गृहे विद्यमानायाः
शब्दा अतिवृद्धतया वधिरनिकेष्टत्वादियोगादन्यस्य आसत्ताभिः शङ्कं व्यवहरेति वक्तु-
प्रतिपादयैकिश्चिदप्यपीयते ।' उ० नं० p. 65. This is given as an example

* The printed edition of the सतशती reads 'एव निमज्जते अत्रा
एव नई एव परिजगी सजलो । ध्वनिम रत्नामन्वज मा मइ सजये निमज्जतिहेति ॥'
The ध्वन्यालोक, काव्यप्रकाश, हेमचन्द्र and others present many various
readings.

of वस्तुष्वनि on p. 20 of the चन्द्रालोक. Here another matter merely is suggested (viz. the traveller's doing the opposite of what is expressed) and hence, if रसादिरूपमात्रवचनि were to be the soul of Poetry, such a verse cannot be called Poetry.

S. D. replies to the above by saying अत्रानि रसामासवन्तैव etc. We admit that this verse is Poetry, but we do so because in this verse there is a semblance of Rasa (of Love here) and not because mere व्यंग्यवस्तु can constitute the soul of Poetry. S. D. says further on that under रस are included भाव, रसामास, भावामास, भावशान्ति, भावोदय, भावसन्धि, भावशकल. रसामास is defined as 'अनीचित-पञ्चतल आमासो रसमावयोः' S. D. III. 262. Here the love is improper and illegitimate and therefore there is रसामास.

(P. 4. l. 11). अन्यथा - वस्तुमात्रस्य व्यंग्यत्वेऽपि काव्यत्वस्वीकारे । उच्यते । If we were to admit that a piece is a poem, even if merely the matter were suggested, then such a sentence as 'देवदत्त goes to a village' will have to be called Poetry ; because here also, there is something suggested, viz., his being attended by a servant, as every gentleman usually is. But nobody calls this poetry. Because here there is no connection with रस etc.

(P. 4, ll. 12-13). अस्मिन्ति...काव्यत्वाङ्गीकारात्—If it were said "Let this sentence 'देवदत्त goes to a village' be called a poem, because there is some suggested sense in it," we reply:—no, because it is our position that the name of Poetry is to be applied to that only which has रस. काव्यस्य प्रयोजनं.....उच्यते । This is a reply to those who would admit a piece to be poetry even if it be destitute of रस. Construe काव्यस्य प्रयोजनं.....प्रवृत्ति-निवृत्त्युपदेशः, विदेय—those who are to be taught, students. रसास्वादमुख-विण्मदान् does not appear to be a good reading. Instead of मुखविण् the author would have said मुखसन्तान etc. रसास्वादमुखसन्तान-हारेत्यर्थः । रामः, by means of giving a fund of delight in the form of the relishing of Rasa. मुखविण् means 'an inducement.' Compare को न याति वशं लोके मुखे विन्देन पूरितः । मृदो मुखेनेन करोति मयुर-ध्वनिम् ॥ रामादिवत् this has occurred above. Compare for the idea the words of the ancient rhetorician मागध 'सादुक्तान्तरसोन्मिषं शास्त्रमनुपपुञ्जये । प्रथमाहोदयमयः शिवन्ति कटु वेदनम् ॥' V. 3. (The लोचन p. 182 quotes this as from मागध, but reads वाक्यार्थम् for शास्त्रमणि.) Compare व्यक्तिविवेक I p. 20 'यत् च वे सुकुमारमतयो...ने चात्यन्ततोषि वरुण-वयः...वमयेषि तेभिमत्तवस्तुपुरस्कारेण शुद्धिद्विकया रसास्वादमुखं मुखे दत्त्वा तत्र कटुकीशमपानादशिव प्रवर्तयितव्याः ।'

(P. 4, ll. 18-20). तथा च...तल्लिङ्गे, इत्यादि- The author cites the testimony of three ancient authors in support of his position that the soul of Poetry is suggestion which assumes only the form of रसादि. 'वाग्वैदम्यप्रधानेति' etc. occurs in अग्निपु० 337. 33. अन्व = काव्ये. वाचो वैदम्यं प्रधानं वसिन् तत् (काव्यं), that in which the chief element is the cleverness of speech; or we may dissolve as 'वाग्वैदम्येन प्रधानं (उद्यमं),' in Poetry which becomes first-rate by skill in speech. The Agnipurāṇa says 'Rasa alone (and not वस्तुत्वं nor अलङ्कारत्वं) is the life of Poetry, in which the chief element is skill in speech etc. व्यक्तिविवेककार—author of व्यक्तिविवेक (which means 'investigation of the true nature of suggestion'). His name is Mahimabhatta. He is later than हर्षिसम्भट्ट (about 1000 A. D.) and earlier than रामट्ट, who criticizes him (5th उद्घाटन). He wrote his work to demolish the theory of the चन्द्रालोक and to establish that what is called suggestion is included under अनुमान 'Inference'. 'अनुमानेऽन्तर्भाव सर्वस्यैव धर्मैः प्रकाशयितुम् । व्यक्तिविवेके कुल्ले प्रथमं महिमा परा वाचम् ॥' व्यक्तिविवेक 1st verse. काव्यस्यात्मनि etc. As to the fact that the soul of Poetry, which is always to be found in it, is रस and the like, there is no difference of opinion. सहिति = अवयवस्वात्मिनि । राम०. लङ् means 'attachment or connection.' The words काव्यस्यात्मनि occur in the व्यक्तिविवेक I. p. 23 (Trivandrum ed. 1909). The printed edition reads सहिति for सहिति. The position of the व्यक्तिविवेककार is that he does not dispute that रस is the soul of poetry, but the point on which he lays stress is that the essence of poetry (viz. रस &c.) is grasped by अनुमान and not by an independent power of words such as अलङ्कार. As regards the thing (लङ्घ्य) there is no dispute; there is a difference only in लङ्घ्य (in the appellation of the thing). He calls it by the name of अनुमान, while the ज्ञानि school calls it by the name of ज्ञानि. ज्ञानिकारेणाम्भुक्तम्...तल्लिङ्गे इत्यादि- The चन्द्रालोक reads अनिर्देशेन किञ्चित्प्रयोजनम् । इतिहासादेव तल्लिङ्गे. The words of the text mean 'By a mere narration on the part of the poet of what happened, the soul of Poetry is not accomplished, because that, viz. the mere narration of events, can be effected by History (such as the महाभारत) and the like.' इतिहास means the same thing as वस्तु or कथाशीर as said in the भावमन्त्राद 'वस्तु वद् स्यात् प्रथमं न शरीरं कविकल्पितम् । इतिहासे तदेवाधुनोक्तमिति नमो विदाः ॥' We take ज्ञानमन्त्रः = काव्यज्ञानः लक्षणः. We may also take ज्ञानमन्त्रः is meant कविप्रज्ञानः, and then the whole means 'a poet does not attain the position of a poet by confining himself to the simple narration of events.' The idea is :—

The poet's business is to develop रस etc. and he has, in writing his work, to look solely to the proper evolution of the sentiments etc. If in the narrative on which he bases his poem, he finds anything which would be incongruous to the Rasa he is developing, he should throw the narrative to the winds and should arrange events so as to suit the Rasa. Because one does not become a poet by merely narrating events. This is not the poet's function, but that of the historian. In a poet we do not look for history, but for the development of रस. We prefer the second meaning of आत्मलक्षः to the first, as it suits the context better. The reading प्रयोजनम् of the खन्दाहोत्र means 'the poet has nothing to do with the mere narration etc.' The words of the खन्दाहोत्र preceding the line are 'कविना प्रस्नवमुपनिवृत्ताः सतोभना रसपरतवेन नवितव्यम् । तर्हेतिक्ते यदि रसाननुगुणं विधिं पश्येत् । भवत्यसि स्वतन्त्रत्वा रसानुगुणं कथाम्तरमुच्चादयेत् । न हि कवेः etc. p. 148 of खन्दाः.

(P. 4, ll. 20-24). ननु तर्हि.....गौण एव. तर्हि means 'If you lay down that what possesses Rasa is to be called poetry and none else.' Certain verses without रस (i. e. merely narrative etc.) in a composition will not, on the above theory, be poetry (and the same difficulty would occur, as said above in ननु कश्चिदहोत्र दुष्ट etc., whether the composition as a whole is poetry or not). S. D. replies to this objection in रसवत्तया.....अङ्गीकारत्वं. क्वा रसवत्तयान्तर्गतमीरसपदानां पद्यत्वेन रसवत्ता अङ्गीक्रियते तथा तेषां (मीरसानां/पदानां) प्रत्यक्षत्वेनैव रसवत्ता अङ्गीक्रियते । Certain words in a verse may be without रस; still, as the whole verse has a रस, the words may be said to have a रस, as being included in the verse; similarly here. यच्च मीरसेष्वपि.....गौण एव. The idea is:—The name of poetry is strictly applicable only to such pieces as have a रस in them; the application of the term काव्य to such pieces as are without any रस, but possess letters which manifest some excellence, which are without faults and possess ornament, is quite secondary (गौण) and not strict, which application is based on the resemblance of these letter to such pieces as contain a रस. गुणानिध्वप्रकृर्गणसङ्गाद्वत्—The Gunas are three, माधुर्यं, शोभन्य and प्रसाद. They are the properties of रस; but are said to be revealed by certain favourable letters, e. g. दृष्टिं वर्णोत्तमाः स्वकीं लक्षणं रणौ लघु । अदृष्टिर्मध्वदृष्टिर्वा माधुर्यं पट्या तथा ॥ K. P. 8. Ul. i. e. माधुर्यं is revealed by the letters from कृ to नृ except the ह्रस्व, each letter being preceded by the nasal of the class to which it belongs, by the letters र् and ल् combined with a short vowel etc.

(P. 4, ll. 24-26) यत् वामनेन.....निजत्वात्. वामन wrote काव्यालङ्कारसूत्रम् in five अष्टाङ्गणम्. He wrote a comment on his own Sūtra. He belongs probably to the latter half of the 8th century. रीतिरात्मा काव्यस्य—is काव्यालङ्कार I. 2. 6. रीति means a style of composition, as वामन himself defines it as 'विशिष्टा पदरचना रीतिः' I. 2. 7. These styles must be numerous, but writers on rhetoric generally select a few of the most prevalent ones for definition. इष्टिन् says 'अल्लभेको गिरां मार्गः सूक्ष्ममैदः परस्परम् । तत्र वैदर्भी-गौडीवी वर्म्येते प्रसुधान्तरी ॥' काव्यादर्श I. 40. He then tells us that ten गुणः are the essential attributes of वैदर्भी रीति, and the opposite of them of the गौडी रीति: 'विषः प्रसादः समता माधुर्यं सुकुमारता । अर्थव्यक्ति-स्वारस्यभोजः काण्डिसमाश्रयः ॥ इति वैदर्भमार्गस्य प्राणा दश गुणाः रचिताः । एषां विपर्ययः पाषो दृश्यते गौडवर्त्मनि ॥' काव्यादर्श I. 41 and 42. वामन vehemently protests against this division of styles into वैदर्भी and गौडी 'वैदर्भमन्वदस्तीति मन्वन्ते सुविदोऽपरे । तदेव च किल उवाचः सदर्थमपि नापरम् ॥ गौडीपमिदमेतत् वैदर्भमिति किं प्रयत्नः । गतानुगतिकन्यायाज्ञानास्वेवममेवसागः । ननु चारमकनंशादि वैदर्भमिति कथ्यते । कामं तथास्तु प्रायेण संवेच्छातो विधीयते ॥' I. 51-53. वामन mentions three वैदर्भी, गौडी and पाञ्चाली. विश्वनाथ adds a fourth लाटी. The same are given by the अष्टाध्यायी. भोज gives two more, viz. आवन्तिका and मागधी. It will be seen from the above that each country is credited with a particular style of composition. सम्प्रतः includes them under पुरबनुभास (उपनागरिका, पञ्चा and कोमला correspond to वैदर्भी, गौडी, and पाञ्चाली).

वामन stands perhaps alone in regarding रीति as the soul of Poetry. S. D.'s objection is very proper and is as follows:—रीति is a particular kind of arrangement; and arrangement is nothing but a particular disposition or posture of parts; and what is called soul is different from this. The different parts of our body assume different positions; but they are distinct from the soul. Similarly शब्द and अर्थ are the body of काव्य. The various arrangements of the limbs of this body i. e. the different arrangements of words etc. can never constitute the soul.

(P. 4, l. 28-p. 5, l. 2). यच्च अतिकारेण.....अप्रासादः, अर्थः सहृदय etc. This occurs on p. 12 of the अष्टाध्यायी. 'A sense which is highly thought of by men of taste, which, it has been settled, is the soul of Poetry, has two kinds, viz. वाच्य, the expressed or literal sense, and प्रतीयमान the understood or suggested sense. Here अतिकार declares that अर्थ is the soul of Poetry and that वाच्य is a variety of अर्थ. Thereby he declares that expressed

sense also is the soul of Poetry. This is opposed to his own words at the beginning of his work 'the soul of Poetry is suggestion.' Thus the ध्वनिकार is shown to be inconsistent. See, however, the लोचन on pp. 12-13, which reconciles these two apparently conflicting dicta of the ध्वन्यालोक.* The ध्वन्यालोक here speaks of अर्थ, the soul of Poetry, as divided into वाच्य and प्रतीयमान in accordance with ordinary ideas. अर्थ is of two kinds; the real soul of Poetry is अर्थ, but there are people who regard the प्रतीयमान as not different from वाच्य. So what the ध्वनिकार says is not that वाच्य is the soul of Poetry, but that अर्थ is of two kinds, वाच्य and प्रतीयमान. As to what is the soul of Poetry, there is difference of opinion.

(P. 5, ll 4-7). वाक्यं रसात्मकं.....युज्यन्ते. रसात्मकं वाक्यं काव्यम्—Poetry is a sentence the soul whereof is रस. निरूपयिष्यामः We shall describe (in the 3rd परिच्छेद). रसात्मक is explained in the words रस एवात्मा etc. Rasa alone is the soul (of Poetry) i.e. it endows it (काव्य) with life as being essential. तेन विना = तेन विना. "It has been established above that, without रस, a piece cannot be called a poem." This has been shown in the words अन्वया देवदत्तो ग्रामं याति (p. 4, l 11) etc. Under रस are included भाव (incomplete flavour) and the semblances of रस and भाव (which will be treated of in the 3rd परिच्छेद), since the word रस is derived from the root रच् 'to taste or relish' and means ' what is tasted or relished. ' भाव, incomplete flavour etc., also can be relished and therefore may be included under रस. See S. D. III. p. 188 'रसमासी तदाभासी भावस्य प्रशमोदयौ । सन्धिः शुक्लता चेति सर्वेऽपि रसनाद्रसाः ॥'

जगन्नाथ criticizes the definition of काव्य given by the साहित्यदर्पण as follows :—“यत्तु 'रसवदेव काव्यम्' इति साहित्यदर्पणे निर्णीतम्, तन्न । वस्तु-लङ्कारप्रधानानां काव्यानामकाव्यत्वापत्तेः । न विहायति । महत्कवित्वप्रदाय-स्वाकुलीभावप्रसङ्गात् । तथा च जलप्रवाहवैगुणितनोत्पत्तनभ्रमणानि कतिभिर्विहितानि । कवितादिविवक्षितानि च । न च तत्रापि यथाकथञ्चित्परम्परया रसस्पर्शोत्पत्तेरिति

* स एक एवार्थो द्विधाकृत्या विवेकिमिद्विधापुद्गलाभिमुख्यते । तयादि—तुल्येर्लक्षणे किमिति कस्यचित्सङ्ख्यः कायते । तद्वनित्यं केनचिद्विशेषेण । यो विशेषः स प्रतीयमानमात्रो विवेकिमिद्विशेषेणुत्पाद्यतेति व्यवस्थाप्यते । काव्यसङ्कलनाविनोदिसङ्ख्येस्तु तत्पृथग्भावो विप्रतिपद्यते चावोकेरिवात्मापृथग्भावः । अत एवार्थ इति एकतयोपपन्नं सदृश्यकाव्य इति विशेषणद्वारा हेतुमभिधावापोद्धारणद्वयां तस्य द्वौ मैदानंकायि-सुक्तम् । न तु दाव्यात्मानो काव्यस्य । लोचन p. 13.

वाच्यम् । ईदृशरसस्वरूपस्य 'गौडकति' 'सुगो वायति' इत्यादिप्रतिपक्षकत्वेनाप्रयोजक-
त्वात् । अर्थमात्रस्य विभावानुभावव्यभिचार्यन्यतमस्यादितो दिक् । II. G. pp. 7-8.

rasa is defined as 'विभावेनानुभावेन व्यक्तः सञ्चारिणो तथा । रस्तामेति
रत्नादिः स्वादिभावः स्वेतज्ञान् ॥' S. D. III. 1. Love and the like,
which are permanent moods or underlying sentiments in any
composition, when manifested by *viभाव* etc. (and not by direct
mention thereof) attain to the condition of *रस* (Flavour) in
the man of taste. The *rasas* are 8 (or 9) शृङ्गार, हास्य, करुण, रौद्र,
वीर, भयानक, वीरान्त, अद्भुत (the 9th is शान्त). The *स्वादिभाव*,
permanent or underlying sentiments, corresponding to the 8 *rasas*
are रति, हास्य, शोक, क्रोध, उत्साह, भय, लुप्यन्ता, विस्मय. *विभाव* are those
which are the causes of the *स्वादिभाव* i. e. on account of which
the *स्वादिभाव* रति etc. are manifested, and those which
nourish them (रति etc.), when they are produced. *विभाव* are
of two kinds, *मातृस्वनविभाव* and *उद्दीपनविभाव*. Women etc. are
the examples of *मातृस्वनविभाव* because they produce the *स्वादि-*
भाव रति; while *उद्दीपन*, कस्तूर etc. are the *उद्दीपनविभाव*, because
they nourish love. *अनुभाव* (अनुभावो विकारस्तु मानसं सत्त्वनात्मकः ।
इहक. IV. 3,) are the effects of रति etc. i. e. glances, perspiration
etc. Under *अनुभाव* are included the eight *सात्विकभाव* साम्म, स्नेह,
रोमाञ्ज, स्वरभङ्ग, मेघनु, वैशर्प्य, अह, प्रलय. *व्यभिचारिभाव* are those which
help or are accessory in apprehending *स्वादिभाव* or its effects;
they are so called because they are not permanent, but appear
and disappear as waves in the ocean. The *व्यभिचारिभाव* are
33 viz. निर्वेद, स्मृति, श्रद्धा, असुरा etc. They are not main sentiments
in a composition; they are found associated with the main
sentiment. *आदिभाव* is defined as विरहैरविच्छेदो भावैर्विच्छिद्यते न यः ।
आत्मभावं नयत्यन्यान् स साधो लवणाकरः ॥ (इहक. IV. 32) यथा मालदीनायने
रमकानां वै वीमलेन मालसंनुरागस्यातिरसहारः ।

(P. 5, ll. 7-12) तत्र रसो यथा.....रसः शयं वासयति—occurs
in अमरकृतक 82 नवोदाया अभिनवप्रमाणमवर्णनमिदम् । ८० चे= p. 88 of
प्रयोग. वासयति=रतिमन्दिरम्. सिद्धाभ्याजमुपागतस्य of him who was coun-
terfeiting sleep or who was feigning to be asleep. विप्रसन्नं विशलं
यथा स्वात्तया. Supply पक्षुः, before मण्डस्यलीम् (cheek). This verse is
given as an example of सम्मोहशृङ्गार. शृङ्गार is of two kinds, सम्मोह
and विप्रसन्न (that of separated lovers). The former is defined
as 'अनुकूलो निर्वेदे यत्रान्ते विद्यासिनी । दर्शनस्पन्दमादीति स सम्मोहो मुख-
निष्ठः ॥' इहक. IV. 63. विप्रसन्न शृङ्गार is defined as 'मात्रो यथा
रतिर्नाम प्रकटमपि चरति । नापि चरति भावी विप्रसन्माद्यतोच्चे ॥' or briefly,
'सम्मोहः सङ्गवधो विदुक्तोपेक्ष विप्रसन्नोऽमी' इहक XII. 6. तत्र सम्मोहो नापि का-

रस्यो नायकारणम् । In this verse, the सुहृत् is on both sides. But that on the part of the नायिका is the principal one, as said by प्रभा 'अत्र नायिकारणत्वात् तद्वताया रसोः प्राधान्यम् । p. 88 of प्रदीप. 'तत्र नायक आश्रयणम् । सुहृत्सुहृदुदीपनम् । नायकसुहृन्मनोभावः । अत्रा स्वमिचारिणाक ।' प्रभा p. 89.

(P. 5, ll. 13-18). भावो क्या... रजिनीतः. भाव is defined by K. P. as 'रजिनीतदिविषया स्वमिचारी तथाहितः । भावः प्रोक्तः । IV. ul p. 115 (Vā). 'आदिशब्दान्मुनिमुत्पुत्रादिविषया । कान्तादिविषया तु अस्मात् सुहृत्तः.' The meaning is:—When the आदिनादयः such as love have for their objects God, king, son etc. (and not lovers); when the स्वमिचारिणः, love etc. are not well nourished so as to reach the condition of rase or when the स्वमिचारिभावः such as अमृता, are manifested as the principal sentiments in a composition, there is भाव.

महापात्र = great minister, according to the मेदिनी. 'पात्रं सुपात्री पात्रं च भावने राजवश्रिणि ।' (under रजिनीतः). सान्निविष्टिप्रदिकः शान् = The plural is used to show respect. सान्निविष्टिप्रदिक means 'entrusted with the affairs of peace and war' i. e. very much like minister for foreign affairs. This is a very old office. Compare प्राचीनलेखमाला vol. III, p. 173, No. 164 (inscription of अश्वमेध A. D. 571) 'सिंहितः सन्निविष्टिप्रदिकस्तत्कालेन'. Fols J. B. B. B. A. 8. vol 9 p. 219 for महासान्निविष्टिक (Ambernath inscription). दशमोदित etc. In this verse, the ten अवतार of Vishnu are referred to. The verb अलीकृत is to be construed with ten sentences. दश शकमोक्षि कलभिरलीकृत (मात्सावतार) is only the fringe of whose scales the ocean was contained. दश दृष्टे जगन्मण्डलमलीकृत refers to कूर्मवतारः; दशपां परणी (अलीकृत) refers to वराहवतारः; compare गीतगोविन्द 'वसति दशमक्षिणे परणी तत्र रक्षा । इतिनि कनककलेन लिखता' ll. सते विविधपापीशुः (हिरण्यकशिपुः) मलीकृत refers to बृहद्वतारः. Compare 'सुय कर्मकलधरे नममस्तुतवहम् । इतिवहिरण्यकशिपुतनुचक्रम्' ll गीतगोविन्द. दश रोदनी (heaven and earth) (मलीकृतम्) refers to वामनावतारः; कीने दशगवः refers to परशुरामः; दश दशमुखा १० रामः; पाणी मल्लबाधुरः refers to कृष्ण (see विष्णुतु V. 9 whose दशराम kills प्रलय with his fist). अने निधमलीकृत in whose contemplation अभुङ्ग, the Universe melted into nothingness. दश taught the doctrine of शून्यवाद (annihilation). सखी अशमिककुले = on whose sword, the race of evil-doers (will perish, when Kalki will come down). Compare गीतगोविन्द 'सिन्धुनिन्द-लिधने कल्पति काशजम्' । कलैन्दिरसौ रामः Hail to him whoever he be; or hail to him who is indescribable. Compare for the idiom 'वैशान्वरते जगन्निवहते भूगोलमुद्धिधते वैला दारपते बलि छलवते सुखद्वये कुर्वते । दीलस्ये अदरे दलं कलवते कालवमातन्वते मोक्षान्मुखवते दशहृदि कुते हृन्नाय तुल्ये जगः' ll गीतगोविन्द. In this verse as the sentiment of love has for

its object the deity, there is भाव (incomplete flavour). The deity cannot be a fit object of those tenderesses which are exchanged between man and woman and which belong to the sentiment of love proper. See भावकृतपुराण I. 3 for अवसाह.

(P. 5, ll. 18-22). रसाभासो..... तिर्यग्भिवदत्वादसाभासः. S. D. defines रसाभास as 'जनौचित्यमवृत्तत्वं आभासो रसभावयोः'—when रस and भाव proceed with impropriety, there is रसाभास and भावाभास respectively. Then S. D. gives some examples. उपनायकसंस्कारो मुनिमुपपत्नी-गतायां च । बहुनायकविषयायां रसो तस्मानुपपन्ननिष्ठायाम् ॥ प्रतिनायकनिष्ठत्वे तद्वदभ-
वात्तिर्येगादिगते । शृङ्गारेऽनौचित्यं रौद्रे युवादिगतकोपे ॥ III, p. 191. There is an impropriety in the Erotic when love resides in a secondary hero, and when it is fixed on the wife of a sage or teacher, when it has many heroes for its object and when it does not exist in both the parties; when it exists in a rival hero or in low persons or lower animals etc. मधु दिरेकः etc. This occurs in the कुमारसम्भव III. 36. स्त्रीं विधौ अनुवर्तमानः दिरेकः कुसुमैकपात्रे मधु पथी. दिरेकः bee (जनर). अनुवर्तमानः = Waiting upon, coaxing. कुसुमैकपात्रे कुसुममेव एकं साधारणं पात्रं तस्मिन्. कुष्माक्षरः black deer. Here the रस is सम्भोग-
शृङ्गार (love in union) but as love is here spoken of with refer-
ence to lower animals, there is रसाभास (semblance of that flav-
our). एवमन्वत्—similarly the rest i. e. भावाभास, भावशान्ति, भावोदय, भावसन्धि, भावशुक्लत्व.

दोषाः..... वक्ष्यामः (P. 5, ll. 24-28). तस्य=रसस्य. Faults are those that mar the रस. कुत्तिदुष्टादुष्ट etc. यथा काष्ण्यञ्चत्वादयः देहदारेण ज्ञानान-
मपकर्षयन्ति मूर्खत्वादयश्च साक्षादात्मानमपकर्षयन्ति एवं कुत्तिदुष्टादुष्टादयश्चत्वादयः सन्धाये-
दारेण कान्त्यस्यात्मभूतं रसमपकर्षयन्ति व्यभिचारिभावादेः स्वशब्दवाच्यत्वादयो दोषाः
साक्षात्कान्त्यस्यात्मभूतं रसमपकर्षयन्ति । As blindness (of one eye) and
lameness operate depreciatingly on man through the body (i. e. indirectly), so harshness, uselessness, or superfluity etc. operate
on the soul of Poetry, i. e. रस, through words and senses
(i. e. indirectly); so also just as foolishness directly affects the
man, so such faults as the mention of the Vyabhihārībhāvas
(accessory sentiments) by their own names (i. e. directly and
not suggestively) mar the rasa directly which is the soul of
Poetry (and not mediately, like harshness, which first affects
word and sense and then रस). Both these classes are called
दोषाः. कुत्तिदुष्ट has been explained above. अपुष्टार्थवत् means 'सुत्थानु-
पकारित्वम्' what does not help or what is not needed for under-
standing the principal idea; e. g. विलोक्य नितरे व्योम्नि विपुं मुञ्च स्वं
त्रिमे. Here the word नितरे serves no purpose as regards the
giving up of wounded pride. स्वविचारिभावादेः स्वशब्दवाच्यत्वादयः—

To mention रस, स्वादिभाव or स्वमिचरिभाव under its own name in a place is generally looked upon as a fault. See K. P. VII under रसवैष प. 433 (Va) 'स्वमिचरिरसस्वादिभावानां शब्दवाच्यता ।...रसे दोषः स्तुरीष्ट्याः ॥ रसस्य स्वशब्देन शृङ्गारादिशब्देन वा वाच्यत्वम् (दोषः)'. 'वाता कला-
वती गुणः प्रियस्य परिचुम्बने' is an example of the mention of स्वमिचरि-
भाव under its own name. Here the स्वमिचरिभाव 'कला' is directly
mentioned; it would be free from fault if we convey the idea
of कला by reading 'भार्यानुकुलिताङ्गी सा प्रियस्य परिचुम्बने.' विधेयोदाहरणानि
वक्ष्यामः we shall speak of their distinctions and examples in the
7th परिच्छेद.

गुणारवः किंवरुणः.....वक्ष्यामः (P. 6, ll. 1-8). Excellences,
figures and styles are spoken of as the causes of the heightening
of रस. गुणः शौर्यादिवत् etc. This we had above (उक्तं विदुष्वर्थो p. 3, l.
17). इव Here i. e. according to the view of Rhetoricians like
myself. An objector might ask "How do you say that Gunas
heighten रस through words and senses? गुणः are the proper-
ties of रस alone and not of शब्दार्थे; therefore having nothing to
do with शब्द and अर्थ, they cannot heighten रस through शब्द and
अर्थ." We reply:—The word गुण here is secondarily employed
(i. e. by लक्षणा) for words and meanings which develop ex-
cellences. Hence what is meant is this—that words (and
senses), which develop excellences, heighten Rasa. This
was said before (' रसानिर्व्यञ्जकत्वेनोपचारतः उपपद्यते ' etc. p. 3, l. 9).
वक्ष्यामः—in the 8th परिच्छेद (गुणः), in the 9th (रीतयः) and
in the 10th मञ्जुहार.

PARICHCHHEDA II.

The author defines Poetry as a kind of sentence, the soul whereof is *rasa*. A question now arises,—what is a sentence? The answer is वाक्यं स्यात् etc. (p. 7, l. 9.). This means:—A sentence is a collection of words possessing Compatibility, Expectancy, and Juxta-position (or proximity). Some other definitions of वाक्य are:—शाब्दोक्षणां पदानामनेकानां समूहो वाक्यम् । अ० ३० मा०; वाक्यं पदसमूहः । तर्कसंग्रहः; वाक्यं त्वाकाङ्क्षायोग्यतासंनिधिभ्यां पदानां समूहः । T. B. p. 47. योग्यता means the absence of absurdity in the mutual relation of the things denoted by the words. A sentence like पद्मसिञ्चति has योग्यता because water has the fitness, owing to its liquidity which is necessary for sprinkling. But a sentence like वह्निना सिञ्चति has no compatibility, since fire lacks liquidity which only can make a thing an instrument in the act of sprinkling. पदोच्चयस्य एतदभावेति—एतदभावे means योग्यताभावे. 'If it were held that a mere collocation of words can make a sentence even in the absence of compatibility, then such a collection of words as 'वह्निना सिञ्चति' would be a sentence; but no one would say that the above (वह्निना सिञ्चति) is a proper sentence.' P. L. M. defines योग्यता as 'परपरान्वयप्रयोजकपदैक्यम्' and then says 'तेन पद्मसिञ्चतीति वाक्यमयोग्यम् । अस्ति च सेकान्वयप्रयोजकद्वयव्यत्ययं योग्यता ङ्गं कारणत्वेन नान्वयप्रयोजकादींकरणत्वं योग्यता सेककियावात् । अत एव वह्निना सिञ्चतीति वाक्यमयोग्यम् । वक्षेः सेकान्वयप्रयोजकद्वयव्यत्ययमावात् । p. 13; see also T. B. on योग्यता p. 47. शाब्दोक्षाप्रतीतिपक्षवसानविरहः प्रतीतिः पक्षवसानं तस्य विरहः (अभावः) absence of the completion of the sense. एतच्च—this refers to—विरहः. This absence of a complete sense consists in the listener's curiosity (on hearing a word) to know something which the other words in the sentence will inform him of. If we say simply अश्वः, a desire (जिज्ञासा) is at once produced in the listener to know something about the horse. This desire is satisfied only when we supply some such word as वासति. T. S. defines शाब्दोक्षा as 'पदस्य पदान्तरावस्थितिकप्रयुक्तान्वयाननुमादकत्वम्', the incapacity of a word to convey the idea of its connection, which incapacity is due to the absence of some other word. V. P. says 'पदार्थानां परस्पर-जिज्ञासाविषयत्वयोग्यत्वमाकाङ्क्षा । कियामवने कारणत्वं तस्य अवने कियः वाः कारणमवने इतिकर्तव्यतावाच्य जिज्ञासाविषयत्वात् ।'. निराकाङ्क्ष्य वाक्यत्वे—supply पदोच्चयस्य after निराकाङ्क्ष्य. गौरवः दुस्वी इती—these words do not constitute a sentence, because they lack one of the requisites of a sentence,

viz. साक्षात्; these words have no expectancy as regards one another i. e. when the word गौः is uttered, desire is produced in the mind to know something about the cow. But this desire is not satisfied by the word अयः. आसत्तिवृद्धपविच्छेदः-वृद्धः पदार्थोपस्थित-विच्छेदः सम्भवभानम्, सम्भवहित-पदार्थोपस्थितिरिति तात्पर्यं; (रामः). Juxtaposition is the absence of a break in the apprehension of what is said; i. e. the presentation of things without the intervention of time or of other unconnected things. The V. P. defines आसत्ति more clearly as 'सम्भवभानेन पदस्यपदार्थोपस्थितिः' p. 266, the knowledge of the meanings of words resulting from the words (being heard) without any long pause (between the several words). P. L. M. also defines it similarly प्रकृतान्वयबोधानुकूलपदान्वयभानमासत्तिः. T. D. says अविच्छेदेन पदार्थोपस्थितिः संनिधिः (the unbroken apprehension of all the things denoted by the words). A sentence is made up by the combination of several notions and it is therefore necessary that the impression made by each word should remain fresh until this combination is effected. If we utter the two words गाम् and जानव at the interval of some hours, no sense will be apprehended. It is not absolutely necessary that the words must be uttered together. In a printed book we have no utterance and yet we apprehend the sense because the words occur in juxtaposition. These three, viz., साक्षात्, योग्यता and आसत्ति or संनिधि are declared to be the causes of वाक्यावैकान; T. S. says साक्षात् योग्यता संनिधिर्य वाक्यावैकानहेतुः । p. 52; V. P. says वाक्यजन्ये च शब्दे साक्षात्योग्यतातत्त्वसंज्ञात्पक्षान् चेति चत्वारि कारणानि p. 247; P. L. M. says वाच्येवोक्तकारिकारणानि साक्षात्-योग्यतासंनिधिर्योऽपि (p. 12). असाक्षात्योग्यतयोरात्मावैक्यमेवेति पक्षोऽवयवमैक्यमुपचारात् (p. 7, l. 8.). The words आत्मा and अवे are to be construed respectively with साक्षात् and योग्यता; जत्र साक्षात्वात् आत्मवर्तयैवि योग्यताया अवेवर्तयैऽपि तयोर्वैक्यवयवमैक्यमुक्तं तदुपचारात् (i. e. लक्षणवा) Although expectancy is a property of the soul and compatibility is an attribute of things, still both of them are spoken of in the text as the properties of a collection of words in a secondary sense. साक्षात्, as said in the text, is a desire to know (विज्ञप्ता). Desire cannot reside in the words, nor properly speaking, in the senses. Desire is a property of sentient beings alone. It is therefore that साक्षात् is said to be वाक्यवर्त in the text. Then how is it that a word is said to be साक्षात्? We reply that this mode of speech is based on लक्षणा; अ-पर is said to be साक्षात् because it conveys a meaning which is itself साक्षात्; a sense is said to be साक्षात्, because it produces

in the mind of the listener of the word having that sense, a desire to know another meaning connected with the first. योग्यता (fitness or compatibility) really subsists between the things signified by words. The thing 'water' is a fit object to irrigate with. The thing 'fire' is not a fit object to irrigate with. The words are said to possess योग्यता, a property of things, only in a secondary sense, on account of the close connection between words and things. As explaining the text, read the following : वाक्यसमवयवार्थिका जाकोक्षा । सा चैकपदार्थेणाने तदर्थावयव-योग्यार्थेण यज्ज्ञानं तद्विषयेच्छा भवति अन्यथा नर्थः क इतिवरूपा पुरमिडेव तथापि तस्याः स्वविषयेऽर्थे आरोपः । अवमर्षोऽर्थान्तरमाकाङ्क्षते इति व्यवहारात् ।..... परं साकाङ्क्षिमिति तु साकाक्ष्यवैरोपकमित्यनेकम् । P. L. M. p. 12. Compare T. B. pp. 47-49 नन्वपि पदानि न साकाक्षाणि किं त्वांः, कलरीनामापेयानां तीराद्याभाराकाङ्क्षितत्वात् । न च विचार्यमाणे नर्था अपि साकाक्षाः । आकाक्षाया इच्छात्मकत्वेन चेतनपरीक्षात् । सत्यम् । अर्थात्तावत्त्वपदभेदतुरन्त्योन्यविधयाकाङ्क्षाजन-कत्वेन साकाक्षा उच्यन्ते । तद्द्वारेण तद्यतिपादकानि पदान्यपि साकाक्षाणीत्युपचरन्ते ।... प्रथमार्थः साकाक्षाः परस्परान्वययोग्याः । तद्द्वारा पदान्यपि योग्यानीत्युपचरन्ते । The author implies that वासुक्ति is directly an attribute of words themselves. When words are uttered or written by a man in juxtaposition, the meaning is conveyed. T. B. says (p. 49) संनिहितत्वं तु पदानामेकैरेव पुरा अनिगम्योच्चारितवम् । तत्र साक्षादेव पदेन सम्भवती नार्थद्वारा ।

(P. 7, l 10.). वाक्योक्तयो महावाक्यम् etc. विश्वनाथ says in the words योग्यता...एव that the collection of sentences which constitute a great sentence, i. e. a passage, must possess the three attributes of जाकोक्षा etc. योग्यताकाङ्क्षासन्निधुष एव वाक्योक्तयो महावाक्यम्. Two such sentences as रामो गच्छति. गगनं दृश्यते cannot constitute a महावाक्य, because there is no expectancy between them, इत्थं वाच्य.....रघुवंशदि (p. 8, ll 13-17). Having given a twofold division of वाच्य, the author supports it with the authority of Kumārilabhatta. स्वापेदोवे etc.—This occurs in तत्त्वार्थिक p. 329. Pramādadāsa, in his translation, ascribes the verse to the वाक्यपदीय. The तत्त्वार्थिक reads अर्थाद्विवाचनेद्वया for अर्थान्वयपेक्षया. V. P. (p. 291) follows the printed तत्त्वार्थिक. The meaning is:—a syntactical unity is produced in the case of sentences that have already effected their purpose by each expressing its own sense, when they are put together, on account of the sentences being viewed as standing in the relation of principal and subordinate etc. The example of वाच्य is ज्ञानं वाच्यम् etc. which occurs in the 1st परिच्छेद.

(P. 7, ll. 18-22). पदोक्तयोः.....मन्विवक्षितम्—Having defined a sentence as a collection of words, the author now defines a word. वार्ताः पदं प्रयोगार्हानन्वितैकाधेयोपकाः-प्रयोगार्हाश्च अनन्वितैकाधेयोपकाश्च । रामः 'A word means letters so combined as to be suited for use, not in logical connection, conveying a meaning and only one meaning.' प्रयोगार्हेति etc. By the expression 'suited for use' employed in the definition, a crude form (प्रातिपदिक) is excluded from being regarded as a word. A प्रातिपदिक is the crude form or base which has not yet been inflected. It is not a word, because it is not used in a sentence, unless it is inflected. अनन्वित etc.—supply ल्यबच्चेदः after महावाक्ययोः and also in the following two clauses. The words 'not in logical connection' serve to exclude वाक्य and महावाक्य. Although a sentence consists of letters which are suited for use, still it is not to be called a word, because the parts of it are (अन्वित) in logical connection with one another and not अनन्वित, as in a word (the letters constituting which are not logically connected). एकेति etc.—साक्षादपि च तानि अनेकानि पदानि वाक्यानि च. The expression 'only one' in the definition serves to exclude many words and sentences that are inter-dependant (साक्षात्). There may be certain words and sentences which are suited for use and inter-dependant, but do not possess योग्यता or वास्तविकता. Such a collection of words or sentences may have to be called letters. This possibility is excluded by the words 'only one'. The words or sentences spoken of above convey not one but many senses; while a पद must convey only one sense. An example of such a collection of words would be देवदत्तो हयवे. Here the साक्षात् created by the utterance of the word देवदत्तः is satisfied by the word हयवे; but there is no योग्यता between the two, as a man cannot fly. This collection of words is not a sentence. An objection might be raised that एतत् in the definition is superfluous as अनन्वित would serve the same purpose, i. e. would exclude a number of words and sentences that are interdependant. We reply that अनन्वित serves to exclude only those sentences and great sentences which are properly so called i. e. which possess साक्षात्, योग्यता and वास्तविकता, while एतत् serves to exclude a number of words and sentences, which though possessing साक्षात्, do not possess योग्यता or वास्तविकता and hence cannot properly be called वाक्य or a महावाक्य. If साक्षात्पदं and वाक्य are excluded by एतत् in the definition, निरासाक्ष ones are much more excluded. A collection of words without साक्षात् or योग्यता or वास्तविकता is प्रयोगार्ह and अनन्वित. But as the unconnected words present many

senses they are excluded by the word एव in the definition. अवबोधकाः etc.—By the expression employed in the definition 'conveying a sense,' the exclusion is effected of such unmeaning combinations of letters as कृच इतृव (which are the first letters of the five classes of consonants). वर्ण इति—By 'letters,' it is not intended to speak of a plurality i. e. as the plural वर्णः occurs in the definition, it may be supposed that in a word there must be at least three letters. But this is not so. Although most words have three or more letters, still some words may consist of one letter or two e. g. मा (wealth). Other definitions of पद are—दे (वर्णः) निवचयन्ताः पदम् । न्दा. सू. II. 2. 60. सुसिद्धं पदम् । श्रौ. I. 4. 14. Both these definitions mean 'a word is what is inflected'. शक्तं पदम् । T. S. A word is what has power or significance.

(P. 7, l. 23—p. 8, l. 1.) अर्थो वाच्यश्च...अभिप्रायाः. The author defined a word as 'letters conveying a sense etc.' It is therefore now necessary to know the nature of अर्थ (sense). The meaning that may belong to a word is held to be threefold viz. Expressed, Indicated and Suggested. वाच्योपोऽभिप्रायः बोध्यः The expressed meaning is that which is conveyed by the word's power of direct signification (अभिप्रा). सूचय by the power of indication. सूचय by the power of suggestion. ताः सूक्ष्माः सूक्ष्मः सूक्ष्मः These three are the powers of a word. It should be noted that the word generally used to denote a power of a word is वृत्ति (function). Compare the titles of certain works such as अवि-वाह्यविनायक, वृत्तिवार्तिक etc.; मा च वृत्तिरिष्या शक्तिर्यथा व्यवहारा च । P. L. M. p. 3; 'विश्वो वृत्तयः परानां मयसि शक्तिर्यथा व्यवहारा चेति' जज्ञे श्र. p. 9. Sometimes the word व्यापार is used in the same sense; दम्पट wrote a work called सूक्ष्मव्यापारविचारः स मुखोऽर्थस्तत्र मुखो व्यापारो व्यापारोऽर्थस्तत्र । K. P. End. Ul. Our author here uses the word शक्ति for वृत्ति, while many other writers restrict the word शक्ति to only one of the वृत्तिस, viz. अभिप्रा; as for example in the P. L. M. just quoted.

(P. 8, l. 2-11) तत्र सङ्केतिकादिसु etc. तत्र means 'among the three powers of a word.' सङ्केतितत्वात् अर्थश्च. सङ्केतित्व=सङ्केतः कृतः कस्य. The primary one is अभिप्रा (primary power), since it conveys to the understanding the meaning which belongs to the word by convention. शक्ति is defined in T. S. as 'अप्यतद्वद्वदमर्णो योद्वय इतीदरेण सङ्केतः शक्तिः' i. e. Sakti is the convention made by God that such and such a meaning should be understood

from such and such a word. According to this definition each word in every language is capable of conveying a particular sense, because God has so willed it. This is the view of ancient Indian logicians. The moderns say इच्छामात्रं शक्तिः, thereby intimating that even the human will can endow words with meanings, as in the case of proper names like देवदत्त, हित्वा etc. To avoid this controversy T. D. defines शक्ति as अव्यक्तव्यमुक्तः पदपदार्थसम्बन्धः शक्तिः. 'Power is the relation of a word and its sense that brings the sense to the mind (whenever the word is spoken).' It will be seen from the first definition of शक्ति that the तात्त्विकः identified शक्ति and सङ्केत or इच्छा. The जलद्वारवेत्तार says 'वक्तृलोचनेच्छा वा सङ्केत इत्युच्यते' p. 9. The मीमांसकः on the other hand hold that शक्ति is an independent पदार्थः. शक्ति is said by them to be सङ्केतग्राह्य इ. e. to be grasped or apprehended from the convention. When a man ascertains that a particular word has a convention in respect of a particular sense, then only does he recognise the power of the word to express that particular sense. The Grammarians follow the मीमांसकः on this point; vide उच्यते p. 39 (Chân.) "कारिकायां 'सङ्केतग्राह्ये शब्दवाच्यपदार्थान्तरतन्मिवा' 'तद्वत् शब्दार्थोक्तारण्यमभिधा' इति मीमांसकपातञ्जलमतमुपनिबद्धमिति बोध्यम्"; P. L. M., p. 3 'इत्थं ईश्वरसङ्केत एव शक्तिरिति नैयायिकमतं न युक्तम् । अव्यक्तव्यमुक्तश्चायं शक्तिरिति अस्य सङ्केतस्य शक्तिः पार्थक्यात् ।'. See also V. P. pp. 271-273. The Rhetoricians generally follow the Grammarians on this point. Our author seems to do the same. वृत्तमवृद्धः—an old man who gives directions to another. मध्यमवृद्धः middle-aged man to whom directions are given by his senior. साक्षादि-मतिष्ठत् a body possessing a dewlap etc. साक्षा तु गतकम्बलः । अथ. II. 9. 63. प्रथमम्—Before he grasps the primary meaning of each word, प्रतिपद्यते understands. आवापोदपान्वाभ्याम्—मन्दपञ्चविदेकान्वाभ्याम् । रामः. By the insertion and omission (of the portions of the sentence ' bring the cow '). सङ्केतमवधारयति he ascertains the convention. The idea is:—When a child begins to learn a language, he first understands the meanings of words in a lump and not of each word separately. When he hears the direction ' bring a cow ' addressed by one old man to another, and sees a cow brought by the man, he understands that the direction meant the bringing of a body with a dewlap etc. He then has no distinct idea of the meaning of the two words गान् and आनय. Afterwards he hears two sentences ' tie the cow ' and ' bring the horse ' and sees the cow fastened and the horse brought. He finds that in the former of these sentences, a

portion, namely गाम्, is common to the sentence गामानव, but another portion (अनव) is omitted and something else inserted (वषात). As in the case of both the sentences (गामानव and गवषात) the same body was dealt with, he naturally associates the portion गाम् with the body (cow). Thus he ascertains that the word गो has a convention in respect of cow. The ascertainment of the convention leads him to understand that the primary meaning of the word गो is cow. Compare T. D. अक्षि-
 मृदस्य वृद्धव्यवहारैः । व्युत्पिस्तुवांते गामानयेत्तुत्तमवृद्धात्प्रवृत्तानन्तरं मध्यमवृद्धस्य प्रवृत्तिमुपलभ्य गमानवर्तं वृद्धा मध्यमवृद्धप्रवृत्तिजनकज्ञानस्यान्वयव्यतिरेकान्वा बावृ-
 क्यत्वं निश्चित्वा वषातस्य वा वषातेति वाक्यान्तरं वाचापोषाणान्वा गोपदस्य गोलक्षिते शक्तिव्यपदेशात्त्वयिस्तिष्ठे शक्तिरेति व्युत्पद्यते । p. 50. In this case the सङ्गत is ascertained by the usage of elders (वृद्धव्यवहार). अक्षि-
 प्रतिवृत्त etc.—supply सङ्गतमवधारयति. वृद्धव्यवहार is not the only way of ascertaining the meaning of a word, for sometimes the mean-
 ing of a word may be gathered from the utterance of well-known words along with it, as in the example इह पमिषकमण्डोदरे etc.—‘In the bosom of the expanded lotus, the honey-maker drinks honey.’ A person knowing that bees drink the honey in the lotus understands that the word मधुकर means a bee:—
 कमलाम्बन्तरे अमर एव मधु पिबतीति जानता जनेन कमलापदसमन्विताङ्गुलरूपदस्य अमरे सङ्गतो दृष्टो । राम०. कविदामोपदेक्षात् sometimes the conventional meaning is understood from the instruction of one worthy of confidence, as in the example ‘This (pointing at the animal) is what is denoted by the word horse.’ An अज्ञ is defined by T. B. as अज्ञस्तु वषातुत्पत्त्यर्थोपदेक्षा उपरः; by T. B. as अज्ञस्तु वषातुत्पत्त्या. The following chapter mentions eight ways in which सङ्गत is learnt. अक्षिपदे व्याकरणोपमानकोशावाक्यान्वयव्यवहारश्च । वाक्यस्य कोषाद् निवृत्तेर्देन्ति सामिञ्चतः सिद्धपदस्य वृद्धाः ॥ quoted in P. L. M. p. 145. Of these, the text illustrates three व्यवहार, आत्मवचन and सिद्धपद-
 सामिञ्च; 4 व्याकरण—we learn from Grammar the meanings of roots, terminations, derivatives etc; 5 उपमान as when the meaning of गव्य is known by the similarity of a Geyal with the cow; 6 कोश as when we know from a dictionary the synonyms अज्ञ, अमर, देव etc; 7 वाक्यशेष (the rest of the passage i. e.) context, as in the Vedic text अज्ञाः शर्मर उपदधाति the exact meaning of अज्ञाः is understood from the context तेजो वै पूतम् (‘सन्दिग्धेषु वाक्यशेषात्’ पू. गौ. सू. I. 4. 29.); 8 explanation (विरुति), as in रसातः आम्ना. Compare also अज्ञः श्रे. p. 9 ‘ता (शक्तिः) न ‘कोऽन्याकरणामोक्तिवाक्यशेषोपमादितः । सिद्धपदसम्बन्धाद् व्यवहाराच्च पुण्यते ।’ शक्यन्तरानन्तरिता—
 ज्ञान्या शक्तिः शक्यन्तरं तेन न जन्तरिता (स्वरहिता)—without the inter-
 vention of any other power of the word. That power of a

word which conveys to the understanding the conventional meaning without the intervention of any other power of the word is called in the text अग्निषा.

(P. 8, II 11-17). सङ्केतो गृह्यते जाती.....कान्त्यन्वयमिचारदोषापात्रात्, सङ्केतो गृह्यते जाती गुणद्वयव्यक्तिवासु न 'A convention (whereby the expressed meaning of a word is settled) is accepted in regard to universals, qualities, things and actions.' Having defined अग्निषा as that power which conveys the conventional meaning, the author now deals with the question—where is the convention understood? In other words the question is, what does a word like घट primarily signify? Do we understand the सङ्केत with reference to the object jar, or the common property (घटत्व jariness) or both together? This is a very important question, as round it have raged the fiercest controversies. On this point there are five important theories—I कैवल्यव्यक्तिवादिनः, II जातिव्यक्तिव्यक्तिवादिनः, III अपोहवादिनः, IV केवलजातिवादिनः, V जलादिवादिनः.

I. When one says 'bring a jar' one desires the object (व्यक्ति) घट, as it is the object that is useful for one's purpose and not the property jariness. Therefore by the word 'jar,' the object 'jar' must necessarily be implied somehow or other; for otherwise the hearer can never fetch the object. Modern Naiyāyikas rely simply upon this fact and say that the word घट primarily denotes the व्यक्ति. Compare कैवल्ये प्रदीप 'व्यक्तिवादिसत्त्वाद् घटः शब्दस्य व्यक्तिरेव वाच्यः। जातेष्वपुष्पक्षणाभावेन काभ्यपादानन्त्यादिदोषानवकाशः।' p. 17.

II. But there are many objections against this theory. If the word 'jar' denotes a particular व्यक्ति we should require as many separate words as there are jars in the world and the सङ्केत would have to be learnt separately in each case, as they can have no connection with each other. As a matter of fact there is only one word घट, and when we know its significance as a कम्बुपीमादिमस्तु, we apply it to all objects having that shape. घट therefore denotes not only the घटव्यक्ति but also the property कम्बुपीमादिमस्तु, and that it is similar to all jars in the world (i.e. when we say घट, we refer to the व्यक्ति घट, the जाति घटत्व and the peculiarity or साकृति कम्बुपीमादिमस्तु. गौतम puts this as 'अवलाकृति-जातवस्तु पदार्थः'। N. S. II. 2-68. This is the view of the ancient Naiyāyikas whom Annambhaṭṭa follows; vide the काव्यप्रकाशसङ्केत (p. 15.) on the words अपोहो वा शब्दार्थः केन्द्रितः 'जातिव्यक्तिदोषाभाति'

मद्वयकाकाराणां शब्दार्थानुपपन्नमानवावृत्तवद्विशब्दानामगोव्यावृत्त्यादिक्रयोऽपेक्षः। शब्दार्थ इति वीक्षाः। T. D. सामान्येनान्यौ वृद्धव्यवहारात्सर्वमानवनादेव्यक्तत्वेन सम्भवेन जातिविशिष्टत्वकारणेन शक्तिकल्पनात् ।

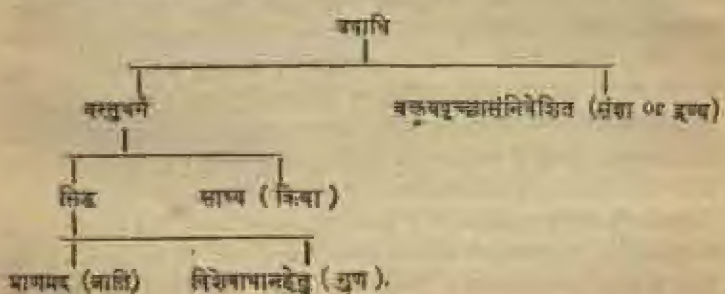
III. The Bauddhas say that the import of all words is अपेक्ष or असद्व्यावृत्ति, distinction from all other different objects. As individuals are innumerable we cannot understand the सूत्रेण with reference to them. As all things are व्यक्ति, a जाति (which is defined as लिलनेकमनेकानुगतं सामान्यम्) is impossible. Therefore what the word एत really signifies is that a certain thing possesses peculiarities which distinguish it from all other things. We do not exactly know what एत is; we know what it is not; we know that it is not एत or anything else. 'सौगतस्तु व्यक्तवानन्त्यादिदोषाद्वास्तव्यं च देशकालानुगमाभावाच्चतुस्तस्यावामतद्व्यावृत्तौ सङ्केतः' प्रयोगः.

IV Words, according to the Mīmāṃsākas, signify the जाति alone primarily. As the व्यक्ति are many it is not possible to understand the सूत्रेण with reference to them all; it may be said that जाति cannot be the import of a word, because, when we say एतमानम्, we wish the व्यक्ति एत to be brought to us; if a word signified जाति only, the above sentence would mean एतमानम्. The Mīmāṃsāka replies by saying that as व्यक्ति is inseparably connected with जाति, we understand from each word by बोधोप (implication or inference) the व्यक्ति, although the primary significance of a word is जाति. The Mīmāṃsākas go so far as to say that even in proper names like दिव्य there is जाति. For a summary of their views, vide K. P. 2nd Ed. pp. 35-38 (Va); T. S. says 'गवादिशब्दानां साहायेन जातिर्विशेषतया जातेः प्रथममुपस्थितत्वात्त्वयि-कानस्तु गच्छेतादिदेति केचित्' । 'आहुतिस्तु कियार्थत्वात् ।' पूर्वमीमांसामत्र I. 3-35; 'आहुतिरेव शब्दार्थ इति सिद्धम्' तेषांतिष्ठ p. 279; see शास्त्रदीपिका on the आहुतिशब्दपरिचयः. 'प्रथमं च सामान्यमेव शब्दादुच्यते प्रमाद व्यक्तित्व-काक्षिमात्रं जायते तत्संवेदनादिभ्यो न व्यक्तिविशेषः । सा. टी. : कैपट says (vol I p. 17) निर्णयः । 'जातिरेव शब्देन प्रविपाकते व्यक्तिमानानन्त्या-स्तम्भनप्रवृत्तासम्भवात् । सा च जातिः सर्वव्यक्तित्वेकाकारप्रत्ययवर्धनादसीत्यवसीयते । तत्र गवादयः शब्दाः निरुद्ध्यसंभवेन जातिमिदमर्थः । तस्मां प्रतीतायां तदावेकात् तदन्विष्टं प्रत्यं प्रतीयते ।... संज्ञाशब्दानामप्युत्पत्तिप्रभुत्वाविशदार्थाप्यहस्यं कुमार-दीपनायकशर्मदेवो म् । शब्दादमित्यभिप्रेत्यप्रतिपत्तिरिति शब्दत्वादिना जातिवोच्चा । कियार्थत्वेनापि जातिनिर्भवे सैव बाहुवाच्या ।'

V. The Grammarians hold that the import of words is either जाति, गुण, क्रिया or इन्द्र i. e. there are four groups of words, जातिशब्द, गुणशब्द, क्रियाशब्द, or इन्द्रशब्द (संज्ञाशब्द). Their view is based upon the words of the Mahābhāṣya चतुर्वर्ती शब्दानां वृत्तिः (vide महाभाष्य on the शक्ति 'लकाटोपदेशो वृद्धव्यवहारात्सर्वमानवनादेव्यक्तत्वेन सम्भवेन जातिविशिष्टत्वकारणेन शक्तिकल्पनात्')

on the सूत्र 'कलङ्क'). कौटिल्य says on this 'अर्थगतं प्रवृत्तिमिति सप्तमशेषः यः शब्दः प्रत्येक्यभिप्रायेणैव प्रयत्ने स बहुवचनशब्दो हित्वादिः' नागोनीमह says on this 'लेख्यैकस्यां स्वकीं संज्ञकानां शब्दो बहुवचनशब्दः'. The Rhetoricians generally follow this view. Our author does the same. Vide K. P. II Ul. pp. 32-35 (Vh.); तत्र मुख्यवचनैरो द्वयो ज्ञानादिभेदतः ।... चतुर्थी हि शब्दानां प्रवृत्तिर्गवता महाभाष्यकारेणोपनिता चतुर्थी शब्दानां प्रवृत्तिरिति. जातिशब्दा गुणशब्दाः क्रियाशब्दा बहुवचनशब्दाश्चेति । तथाहि सर्वेषां शब्दानां स्वार्थमिदमाह प्रवर्तमानानामुपरचितविषयविशेषकत्वादुपनिमित्तमना प्रवृत्तिः । ७० वृ० ना० p. 4 (on कारिका 2); मम्मट says in his सूत्रव्याख्यानविचार 'जातिः क्रिया गुणः संज्ञा वाच्योऽयैः समितत्त्वनिः ।.....कथं चतुर्थी शब्दानां प्रवृत्तिः । उच्यते । संज्ञानामवसानप्रमाणवर्तिनोऽस्ति स्वकीनां ज्ञानकैरेव गीः भावकैरेव गीमित्यभिप्रायस्तत्रैतत्तुल्यं ज्ञानकैरेव, इंसहारादीनां धृतगुदादीनां शुकशारिकाधृतीरितित्वादिशब्दानां नानावस्त्वित्थावर्णनां च भेदेऽपि इतः शुद्धो इतः शुद्धः पूर्वा पच्यते गुदं पच्यते शिरसाशब्दो हिरण्यशब्दः, जित्तो शिव इति एताकारावगतेनियन्धनान्वादेकस्यावमेव गुणक्रियावद्वचनानामिति नैतासां भिन्नेष्वभिप्रायानामप्यवहेतुर्नास्तिर्कृत्येति चत्वारोऽयं शब्दप्रवृत्तिमिदानीं । p. 2. In the महाभाष्य (vol I p. 1) we read वृत्तिर्हि तद्विशेषनिर्देशे विशेषचिह्ने सामान्यसूत्रं स शब्दः । नैसाह । आकृतिर्नाम सा, on which नागेश says आकृतिर्जातिः संज्ञानं च.

जातिगोविष्ठादियु (P. 8, l. 12). गोविष्ठादियु=गोवृत्तितु. By जाति (Genus) is meant गोत्व (nature of a cow) residing in the individual cows. It is in virtue of this जाति that the thing is a cow. Hence जाति is called प्राणप्रद i. e. by its connection with the thing, it (जाति) makes it a fit object of our thoughts and speech. गुणो विशेषाधानहेतुः etc. विशेषाधानहेतुः—सत्वादीवेभ्यो न्यावर्तनं विशेषः तस्य आधानं वीचः तस्य हेतुः—a quality is an accomplished (निश्चिन्तित or settled) attribute of a thing, which (attribute) is a means of distinguishing the thing from others of its own class, e. g. the word शुद्धा serves to distinguish a white cow from other cows (not white). निश्चिन्तितः—सहेतुः is understood, as said above, on जाति, गुण, क्रिया and संज्ञा. These are the उपाधि or विशेषण of स्वकि. उपाधि is classified as follows:—



An Upadhi is of two sorts, वस्तुधर्म (attribute inhering in a thing) and वस्तुवद्वन्द्वया संनिवेशित (an attribute which is imposed upon a thing by the will of the speaker, such as a proper name). वस्तुधर्म is also of two kinds, an attribute that is fully accomplished and that which is in process of accomplishment. A सिद्ध वस्तुधर्म again is of two kinds, शब्द that which gives life to a thing and विशेषणानन्वेतु. The former is called जाति and the latter is called गुण. What is the distinction between जाति and गुण? जाति is never found dissociated from the individuals in which it resides, while a quality like शुद्ध serves to distinguish a thing from other things belonging to the same जाति. गुण may be dissociated from the thing in which it resides. The शुद्धता of a piece of cloth may give place to blackness; but the जाति गोख will always be associated with गो. साध्य वस्तुधर्म (an attribute of a thing in process of accomplishment) is a क्रिया. When I say शुद्धः यः, the whiteness of the piece of cloth is an accomplished fact. But when I say तरुच्छिद्यते I advert not to one single accomplished act, but to a series of different movements, some completed and some in process of completion, all of which occupy successive portions of time; e. g. the action of cutting consists of the raising up of the axe, its coming down, its coming in contact with the wood and so on. This is well expressed by the वाचस्पतीय 'गुणभूतैकवर्तैः समूहः कथञ्चनान् । दुष्ट्या प्रकल्पितानेदः किमेति व्यपदिश्यते ॥'. P. L. M. explains this as 'कथञ्चनान् व्यापारान् समूहं वर्णे गुणभूतैकवर्तैर्गुणः सहस्रानामप्येकवर्तुष्वप्यप्रकल्पितानेदकः समूहः किमेति व्यवहियते इति.' p. 16. व्याकृत्यन्ति—Differentiate. द्वन्द्वशब्दाः names of things i. e. proper names. क्रियाः साध्यक्याः वस्तुधर्मोः—This has been explained above. पणुः साध्यक्यवस्तुधर्मैर्गु. अभिव्यक्त्यावयवम् etc. (p. 8, l. 15.) "what is denoted by such a word as 'cooking' is the collection of proceedings, from first to last, such as the putting on (the pot with the rice to boil) and ultimately taking it off (the fire) again." अभिव्यक्ते—गुणान् स्वात्मा आरोपणम्; अवयवम्—स्वात्मा अवरोपणम्. पूर्वोपरीभूतः occupying successive periods of time from first to last. अभिव्यक्ते न अवयवम् न अभिव्यक्त्यावयवम्, जातिश्च भन्तश्च जन्तादी (according to 'राजदन्तादिषु परम्' । पा० II. 2. 31). अभिव्यक्त्यावयवम् जन्तादी वक्ष्यतः अभिव्यक्त्यावयवजन्तादिः स चातो पूर्वोपरीभूतश्च व्यापारकलापः. एषेव हि व्यक्तेरुपाधिषु सहेतो गुह्यो न व्यक्ती (p. 8, ll. 16-17). This has been explained above when dealing with जन्तादिवादिना. जानन्त्यभिचारोपादाताद्—If it were supposed that the convention is made in respect of individuals (and not in respect of the four उपाधि—attributes), then will follow the faults of endless-

ness and violation. To explain—If it be not admitted that a word imports ज्ञप्ति, गुण, etc., we ask what does it import? You reply—it imports व्यक्ति. We ask a further question—Is the convention made in respect of all individuals (say, all cows in the case of गो) or in respect of some one only? If you admit the first alternative, you are liable to the fault of सामान्य; i. e. if you say that the convention of a word like गो is made on all the individuals of the species, then, since the individuals are numberless, it would be impossible to understand the conventional meaning of the word. If, on the other hand, you admit the second alternative, you will be liable to the fault of व्यक्तिभ्रार, violation (of the rule of invariable association between cause and effect). To explain—The rule is that a word expresses that alone in respect of which a convention is understood. Suppose that a child, on seeing a red bull, is told that it is गौः. Now, according to the द्वैतव्यक्तिवादिन्, the child understands the सङ्केत of the word गौः with reference to that individual red bull. Suppose, a short time afterwards, the child sees a black bull. The child will call the animal गौः. But the सङ्केत of the word गौः was understood with reference to a red bull. The black bull was सङ्केताविषय and yet the child applied the word गौः to it. A घट is also equally सङ्केताविषय, as the black bull was when the child understood the सङ्केत in respect of the red bull. Therefore, as the black bull and घट are both सङ्केताविषय, it follows that the child should apply the word गौः to घट, just as it applied the word गौः to a black bull which was सङ्केताविषय. But this is quite absurd. Besides, the child understood the सङ्केत with reference to the red bull only, and, if it applies the word to the black bull also in respect of which सङ्केत was not made, then the rule सङ्केतितस्यैव साध्वरोधः is violated. Read the K. P. Pr. pp. 32-32 'किं हि व्यक्तिं सर्वज्ञं व्यक्तिमदो व्यक्तराजम् (गोपदजन्य-साध्वरोधाद्गम् । प्रमा), कतं वक्ष्यां कस्यापि । नायः । सातत्त्वाद् (यदादित्यकी-नामनानावेनेवसापकनामात् । प्रमा; तथा च अन्विष्टसम्भवः । उच्यते) । नास्त्वान् । व्यक्तिभ्रारमद्वयम् (सङ्केतितस्यैव साध्वरोध इति नियमानावयमद्वयव्यक्तिभेदेः) । घटोऽप्युदी-तसङ्केतयोगेऽह इव घटोदेरपि गोपदामयीतिः प्रसज्या । अगुदीतसङ्केतस्य तु व्यसत्त्वात् । किं च । न घटः सङ्केतयस्तत्सापि प्रतीतिरिति व्यक्तिभ्रारश्च व्यक्ती सङ्केतः (सङ्केता-विषययोगेऽप्यन्विष्टापि व्यक्तीत्येवमिभ्रार इत्यर्थः । प्रमा) ।

अथ लक्षणा—मुखापेरापे etc. (P. 8, l. 18. ति). Having dealt with the first power of a word, viz. अस्मिन्, the author now begins the treatment of the second, viz. लक्षणा. यथा अन्वयेऽपेः प्रती-वर्ते असौ लक्षणा प्रतिः—this is the definition. मुखापेरापे, तदुक्तो, रुदेः

प्रयोजनाद्—these expressions refer to the three conditions (मुख्यार्थेनाप, मुख्यार्थसम्बन्ध, इतिप्रयोजनान्यतरत्वं) under which alone व्युत्पत्ति is possible and in the absence of any one of which व्युत्पत्ति would be impossible. The word वर्णित is descriptive. It brings out the point which distinguishes व्युत्पत्ति from अग्निषा. 'Where the primary meaning of a word is incompatible (with the rest of the sentence) this power of Indication is communicated (to the word), whereby another meaning (than the expressed one), connected therewith, becomes apprehended, either through usage or through some motive'. तदुक्तो—मुख्यार्थसम्बन्धः. अन्वः=मुख्यार्थान्वयः. इति=प्रसिद्धिः. प्रयोजनाद्—प्रयोजनाभिधानेतिवर्थः। प्रयोजनाभिधानिपूर्वकं शास्त्रिकशब्दप्रयोगे वक्तुः प्रवृत्तिर्भवतीति तस्य व्युत्पत्त्याप्रयोजकत्वं दीक्ष्यम्। उच्यते. 'कलिङ्गः साहसिकः' etc. (p. 8, l 21). साहसिक means 'rash'. The word कलिङ्ग primarily signifies a country (Orissa of the present day). But as rashness is a quality found in sentient beings only, the primary meaning of कलिङ्ग is here inappropriate. Thus there is मुख्यार्थेनाप. Hence the word कलिङ्ग causes us to think of the men residing in the country, which meaning is connected with the primary meaning 'country'. Thus there is तदुक्तो (मुख्यार्थसम्बन्धः). अस्त्युक्तान्—साधेसम्बन्धान्. To take another example. गङ्गायां घोषः a herd-station on the Ganges. The word Ganges primarily signifies a stream of water; but in the present example, this meaning is inappropriate, as a herd-station cannot be built over a mass of water. Thus there is मुख्यार्थेनाप. This impossibility leads us to think of the bank, which is connected with itself (i. e. the Ganges) by the relation of proximity etc. Thus there is तदुक्तो. This power of a word by which we understand 'men' from the word कलिङ्ग and 'bank' from the word Ganges, and which is वर्णित, is called व्युत्पत्ति. वर्णित is explained as सामाधिकेतरा (सामाधिकत्वाद् इतरा) or ईश्वरानुद्भाविता (ईश्वरेण अनुद्भाविता अनुत्पादिता). These two explanations of वर्णित refer to two views about अग्निषा, the primary power. Some say that अग्निषा is that power of a word which is natural. According to their opinion, व्युत्पत्ति is a power other than the power which belongs to a word naturally. Others say अग्निषा is the power which is given to a word by God i. e. God willed that a particular word should mean a particular thing. This is called सद्बुद्धि which is identified by the नैयायिकस with अग्निषा. Now, according to this view, the व्युत्पत्तिक meaning of a word is not given to it by God, but by the human will. Hence व्युत्पत्ति is a power not communicated to a word by God, unlike अग्निषा.

पूर्व etc. (p. 8, l. 25). In the former example, 'raah कलिङ्ग', the reason why the word कलिङ्ग, primarily signifying a country, has the power of indicating an inhabitant of that region, is Usage i. e. the fact that all people familiarly employ the name of a country to signify an inhabitant of the country. उत्तर etc. In the latter example, the motive (for using the word Ganges when we really mean 'bank of the Ganges') consists in this that it leads us to think of the excess of coolness and purity (which belong to the Ganges itself) which cannot be had from the statement (of the same idea in the form of the expression) 'a herd-station on the bank of the Ganges.' ठेक and धामनाद exist in abundance in the Ganges and not on the bank. If we simply say गङ्गातीरे घोषः, we convey no idea of the ठेक and धामनाद pervading the hamlet. The motive that leads us to say गङ्गायां घोषः is that we want to convey the fact that the hamlet is situated in a spot which is full of coolness and holiness, the two characteristics of the Ganges. What we want to suggest by this mode of expression is that the hamlet is situated on a very cool and holy part of the bank. This idea could not have been expressed by the direct mode of expression गङ्गातीरे घोषः. हेतु विनाशश्चि etc. (p. 8, l. 27)—In the text it is said that Indication arises through Usage or Motive, because, if a word were to indicate, apart from these two, anything whatsoever that has any relation to the primary meaning of the word, then there would be an excessive stretching; i. e. as everything in the world is related to everything else in some way or other, however far-fetched it may be, any word may indicate anything and then there will be a confusion of all ideas.

केचित्तु कर्मणि कुशलः...श्रवणकालेऽपि प्रयोगात्. (P. 9, ll. 1-7). It is Mammata who gives कर्मणि कुशलः as an example of Indication arising from Usage. The words of मम्मट are 'कर्मणि कुशल इत्यादी इतिप्रत्ययप्रयोगात्...कुशलार्थस्य वाचे...विशेषकवादी सम्बन्धे कश्चित् (प्रतिपेदे)...कुशलेन श्रवणकालेऽपि लक्ष्यते...यत्तत् कुशलाः'. कुशल=कुशलादीनि—One who takes कुश (sacrificial grass). What Mammata means is:—The primary meaning of the word कुशल, viz. 'gatherer of कुश grass' being incompatible with the matter in question, viz. 'business,' we think of the sense of 'export' which is connected with the primary sense, 'gatherer of grass,' through the relation of a similarity of character in respect of being a discriminating person (which the gatherer of कुश grass must be, else he could

not tell one kind of grass from another). The *śaṅga* is here based upon *ṛṣi*, usage i. e. it is a general practice to use the word *कुशल* in the sense of 'expert.' The three conditions of *śaṅga* are here satisfied, viz. *मुख्यार्थत्व*, *तद्वैयर्थ्य* and *कृत्रिमोपपत्त्यन्तरत्व*; and a meaning other than the primary one is indicated. *तदन्ते न मन्वन्ते* (p. 9, l. 3). Others do not like this view of the matter (including *निबन्ध* himself). Their idea is as follows:—The primary meaning of the word *कुशल* is 'expert' itself, although the sense of 'gatherer of *कुश* grass' might be gathered from the etymology. The etymological meaning is not necessarily the primary meaning. It is the grammarians who find out the etymology of every word that is not a radical and often times they derive a word in a far-fetched way to suit their own theories or convenience. The principle that regulates the employment of a word in a particular sense is not the etymology, fanciful or otherwise, that the Grammarians may suggest, but is the fact that the word is assigned a particular meaning by convention. *अप्यदि शब्दानां व्युत्पत्तिनिमित्तं* etc. The reason for the etymology of words is one thing, viz. the theories and convenience of Grammarians; and the reason for the employment of a word is quite another, viz. the long-standing practice of using the word in a particular sense. *व्युत्पत्तिरन्तरं मुख्यार्थत्वे*—If it were said that the primary meaning of a word is what is gathered from its etymology, then in the sentence 'the cow is lying' there would be Indication; because, as the word *गो* is formed from the root *गृ* 'to go' by the addition of the affix *गो* (*गो*) according to the *Uaadi-sūtra* (235 *गमैर्गो*), it means 'what is moving' and it cannot be primarily applied to the cow when lying down; there would be incompatibility in saying 'what is moving is sleeping'. The *मुख्यार्थ* will be *वाचित* and we shall have to resort to *सङ्ख्या*. But no one holds this absurd view as regards *गो*; similarly then we must look upon *कुशल*. *कर्मणि कुशलः* must therefore be looked upon not as an example of *शङ्का*, but rather of *वचिवा*. Compare the *सर्वदर्शनसंग्रह* p. 161 'न च व्युत्पत्तिवत्त्वादेव सर्वं शब्दः प्रवर्तते । तथाच गच्छतीति गौरिति व्युत्पत्त्योक्तिसङ्गीर्णं सारं गच्छतीति देवदत्तस्य शब्दः ।'; also *कान्दानुशासन* of हेमचन्द्र "कुशल-दिनेषु-दित्वावपन्तु साक्षात्तद्वैयर्थ्यवत्त्वान्मुख्या एवेति न कृदित्थस्यार्थस्य हेतुत्वेना-साधितत्वात् ।" p. 25.

तज्ज्ञानाद् मुख्यार्थत्व...अद्वैतत्वार्थव्युत्पत्तेः । (p. 9, ll 8-16). The author now comes to the divisions of *शङ्का*. Construe (यथा शङ्का) मुख्यार्थस्य वार्थार्थस्यैववसिद्धये इत्यपेक्षया (भवति) यथा जलमनोप्यु-

वाधानम् (सुखायैवान्वयित्वागम्) उपादानलक्षणा. इतराद्येप' hinting a sense other than the primary one. When the primary meaning hints at something else which is required in addition, for the establishment of a logical connection among the things in the sentence, there is उपादानलक्षणा (Inclusive Indication), so called because, the primary meaning also is taken in or included (उपादीयते सुखायैवि जनयेति). An example of उपादानलक्षणा based upon usage is 'the white gallops'; and of one based upon motive is 'the lances enter'. जनयोः In these two examples. कैलादिभिः...अन्वयलक्षणादेः (p. 9, ll 12-13) 'white' and 'lances' being inanimate cannot have by themselves (कैलतेः) a logical connection, as agents, with the actions 'galloping' and 'entering'. एतस्मिन्ने-पादनप्रवेशनकर्तृत्वान्वयसिद्धये-for the purpose of establishing a logical connection among the things expressed in each sentence. So what we understand in the two sentences is 'the white horse gallops' and 'the man with lances enter'. पूर्वम्...रुद्धिः—In येतो पावति, as there was no motive for speaking of the horse as the 'white', the source of the Indication is usage, because 'the white horse' was known among the neighbours merely as 'the white' and the person to whom the sentence was addressed knew what was meant. In 'the lances enter', the motive for speaking of 'lances' instead of 'lancers' was to draw attention to the extreme denseness of the lances. In both the examples of उपादानलक्षणा, the primary meaning also is included, because, the whiteness remained with the horse when galloping and the men had the lances with them when they entered. But in लक्षणा (Exclusive Indication) there is mere indication of another thing to the exclusion of the primary sense; e. g. गङ्गायां शीतः. Here the word 'Ganges' entirely gives up its primary sense and indicates the bank. This is the difference between उपादानलक्षणा and लक्षणा which are briefly defined by मम्मट as 'स्वसिद्धये परार्थेपः परार्थे स्वरतर्पणम् । उपादाने लक्षणे चेतुना दुर्द्धेव सा द्विधा ॥' upon which प्रह्लोप remarks 'स्वार्थपरित्यागेन परार्थलक्षणा उपादानमित्यर्थः । स्वार्थपरित्यागेन परार्थलक्षणा लक्षणा १. इयमेव—उपादानलक्षणा. अवहलक्षणा—अवहलक्षणा. अवहलक्षणा. अवहलक्षणा is that where the primary sense is wholly abandoned and a new one substituted, as in मञ्जाः कोशन्ति, where मञ्ज signifies a child sleeping on a cot and not the cot itself. In अवहलक्षणा, the word retains its primary sense and conveys something in addition, as in काकेभ्यो इषि रक्षयाम्, where the word रक्ष signifies not only the

primary meaning of the sentence is 'Oh friend, you have highly obliged me, how shall I express the obligation! You have shown your good nature etc.' But the context in which these words were uttered makes this meaning quite inappropriate. Exactly the opposite meaning is required. Therefore उपकृत etc. mean their opposites by Indication. मम्मद himself remarks in ३० व्या० वि० 'अतो वक्ष्यमिह्या मूर्खे बृहस्पतिशब्देन मूर्खत्वमिवापकारि दुर्जनत्वादि ज्ञेयं लक्ष्यते.' This verse is cited by Mammata in the 4th Ul. of K. P. as an example, where the expressed sense, being quite improper, is altogether given up 'कचिरनुपपन्नमान्यता व्यक्तं शिरस्कृतम् (वाच्यम्)' p. 83 (Va). अत्राप्यत्रादीनां वाक्याभेदव्यतिरेके In order to establish the logical connection of injuries etc. (which are what are really meant to be spoken of) with the other things in the sentence, उपकृतपदः शब्दा आत्मानमर्पयन्ति the words उपकृत etc. give themselves up and stand ironically for injuries. The सुदुष्यार्थे is वाचित, because in the sentence benefit is ascribed to an injurer. The relation between the primary sense and the indicated sense is that of contrariety, just as we ironically apply the word बृहस्पति to a fool. कश्चनपक्षरातिशयः—The result of this mode of expression is that excess of injury is understood. इत्येव—सङ्गमसङ्गमेव. बह्वन्तर्था—This we have explained above under अन्वयान्तरार्थाः.

भारोपाध्यवसानान्तरां etc. (P. 9, ll. 28. ff.). So far we have spoken of four varieties of लक्षणा, viz. उपादानलक्षणा (based upon रुचि¹ and प्रयोजन²) and लक्षणलक्षणा (based upon रुचि³ and प्रयोजन⁴). Now a further basis of division is introduced. आरोप means the expressing in words of an object and of the thing with which it is identified; e. g. the words माणवक and अग्नि. If we say अग्निर्माणवकः we identify माणवक with अग्नि and both of them are expressed in words. अव्यवसान—When an object is swallowed up i. e. not expressed in words, by the thing with which it is identified, there is अव्यवसान, e. g. when we say with reference to a boy 'अग्निरयम्', there is अव्यवसान, because the boy is not referred to by name, and he is identified with 'fire.' In this example, माणवक is the विषय (an object upon which another is superimposed) and अग्नि is the विषयिन् (an object which is super-imposed upon another). प्रदीप says 'विषयविषयिणोभेदेनोपपदात्तसाधारोपपदार्थत्वात्' and 'विषयिणा विषयविरोधात्साधारोपपदानपदार्थत्वात्'.

विषयस्याभिधीयते पूर्वोदाहरणान्तेव (P. 9, l. 30-p. 10, l. 15). विषयस्य &c. अनिधीयते not swallowed (by the विषयिन् i. e. what

is superimposed upon another). अन्यतादात्म्यप्रतीतिकृत्—अन्यतादात्म्यस्य प्रतीतिं करोतीति—which makes one think of the identity with something else (of an object not swallowed by that with which it is identified, but expressed along with it). This is called सारोपा लक्षणा, Superimponent Indication. (विश्वविद्या) निगीर्णस्य विषयस्य अन्यतादात्म्यप्रतीतिद्वद् साध्यवसानिका यता. The indication is held to be Introsusceptive which makes one think of the identity with something else of an object swallowed i. e. not expressed, but recognised as it were inside of that with which it is identified. साध्यवसाना ज्ञानवसानेन सह (वर्तते) इति. An example of उपादानलक्षणा सारोपा based upon रुद्धि is 'the horse—the white-gallops.' हि because. अनिगीर्णैस्तत्त्वः—अनिगीर्णं स्वरूपं यस्य who is not swallowed up i. e. who is expressed by the word ज्ञय. स्वसमवेतश्वेतगुणतादात्म्येन प्रतीकत्वे is thought of as identical with the quality i. e. the colour 'white', which is in intimate relation with it (with ज्ञय). समवेत—समवायसम्बन्धेन सम्बन्धः. The relation of समवाय holds between गुण and गुणिन्. See T. S. or T. B. We understand here that the words 'the horse' and 'the white' mean just one and the same thing. An example of उपादानलक्षणा सारोपा based upon प्रयोजन is 'These—the lances enter.' Here the men carrying lances are denoted by the pronoun एते. They are also referred to by the word कुन्ताः and thus there is here सारोपा लक्षणा. An example of लक्षणलक्षणा सारोपा based upon रुद्धि is 'The Kalinga—the man—fights.' Here गुरुप is the विषय and कलिङ्ग is the विषयिन्. Both are expressed, therefore there is सारोपा. ज्ञाकारण्येवमावः सम्बन्धः—ज्ञाकार support, location; ज्ञायेद thing located. An example of लक्षणलक्षणा सारोपा arising from प्रयोजन is 'Longevity-Ghee.' कार्यकारणभावसम्बन्धसम्बन्ध्याद्यु-च्चादात्म्येन (p. 10, ll. 7-8). कार्यकारणभावसम्बन्धेन सम्बन्धि वराद्यु-देन तादात्म्येन. Here Ghee, the cause of longevity, is thought of as identical with the longevity related to it through the relation of cause and effect. अन्यवैलक्षण्येन etc.—Following the words of K. P. and Pradipa [शुद्धमेदवोक्तान्यवैलक्षण्येनाभ्यभिचारेण च कार्यकारित्वादिति (प्रयोजनम्) K. P.; शुद्धमेदं तु सारोपे अन्यवैलक्षण्येन कार्यकारित्वादेः, साध्यवसाने तु अभ्यभिचारेण कार्यकारित्वादेः प्रतीतिः कलम् । Pradipa], we should read अन्यवैलक्षण्येन आनुष्कारत्वं प्रयोजनम्. Here only सारोपा लक्षणलक्षणा based upon प्रयोजन is spoken of. The प्रयोजन in this case, as said by प्रदीप, is अन्यवैलक्षण्येन आनुष्कारत्वं, अभ्यभिचारेण आनुष्कारत्वं is the प्रयोजन in साध्यवसाना लक्षणा only, which will be referred to later and therefore the word अभ्यभिचारेण should not occur here. रामः also remarks 'अन्यवैलक्षण्येनाभ्यभिचारेण-

लघु वाकारो बोध्यः'. अन्वदैक्यव्येन etc.—The motive for speaking of Ghee as longevity is the fact, which it is desired to draw attention to, that it causes longevity differently from anything else *i. e.* in a manner superior to anything else—no other article of our diet being so nutritious. दद्याद् वा etc. In the above we see that for ह्युण् there must be some kind of direct relation (सम्बन्ध) between the primary and the indicated sense. In मातुर्हितम् the सम्बन्ध is that of cause and effect. The author now points out some other relations which are at the root of ह्युण्. राजकीयः पुरुषः—When a man belonging to the king *i. e.* in the king's employ. The प्रयोजन in calling a king's servant a king is राजवद्वैभवात्मनस्त्व *i. e.* that he is endowed with so much authority that his orders must be implicitly obeyed like those of the king. अग्रमात्रेऽङ्गवदे etc. (p. 10 l 11.). When there is meant only the foremost portion of the arm from the elbow, (the whole arm being, in Sanskrit, called हस्त), one employs the word वृत्त (to denote a part only of what is really the hand). Here ह्युण् is due to the relation of the whole and its parts. This may be said to be based upon रुद्धि or there may be a प्रयोजन—a motive to convey the idea that the part (of the hand) is so skilful or powerful as to do the work of the whole. Compare the sūtra of Vāmana on the word अग्रहस्त 'इत्याग्रमाग्रहस्तादवो युगयुगिनीर्मेघानेदान्मान्' (अग्न्यालङ्कारसूत्र V. 2. 20: तात्पर्यलक्षणः that of doing the work of 20 and 20; तस्य कर्तुं तत्कर्तुं तस्य भावंः तात्पर्यम्. When it is even a Brāhmaṇa that one is speaking of, one may say 'he-a carpenter,' although it is, strictly speaking, impossible that a ब्राह्मण should be a man of the carpenter caste. He is called 'a carpenter' because he works in wood—which is the peculiar work of the carpenter caste. The प्रयोजन here is the conveying of thorough mastery in the craft, although he is a Brāhmaṇa. इन्द्रार्पणं स्वर्णासु etc. (p. 10 l. 13) as regards sacrificial posts which are useful for Indra (*i. e.* to which the victims to be offered to Indra are to be tied), one may say 'the Indras.' तादर्थ्यलक्षणः—तस्मै इदम् तादर्थ्यम् तस्य नात्रः तादर्थ्यम्—The relation is that of 'serving the purpose of.' The motive here is the fact that the posts deserve to be honoured as much as Indra himself.

अस्नाद्यगुर्वु नेरेदु &c. (p. 10 l. 15). The four examples of साध्यवसाना are in order येतो पावति (स्वी उपादानलक्षणा), कुन्ताः प्रविशन्ति (प्रयोजने उपादानलक्षणा), कलिङ्गः सादृशिकः (स्वी लक्षणलक्षणा), and गङ्गायां घोषः (प्रयोजने लक्षणलक्षणा). All these are साध्यवसाना, because the विषय

in each case is swallowed up by the विधिविन् e. g. अन्न in the first is not expressed, in the 2nd पुष्पा; and so on. The relations (सम्बन्धाः) which are at the root of लक्षणा are summarized in different works differently; e. g. सु० व्या० वि० p. 8 'यश्च सम्बन्धो लक्षणाया निमित्तं तं पञ्चविधमाहुः । तथोक्तम् । अभिव्ययेन सम्बन्धास्तदुक्त्या समवायतः । वैपरीत्याक्त्यायोगलक्षणा पञ्चधा मता ॥' The अभिधावृत्तिमातुका ascribes this verse to आचार्यभट्टमिश्र (महेश्वरि author of वाक्यपदीय ?) and quotes it for the same purpose; see कारिका 10; the Nyāyasūtra gives an exhaustive list of the relations on account of which one word is used in a secondary sense for another; सहस्रगण-स्थान-तदर्थ-वृत्त-मान-धारण-सामोष्य-योग-साधन-आविष्यत्येव्यो माक्ष्ण-मङ्ग-कट-राज-सक्त-चन्दन-मङ्गा-शकट-अन्न-पुष्पेष्वतद्रावेदेषु सपुष्पाचारः । N. S. II. 2. 53.; for explanation see वात्स्यायन's भाषा; see P. L. M. p. 7 'तत्तद्व्याप्तयेव तादृश्यांस्तसामोष्याचयेव च । तत्तादृचयोत्तद्व्याप्त्येवैव नै लक्षणा वृत्तेः ॥'. The examples in order of this last Kārikā are मञ्जा इत्यन्ति, गौर्वाहीकः, गङ्गायां घोषः, बध्नीः प्रवेशय, इन्द्रायां रघूणा इन्द्र इति. This is based on the words of the महाभाष्य 'चतुर्भिः प्रकारैरुक्तमित्यस्य इति मन्त्रे तात्पर्यात्तादृश्यां तत्सामोष्यात् तत्तादृचयोदिति' (vol II p. 713). The examples in order are मञ्जा इत्यन्ति, बान्धवे जटिने मङ्गदत्त इत्याह, गङ्गायां घोषः, कृपे गौकुलम्.

सादृश्येतरसम्बन्धाः etc. (P. 10, l. 16 ff.). The author introduces a further basis of division. ताः सक्तताः—The eight kinds already spoken of, viz. उपादानलक्षणा and लक्ष्यलक्षणा each of which is first divided into two varieties रुचिमूल्या and प्रयोजनवती, each of these four being either सारोपा or साधनसामा. सादृश्येतरसम्बन्धाः—सादृश्यात् इतरः सादृश्येतरः सम्बन्धः वासात्. All these eight kinds of लक्षणा, when the relation on which they are based is some one other than that of similarity, are called Pure; but when they arise from likeness, they are called Qualitative. Thus the लक्षणा now amount to 16. गौणी-गुणलक्षित्वा वृत्तिगौणी वृत्तिः or गुणैश्च जायता गौणी. सादृश्येतरसम्बन्धाः—The relations other than that of सादृश्य are those of साधनकारणभाव, स्वसाधनभाव etc. The eight examples of शुद्धा are the eight examples already given above i. e. श्वेतो घनति. नवः श्वेतो घनति etc. (p. 10 l. 2. ff.). An example of उपादानलक्षणा गौणी based upon रुचि is 'These oils are pleasant in the cold weather.' Here the word तैल, taking along with it its primary meaning, which is the oily matter expressed from sesamum seeds, is applied to other unctuous liquids also, such as that extracted from mustard seed. Thus this is उपादानलक्षणा. The word तैल is by usage applied to all oils (not only to that extracted from तिल). Therefore the लक्षणा is रुचिबद्ध. It is गौणी, as the oil of mustard etc. is so called because its qualities are similar in certain

respects to those of the oil of sesamum. The लक्षणा is सारोपा because the pronoun एतानि is mentioned. An example of उपादानलक्षणा सारोपा arising from प्रयोजन is 'these, the princes are going,' when this sentence is employed with reference to princes and person like them that are going. An example of साधवत्ताना गौणी उपादानलक्षणा arising from usage is 'oils are pleasant in the cold weather,' omitting the pronoun एतानि. In the same way, the example under प्रयोजन would be 'the princes go,' omitting the pronoun एते. An example of सारोपा लक्षुणलक्षणा गौणी arising from रुद्धि is 'the king clears away the foe—the chief of Gauda'. This is लक्षुणलक्षणा because the word कण्टक 'thorn' entirely gives up its primary meaning, and implies 'a foe' from the likeness of the two. Therefore it is गौणी. The word कण्टक is by common practice used in the sense of 'foe'. Therefore it is रुद्धिम्बु. As (the विषय) गौडेन्द्र (on whom कण्टकत्व is superimposed) is mentioned, it is सारोपा. If we omit the word गौडेन्द्र it will be an example of साधवत्ताना, as done below. An example of सारोपा गौणी लक्षुणलक्षणा arising from a Motive is 'Vahika is a bull'. If we omit वाहीक (the भारोपविषय) as in 'The bull prattles,' there is साधवत्ताना. वाहीक is derived in two or three ways. वाहीको नाम देशविशेषः तत्रत्यः पुरुषः वाहीकः an inhabitant of Vahika (Panjab). नागेश्वर on कैवट under एव प्राचां देशे (पा. I. 1. 75) says वाहीकलक्षणे च 'पञ्चानां सिन्धुवर्धनां नदीनां वेज्जराभिः । तान्त्वमेवाद्यानशुचीन् वाहीकान् परिचक्षेत् ॥' कर्मपूर्वं 44.7 and then adds एवं च पनेदहिर्गुल्फावाहीकत्वम्. Another way is बहिर्नवो वाहीकः वयपोरनेदार वाहीकः इति शास्त्रीयाचारा-इहिर्गुल्फ इत्यर्थः. Pāṇini appears to favour the idea that वाहीक is the name of a country, see his sūtra वाहीकग्रामेन्दश्च IV. 2. 117. A Vartika on पा० IV. 1. 85 says 'बहिर्गुल्फो वच' (वाचः). Another says 'ईकज' (वाहीकः)

अथ केचिदाहुः etc. (P. 11, l. 1. ff). The author here expounds the different views held as to the way in which the गौणी लक्षणा takes effect. अथ—गौर्वाहीक इत्यादि. गोसङ्गचारिणी गुणा... लक्ष्यन्ते. The qualities residing in a bull, such as senselessness and dullness, are indicated. The idea is:—The word गो primarily means the जाति-गोत्र; the qualities बाल्य and मान्य are only indicated, as they are always associated in each individual bull with गोत्र. We have to explain now how the word 'bull' is put in the same case—relation with 'वाहीक'. ते च गोत्वस्य—These qualities, thus indicated, serve as the causes why the word गो is practically used for the object वाहीक. वाहीकविषयाने—वाहीकस्य अनिवार्य बोधने. The idea is:—The qualities बाल्य and मान्य etc. are found in

वाहीक. Whoever possesses वाह्य and मान्य is to be called गो as it indicates these. This is the principle which regulates the practical employment of the word गो. As वाह्य and मान्य are found in वाहीक, he is spoken of as गो. These theorists say that the primary meaning of गो is गोल, which indicates वाह्य and मान्य; the possession of these by वाहीक enables us to employ the word गो to denote वाहिक i. e. a second power of primary signification is given to the word गो. Their idea is गोशब्दात् लघु-वमा प्रथमे वाक्याद्युपस्थितिः, ततः अभिव्या वाहीकस्य शेषः. They do not say that 'the man वाहीक' is indicated by the word 'गो,' but that he is denoted by गो; what is indicated is the qualities वाह्य and मान्य of गो. This view is improper for the following reasons:—गोशब्दस्य....असामर्थ्यात् (p. 11. 12). Because the word गो cannot denote, as the theorists say, the object called वाहीक in respect of which no convention was made (it being only through संज्ञा that a word can primarily signify anything). गोशब्दार्थमाश्रयेनक्तव्य—and because the word गो makes us think denotatively only of the object (dovlapped and long-tailed) viz. a bull, since the power of denotation is exhausted (in denoting the object 'bull') and there is no revival of that power when thus exhausted (in making us think of the primary meaning, गोल). These theorists say that the word गो first express गोल and secondly वाहीक also. This is declared to be impossible. गो means गोल only and as such denotes any individual bull, after which, its power of denotation is exhausted; it cannot further denote anything; it may indicate or suggest. Compare the वृत्ता 'वाहीके गोपराशक्तौ संज्ञाप्रमाणात् किञ्चित्-मान्यम्.' उच्यते speaks of another objection against this view 'वाक्यस्य लघुत्वात् वाहीके संज्ञाविरहेण तस्य गोपराशक्तत्वाच्च गोहृत्तिमाकृत्य तदवृत्तिर्वाच्येति भावः १'.

अन्वे च पुनर्गोशब्देन वाहीकाद्यो नाभिधीयते... लघुत्वे (p. 11 ll. 3-6). The object वाहीक is not denoted by the word गो (as said by the theorists referred to above), but only the qualities belonging to वाहीक are indicated as being of the same kind as the qualities belonging to the object which the word 'bull' itself denotes. Their idea is:—in गोशब्दीकः what is indicated by the word गो is the qualities वाह्य and मान्य belonging to वाहीक on account of their being similar to and hence being looked upon as identical with the properties 'dulness' etc. which reside in what is denoted by गो. The word गो does not denote वाहीक (as the theorists mentioned above say), nor does it indicate the

individual वाहीक. What is indicated is the qualities जाद्व and मान्द belonging to वाहीक. The individual वाहीक is not indicated by the word गो, because he is apprehended from the word वाहीक itself. The view, although not entirely unobjectionable, is a great improvement on the first. The differences between the two are:—I. According to the first view वाहीक is *denoted* by the word गो; according to the second, the individual वाहीक is neither *denoted* by the word गो nor *indicated* by it. II. According to the first view, dullness and stupidity co-existing in a bull are *indicated* by the word गो; according to the 2nd view, what is *indicated* is the qualities dullness etc, belonging to वाहीक (and not to गो) which are similar to and hence looked upon as identical with those of गो. The only point in which the two theories coincide is that both of them regard that the word गो indicates *qualities* and not the *individual* वाहीक. तदपि मन्ये (p. 11, l. 6). This second view also is not approved of by others (including विश्वनाथ). तदपि to explain. अत्र गोशब्दात् etc. (p. 11, l. 7). In the example under discussion 'Vāhika is a bull', is the sense of the individual वाहीक understood from the word 'bull' or not? If you accept the former of these alternatives, then, we ask a further question, is the sense (of the individual Vāhika) understood just from the word 'bull' by the power of *denotation*, or secondly, is it understood from the quality (sluggishness &c.) indicated by the word 'bull' on account of the fact that qualities are inseparably associated with the things in which they reside. तत्र न प्रथमः The first of this second and subordinate pair of alternatives is improper; because the convention of the word 'bull' was not made in respect of the individual वाहीक (and therefore the individual Vāhika cannot be *denoted* by the word गो). असंयोगश्च. Nor is the 2nd of the subordinate pair of alternatives proper. The idea of this 2nd view is:—The word गो indicates the *qualities* जाद्व and मान्द residing in वाहीक, because they are similar to and hence identical with those of गो. The individual वाहीक is understood from the word गो not by Denotation (अभिप्रा) nor by Indication (लक्षणा) but by the process of reasoning which enables us to think of the individual Vāhika, because the indicated qualities जाद्व and मान्द must have a substratum to reside in. This is improper. अविनाशवत्त्वस्य etc. (p. 11, ll 9-10).—Because, the word गो is here placed in apposition to the word

वाहीक and as such does not allow the sense implied by invariable association (between a quality and the substratum in which it resides) to determine this concordance of words. शाही वाहीक*—Because the expectancy raised by a word is fulfilled only by a word and not by a sense which is implied by the contemplation of inseparable association and which if expressed would appear not in apposition but in a different relation e. g., 'a man of bovine stupidity.' What we understand from गौवाहीकः is गोपुत्राद्वसुजातीयमाद्वयवान्वाहीकः according to the 2nd view. न द्वितीयः—Nor is the 2nd alternative of the first pair possible (the 2nd alternative is that the individual वाहीक is not understood from the word गो). यदि हि गोशब्दात् etc. (p. 11, ll. 10-12). If the individual Vāhika were not understood from the word गो, then the agreement in case of this word (i. e. गो) and of the word वाहीक, which the example exhibits, would be improper—it being only words signifying the same thing that agree in case. The word गो indicates *qualities* according to this theory and not the individual and Vāhika denotes an individual. The same objection is raised by प्रदीप against this view 'गौवाहीक इति सामानाधिकरण्यानुपपत्तेः'; on this the प्रभा remarks 'एकवाचिबोधकत्वामावादिति भावः'.

तलादय etc. (P. 11, l. 13. ff). This is the view of विश्वनाथ himself. Mammāṭa also appears to agree. गोशब्दो मुख्यया कृत्वा etc. The word ball having no logical connection in its primary signification with Vāhika, indicates the individual Vāhika through the relation of community of properties (between the bull and the man) such as ignorance etc. The expression गौवाहीकः conveys the identity of the two things denoted by the two words. But if we take only the primary meaning of गो and of वाहीक that identity cannot be established. Therefore we have to take the word गो in a secondary sense, in order that its meaning may be logically connected with Vāhika. वाहीकत्वा-

*This is a न्याय often quoted; see रुचिदत्त's comment on उदयन's कृष्णभाष्य p. 478 (B. I. edition) 'इवापि पदात्तदर्शोपस्थितेस्तानि पदार्था ध्यान्वयबोधकान्, न तु पदान्वयि । पदार्थैरकृत्यैव अन्वयधालितत्वात् । कथमन्वया वेतरूपदर्शनादिपाशब्दमन्यत्वात्...शब्दं विना शब्दोऽथो धावतीति धीः । न चैव पदार्थोपस्थिते प्रत्यक्षोपस्थितकलादेनान्वयबोधोपापत्तिः शब्दोपस्थिते पदार्थे शब्दोपस्थापित-पदार्थान्तरेणैव अन्वयात् । शान्दी आकांक्षा शब्देनैव प्रपूर्वे इति न्यायात् । अत एव तत्तापोपस्थितेऽपि शब्द एव कल्पयेत्यर्थः ।'

इत्यादिशब्द etc. The motive (from which arises this secondary use of the word तो) is to convey the excessive ignorance etc. of the man. The three views expounded above are very briefly put by Mammata as follows:—‘अथ हि स्वार्थसङ्चारिणो गुणा ब्रह्मादयो लक्ष्यमाणा अवि गोशब्दस्य परार्थोन्मिश्रणे प्रवृत्तिनिमित्तत्वमुपयान्ति इति केचित् । स्वार्थसङ्चारिणुणामेवेन परार्थगता गुणा एव लक्ष्यन्ते न तु परार्थोन्मिश्रित इत्यन्ये । साधारणगुणाश्चैव परार्थ एव लक्ष्यन्त इत्यपरे’ । K. P. II.

इयं च गुणगोमात् etc. (p. 11, l. 15). This Indication is called *qualitative* because there is in it connection through qualities—the thing indicated being understood to have the *qualities* of that by which it is indicated. The author here explains the reason why गौणीलक्षणा is so called. ‘गुणतः सादृश्यमस्याः प्रवृत्तिनिमित्तम्’ उक्तं p. 68; ‘गुणेन आगतत्वाद्गौणशब्देनाभिधीयते । अ० वृ० मा० कारिका 4 p. 8. पूर्वा उपचारानिमिश्रणात्—The former i. e. the eight varieties of लक्षणा exemplified in श्वेतो वाचति etc., is *pure*, because there is no admixture of *metaphor* in it. उपचारो हि नाम etc. For, metaphor consists in simply concealing the apprehension of difference between two things which are altogether distinct, on the strength of the extreme likeness of the two; as that of ‘fire’ and a boy called ‘माणवक’ (who is so fiery—tempered that we call him perfect fire). There is a good deal of fluctuation in the meaning of the word उपचार. गमर uses the word in two places in two different senses. I कृत्वादर्शोपचारः K. P. II. p. 53 (Va); here the word is used in a wide sense and means:—‘calling a thing by a name which does not properly belong to it or attributing to an object a property which does not belong to it,’ which is practically the same thing as लक्षणा; the प्रमा explains it as उपचारो लक्षण्या सामानाधिकरस्येन प्रयोगः; II उभयरूपा चेयं शुद्धा । उपचारेणामिश्रितत्वात् K. P. II. p. 46 (Va)—here the word is used in the same sense in which it is used by the Sāhityadarpaṇa, as explained by प्रदीप ‘उपचारश्च सादृश्यसम्बन्धेन प्रवृत्तिः, सादृश्यवादिशब्दमहिम्ना भिन्नयोर्भेदप्रतीतिरूपेण वा’ . We may reconcile these two meanings given to the same word by the same writer as follows:—The first meaning is the one which is generally assigned to the word उपचार; the second is a more technical meaning of the word उपचार; it is पारिभाषिक, peculiar to the अलङ्कारशास्त्र. In support of the first meaning, cf न्यायवाटिका on N. S. II. 2. 63 which explains उपचार as ‘अतच्छब्दस्य तच्छब्देनाभिधानमुपचारः । यथा वटिकाशब्देन इन्धविशेषोऽभिधीयते इति वटिकाशब्दात् पुनः साहचर्यात् ब्राह्मणविशेषोऽभिधीयते । यथा वटिकाः प्रवेश्येति’ . अभिनवगुप्त in his उच्यते (p. 51) says ‘उपचारो गुणवृत्तिलक्षणा’ ; Mallinātha says in his उक्तं ‘अतस्त्वस्य तत्त्वेन व्यापदेश

उपचारः' p. 70. These quotations recognize the first meaning of उपचार given above. The अभिधावृत्तिमातृका says 'उपचारमिथा तु यत्र वस्तुनतरे वस्तुनतमुपचर्यते यथा गौर्वाहीक इति । अत्र हि गोशब्दो वाहीकशब्देनानुपपद्यमानसामानाधिकरण्याद् बाधितमुख्यार्थः सन् गोमता ये वाक्यमान्यार्थो गुणान्तरदृशनाहीकगतताज्जमान्यादिगुणलक्षणाद्वारेण गोमतताज्जमान्यादिगुणसदृशवाक्यमान्यादिगुणोपेते वाहीके उपचरितः' on कारिका 2. Here the writer seems to favour the 2nd meaning of उपचार given above. But further on (कारिका 4-5) he speaks of शुद्ध उपचार and गोष उपचार and gives आयुर्वृत्तम् as an example of शुद्ध उपचार and गौर्वाहीकः as an example गोम उपचार. On अङ्गिमोषवकः the तत्त्ववार्तिक remarks 'बद्धितमलक्षितादयोऽप्यपैक्षत्वादि नन्वते । तेन माषवके बुद्धिः सादृश्यादुपजायते' || p. 318. शुक्लपटयोस्तु etc. (p. 11, ll. 17-18). But in 'white' and 'cloth' there is no apprehension of any very great difference between the two. That which is really 'cloth' is also that which is 'white' and is not simply metaphorically called 'white'; but the 'boy' is not really 'fire', he is quite distinct from it, only he is like fire and hence is metaphorically called 'fire'. उष्मादेवमादिषु—Hence in such cases as शुद्धः पटः.

स्वंगस्य गूढगुणत्वाद्.....स्तुतं प्रतीयते (p. 11, ll. 19-26). स्वंगस्य..... कललक्षणाः. Indications arising from a purpose are two-fold on account of the abstruseness or obviousness of the suggested sense. Here कल is used in the same sense as प्रयोजन. The eight varieties of लक्षणा arising from a Motive are further divided on the ground that the प्रयोजन which is स्वंग्य (suggested) is either abstruse or obvious. गूढः—काव्यादेर्भावनापरिपक्वबुद्धिर्विभवमात्रवेद्यः— which is to be understood only by the force of an intellect matured by the study (or contemplation) of the sense of Poetry. Compare the definition of गूढ given by प्रदीप 'काव्यभावनापरिपक्वबुद्धिः सहृदयः । तन्मात्रवेद्यं गूढम्'. An example where the प्रयोजन is गूढ is the verse 'उपकृतं बटु' etc. which occurs above. अगूढः etc. The obvious is that which, on account of its extreme clearness, is to be understood by all; as in the following 'It is the intoxication of youth that teaches women blandishments.' 'सुकुमारतवाङ्मानां विन्यासो ललितं भवेत्.' ललित is a posture of the limbs of the body so as to convey an idea of the delicacy of it. The first half of the verse is 'श्रीपरिचवाज्जटा अपि भवन्त्यभिधा विदग्धचरितानाम्' ! Instruction, which consists in the employment of words favourable to the conveying of knowledge, is possible only in sentient beings and therefore the word अपदिशति is inapplicable to यौवनमत्, which is अव्यक्त, in its primary sense. Therefore

the word उपदिशति indicates 'manifests.' आविष्कारातिशयश्च and the idea of thorough manifestation is apprehended as clearly as if it had been stated expressly (and not indicated by the word उपदिशति). The वन्द्य sense, the fact that young women learn blandishments easily, all (whether सहृदय or not) can understand. सम्मत (K. P. II.) remarks on this verse. 'अवोपदिशतीति । अनायासेन शिक्षणमभिषेकवत्कुटं प्रतीवते' । on which प्रदीप says 'उपदिशतिपदेन अनायासेन शिक्षादानमभिव्यज्यते । तच्च सहृदयासहृदयोरप्यभिषेकवत्प्रकाशते' ।

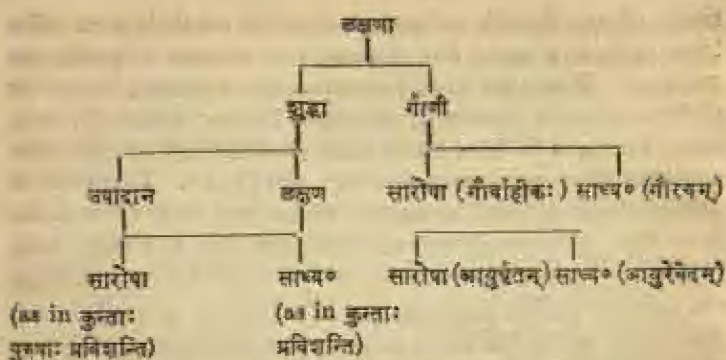
धर्मिषर्मगतत्वेन.....अतिशयः कलम् (p. 11, l. 27—p. 12, l. 9). The लक्षणा arising from a motive was divided into 16 varieties above. Now a further basis of subdivision is introduced, whereby the divisions come up to 32. धर्मिषर्मगतत्वेन कलम्—Through the fact that the fruit (i. e. the suggested meaning) pertains to the thing indicated or to a quality. धर्मो लक्ष्यः, धर्मः लक्ष्यपदार्थो धर्मः । रागचरण. श्लिखन्वामल etc.—This verse occurs in चन्द्रालोक II. 1, p. 61, का० प्र० IV. p. 188 (Vā), अग्निवा० (on कारिका 7 p. 11). उ० च० says विरहिणो रागस्त्वमुक्तिः. The लोचन comments on this verse as follows:—श्लिखन्वा जलसम्बन्धसरसता इतिद्वयमितोषिताति-तवर्गेषा कान्त्वा.....लितमाश्रुतिं (आश्रितं) विषद नमो वैः । वेङ्गलो विजृम्भयाणास्तवा चलन्त्यः.....प्रहर्षवशाच्च वलकाः (वक्रपङ्क्तयो).....येषु ते प्रवर्षिषा नैषाः । एवं नमस्तावदुरालोके वर्तते दिशोऽपि दुःसहाः । यतः सूक्ष्मजलक-पोद्धारिणो वाता इति मन्दमन्दत्वमेवाममिदतदिम्भागमननं च बहुवचनेन सूचितम् । तर्हि सुहृदामु कतिपयविषय आसक्तमित्यत आह । पयोदानां वै सुहृदस्येषु च सत्य शोभनद्वया मयूराः (or na उ० च० says पयोदाः सुहृदः येषां ते मयूराः) तेषामामन्देन हर्षेण कलाः.....मयूराः वैकाः शब्दविशेषाः । ताश्च सर्वे पयोदवृत्तान्तं दुःसहं स्मारयन्ति स्वयं च दुःसहा इति भावः । एवमुदीपनविभावोद्बोधितो विमलज्ज्वाला...इत एव प्रभृति धियतमां हृदये निवापैव स्वात्मवृत्तान्तं तावदाह । कामं सन्निवर्ति इवमिति सातिशयम् । कठोर इति । रागशब्दार्थेऽप्यनिविशेषावकाशदानाय कठोरहृदयपदम् ।...असौति । स एवाहं भवामीत्यर्थः (उ० च० says सुहृदमतिरुचिं कठोरहृदयोऽहं रामः सकलशुभप्रयत्नेन प्रसिद्धोऽस्मि । अतः एव सर्वमुक्तोद्बोधकाति-शयमिति हेतोः सहे ।) अविष्यतीति विवास्तामान्यम् । तेन किं करिष्यतीत्यर्थः । अथ च भवन्तमेव जम्वा अस्मभ्याम्यमित्युक्तप्रकारेण हृदयनिहितां प्रियां...प्रत्यक्षीमावितां हृदयत्कोटोन्मुखीं सचञ्चलमगाह । हृदयेति । (उ० च० says एवाहेति वयो निपाताः खेदातिशये ।) देवीति । युक्तं तव धैर्यमित्यर्थः । (उ० च० 'वीरा भव धैर्यं कुरु । अत एव देवीति सम्बोधनम् । देवत्वेन धैर्यसोचितत्वात्' ।) । वेङ्गलाका घनाः—The clouds, in which the cranes disport. शीकरिणो वाताः dewy winds. कलाः melodious. सर्वं सहे I endure all, (though it is hard to bear all these suggestive vernal sights and sounds

with patience, which heighten the joy of lovers when united). अवात्यन्तदुःखसहिष्णु etc. Here Rāma is indicated by the expression रामोऽस्मि (which taken literally is insignificant) as a person extremely patient under afflictions and this indicated Rāma is the धर्मा (possessor of the quality of patience, which is suggested by the employment of the word Rāma). तस्मैव-दुःखसहिष्णोः रामस्य ख्य. The fruit i.e. the excess of patience belongs to him i.e. राम who is indicated. The *भक्त्यालोका* remarks upon this 'अत्र रामशब्दः । बलेन हि स्वयं धर्मान्तररूपपरिणतः संज्ञी प्रत्याख्यते, न संज्ञामात्रम्.' The idea is:—The word राम is a proper name and denotes simply an individual, the son of दशरथ here. There is no very great propriety in saying रामोऽस्मि, if we look merely at the primary meaning. But if we take the indicated meaning 'who has been the pet of all misfortunes and sorrows' the word राम is then very appropriate. The suggested meaning is 'As I did not break down, even when buffeted by so many misfortunes, I shall surely live on, though I receive the crowning stroke of misfortune, viz. the death of Sītā.' Here, then, the suggested sense, viz. the excess of patience, pertains to the patient Rāma who is indicated by the word राम in रामोऽस्मि. गङ्गायां घोषः...फलम् (p. 1219) In 'a herd-station on the Ganges', where the bank is indicated, the fruit, i.e. excess, pertains to the properties coolness and purity, and not to the bank, the thing indicated.

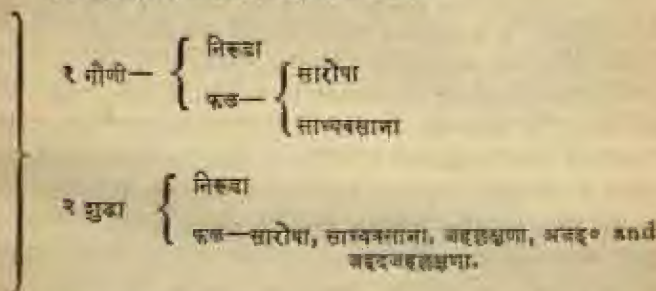
तदेवं.....तुवेः (p. 12, l 10). The varieties of लङ्गणा arising from usage are 8 and we have seen above that those arising from प्रयोजन are 32. Thus in all there are 40.

पदवाच्य...अशीतिप्रकारा लङ्गणा (p. 12 ll 13-15). पदवाच्यवस्तुत्वेन—according as the power of Indication resides in a word or sentence. An example of पदगतलङ्गणा is गङ्गायां घोषः. Here the word गङ्गा has indicated sense. An example of वाक्यगतलङ्गणा is 'उपकुले बहु'. Here the लङ्गणा does not reside in any particular word, but in the whole sentence. Thus then the varieties of लङ्गणा amount to 80.

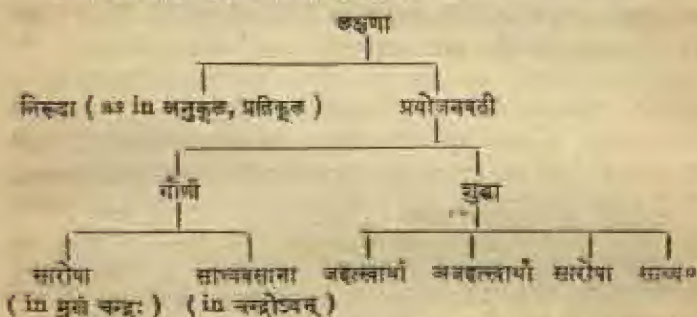
The divisions of लङ्गणा are differently given by different writers. Mammata's divisions, according to प्रदीप, are as follows:—



The वृत्तिवार्तिक divides लक्षणा as follows:—



The रत्नहावर divides लक्षणा as follows:—



विरतास्त्वभिधायास्तु.....व्यजना नाम (p. 12, ll. 18-23). विरतास्तु.....
अवोदितस्य च—अभिधायास्तु विरतास्तु यथा परः अर्थः बोध्यते सा शब्दस्य अर्थविरतास्तु
च वृत्तिव्यञ्जना नाम—When Denotation and other powers cease
after discharging their function, that function of a word or
its sense etc., by which a further meaning is conveyed, is what
is called suggestion. शब्दनुद्धि.....नयेन. In accordance with the
maxim that when a word, a cognition and action cease after a

single effort, there is no further exertion on their part. The idea is that a word has a power to express a particular meaning. When the word expresses that meaning, its power of denotation is exhausted, it cannot further *denote* anything else. Compare "विशेषं नामिवा मच्छेद क्षीयशक्तिर्विशेषणे" इत्यादिना अभिधाव्यापारस्य विरम्य व्यापारस्तन्मभिमिधानात्" लोचन p. 16. This view is diametrically opposed to that of मट्टलोहट and others who maintain that, as a single arrow, discharged by a strong man, destroys in a single movement, called velocity, the armour of the enemy, pierces his vitals and kills him, so a single word presents to us, by the single power called Denotation, the sense of the word, the syntactical connection of the word in a sentence and the suggested sense. They say that the व्यंग्य sense in such a verse as निःशेषच्युतः is brought out by the अभिधा itself, and not by व्यवहारात् as said by the जालद्वारिक. Their view is vigorously criticised by Mammata in the 5th Ullasa (pp. 225-226 ff, Va). "ये त्वभिदधति 'लोप्यमिषोति दीर्घदीर्घतरो व्यापारः' इति, 'वत्परः शब्दः स शब्दार्थः' इति च विधिरेवात्र ('निःशेषच्युत' इत्यादौ नापकातिकगमनस्यः) वाच्य इति" K. P. प्रदीप explains the view of मट्टलोहट as follows:— 'यथा बलवता प्रेरित इषुरेकेनैव वेगात्वेन व्यापारेण धर्मच्छेदमुपेतं प्राणहरणं च रिपोनिषत्ते तथैव एव शब्द एकेनैवाभिधासुव्यापारेण पदार्थसृतिं वृत्तार्थानुसर्गं व्यंग्यप्रतीतिं च निषेत् । अतो व्यंग्यत्वाभिमतत्वात्तस्य वाच्यत्वमेव । किं च यत्र शब्दस्य तात्पर्यं स शब्दार्थ इति 'निःशेषः' इत्यादौ तात्पर्यविषयतया विधिर्वाच्य एवेति ।' The काव्यप्रकाशमञ्जरी (p. 110) explains 'यथा शरो वनोर्दसी भित्वा जीवितमादत्ते तथा वाक्यमभ्यभिधयैव वाच्यव्यंग्ये वक्तोति भावः । अभिधा हि यत्पर्यन्ता तथैवाभिधायकत्वं तत्पर्यन्तता प्रदाने च्छब्दार्थेव । एतेन वाच्यव्यंग्यभेदोऽभिधेय व्यापारः ।' मणिमवगुप्त refers to the view of मट्टलोहट, refutes it and approves of the maxim quoted by our author "लोप्यन्तिताभिधानवादी 'वत्परः शब्दः स शब्दार्थः' इति हृदये गृहीत्वा शरवदभिधाव्यापारमेव दीर्घदीर्घनिच्छति तस्य यदि दीर्घदीर्घो व्यापारस्तदेकोऽसाविति कुतः । मित्रविषयत्वात् । अवानेकोऽप्यी तद्विषयसहकारिभेदादसत्वातीत्येव दुक्तः । सत्वातीये च कार्ये विरम्य व्यापारः शब्दकर्मसुद्धादीनां पदार्थविद्विर्निषिद्धः । असत्वातीये चासत्त्व एव" p. 16 of लोचन. Vide also व्यक्तिकेक L p. 27. अभिधात्वगतात्पर्याख्यासु—उपधीयासु—When in accordance with the maxim above explained, the three functions, viz. Denotation, Indication and Drift are exhausted, after having conveyed each its appropriate meaning, अभिधा and व्यङ्ग्य have been explained above. But the function called तात्पर्य requires a little explanation. When the senses of the words used in a sentence are connected together on account of Expectancy, Compatibility and Juxtaposition, a new sense arises, which is called the Drift or Purport which is apart from the

meanings of the words taken separately. The power by which this purport is conveyed is called तात्पर्यव्यवृत्ति. Mammata refers to this तात्पर्य in many places 'तात्पर्याद्येव हि हेतुर्विज्ञ' K. P. 2nd Ul. p. 25 (Chân.); 'ते च अनिष्टातात्पर्यकल्पणान्यो व्यापारान्तरेण गम्याः'. But it does not appear that Mammata entirely approved of this view. Otherwise he would not have said 'हेतुर्विज्ञ', but would have simply declared that तात्पर्य is one of the functions. Our author also appears to hold views similar to those of Mammata. He first emphatically said above that there are three powers of a word. He did not mention तात्पर्य there. If he speaks of it here, it is only for the purpose of referring to the views of others, viz. that school of the पूर्वमीमांसा called अतिविज्ञानपक्षादिभ्यः. Their idea of तात्पर्य is as follows.—In a sentence the meanings of certain words are सिद्ध i. e. accomplished or already known from other sources; and the purport of a sentence is to make such meanings subordinate to the meanings that are to be accomplished (साध्य or नव्य). Let us take an example. The moving about of priests being known from other sources, in the sentence 'कोक्षितोष्णोष्ण कृत्विनः प्रचरन्ति,' the assertion is meant simply to lay down that the priests should wear red head-dress, not to lay down that they should move about. See the remarks of प्रदीप (K. P. V.) on तात्पर्य p. 176 (Nir). The आलङ्कारिक generally do not accept the तात्पर्यार्थ as a separate पदार्थ, but look upon it as included under the स्वयम् sense; e. g. प्रकाशकी says 'अनुवायानामर्थानां विवेचयैपरत्वं तात्पर्यमिति व्यापारान्तरं परैरभ्युपगतम्' p. 56. तात्पर्यशब्दः.....व्यञ्जना नाम—That function of a word or sense, or of an affix etc. (through which another meaning is conveyed), that function which is variously designated as व्यञ्जन (suggestion), ध्वनन (hinting), गमन (conveying), प्रत्यागमन (acquainting), is what is called the power of suggestion. Compare K. P. II Ul. p. 63 (VA) 'तच्च व्यञ्जनध्वननप्रोक्तनादिकव्यञ्ज्यमपरपरमैरिति शब्दम्'. व्यञ्जना—The author of the ज्ञानालोक establishes the existence of a स्वयम् sense at great length (pp. 182-197). There are many who deny the existence of a separate वृत्ति called व्यञ्जना. They include 'व्यञ्ज्यार्थ' under तात्पर्य. Others, like the author of the व्यक्तिविवेक, include it under अनुमान, or under लक्षणा. Note the words of T. D. 'व्यञ्जनापि शक्तिरूपेणान्वेष्टा । अशक्तिमूला नानुमानादिनान्वयासिद्धा' ; the अनिष्टावृत्तिमात्रका of मुकुल says 'लक्षणाभावावगाहितत्वं तु ध्वनेः सहचरैर्नूनम लवोपवर्गितस्य विषय इति दिशन्मुल्लिखितुमिदमशकम्' ; see also P. L. M. p. 9.

अभिप्रायान्ना...द्विधा—व्यञ्जना is two-fold (I) that which is based upon a word's power of Denotation and (II) that which is based upon its power of Indication.

(P. 12, l. 27-p. 13, l. 1). अनेकार्थस्य शब्दस्य.....विप्रयोगादयः
Construe अनेकार्थस्य शब्दस्य संयोगाच्चैः एकवचने निबन्धिते (वा) अन्यवीहेतुः
सा अभिप्रायस्या व्यञ्जना—That power of suggestion is said to be based upon Denotation, which causes the apprehension of something else from a word, which having more possible meanings than one, has been restricted to a single meaning by conjunction etc. आद्य—By the expression 'आद्य' are meant 'disjunction and others.'

उक्तं हि.....नोदाहृतम् (P. 13, ll. 2-15). उक्तं It has been said (by Hari or मर्तुहरी in his वाक्यपदीय). The two verses quoted here are from वाक्यपदीय II. 317 and 318. The reading in the printed text of the Vakyapadiya is संसर्गो for संयोगो. Almost everywhere we read the quotation as संयोगो. हेमचन्द्र reads संसर्गो (p. 39 काव्यानुशासन). We must also notice another peculiarity about these two verses. They are universally quoted as embodying the views of Hari. But the commentator पुण्डरीक says that they embody the views of others and not of Hari. Hari's views are contained in the verse which precedes these two (i. e. Vakyap. II. 316). पुण्डरीक's words are 'अपेक्षं गौणमिदं मुख्यमिदं नान्तरीयकमित्येवं शब्दार्थनिर्णयप्रस्तावे तत्तत्तत्त्रिष्वनोपायानुपदर्शयितुकाम आह । वाक्यान्तरादप्यर्थोक्तिस्तद्विशेषकतः । शब्दाद्योः प्रविमर्शवन्ते न रूपादेव कैवलात् ॥ (वाक्यपदीय II. 316)...तथा चापरैः संसर्गादयः शब्दार्थान्वच्छेदहेतवः प्रदर्शिता इत्याह । संसर्गो विप्रयोगश्च'. सादृश्यं companionship; विरोधिता hostility or incompatibility of co-existence; अर्थे motive; प्रकरणं context; लक्षणं attribute or characteristic; शब्दस्मान्न्यस्य संनिधिः juxtaposition of another word; सामर्थ्यं power; वैचित्री congruity; व्यङ्गि gender; स्वर accent. शब्दार्थस्यान्वच्छेदे विशेषस्मृतिहेतवः—(These) are the causes of one's recollecting a special sense of some word, when the sense of the word is not of itself definitely ascertained. 'तदेवमेते शब्दार्थस्य सन्देहनिराकरणद्वारेण निवृत्ताप्रतिभावे हेतुत्वाद्विशेषस्मृतिहेतवो निर्णयहेतवः संसर्गादय इति बोद्धव्यम् ।' पुण्य०. रसमं० explains अन्वच्छेदे as सादृश्यसन्देहे and विशेषस्मृति as एकाव्येमाप्रविषया स्मृतिः.

1. सशङ्खको हरिः—This is an example where संयोग defines the meaning of a word. Here हरि means 'Vishnu' alone and not 'a monkey' or 'lion' (which are also the possible meanings of the word हरि as said by अमरः 'यमानिलेन्द्रचन्द्राविविष्णुसिंहशुक्रादिषु । शुक्रादिकर्मिभेदेषु हरिर्ना कथिते विष्णु'), because of the conjunction of

conch-shell and disguise, which are generally associated with Vishnu. संयोग is defined as a connection between two things such as is generally known to exist between those two things only. प्रदीप defines it as 'संयोगः प्रसिद्धार्थस्य (तदर्थमावृत्तित्वा प्रसिद्धस्य कर्तव्यस्य (प्रभा) गुणविशेषरूपः सम्बन्धः'.

2. उद्धिवोगेन (शङ्खचक्रवियोगेन) तमेव (विष्णुमेव)—supply अभिपद्यते after तमेव. The word इति in this example denotes Vishnu alone on account of the disjunction of शङ्ख and चक्र. There would be no propriety in saying that 'a lion' etc. are without शङ्ख and चक्र, because they are never connected with शङ्ख or चक्र. Therefore the very fact that इति is here spoken of as being without शङ्ख and चक्र is the means of restricting the meaning of the word इति to Vishnu. निप्रयोग is defined by प्रदीप as तादृशसम्बन्धवन्तः, disappearance of the connection that is generally known to exist between two things.

3. In the example 'Bhīma and Arjuna,' Arjuna is the son of Prithā, (and not सहस्राहुन कातंवीर्यं who was killed by परशुराम) on account of साहचर्यं i. e. because अहुन (the son of द्रुप) is associated with भीम and not कातंवीर्यं अहुन. साहचर्यं is defined by रसगः as 'एकस्मिन्कार्ये परस्परपेक्षितम्.' The example of साहचर्यं generally given is रामलक्ष्मणी upon which पुण्डः says 'रामलक्ष्मणाविलुक्ते लक्ष्मणसाहचर्यादाश्रयेरेव प्रतीतिः'. The word राम is applied to बलराम, परशुराम and द्रुपदराम. An objection is raised that संयोग and साहचर्यं are not different. The example of संयोग will be an example of साहचर्यं also and vice versa. To this, Jagannātha replies:—What the ancients mean by regarding संयोग as different from साहचर्यं is:—When any well-known connection which restricts the denotation of a word is expressed by a distinct word, that is an example of संयोग, as in the example सरङ्गचक्रो इति: where the connection between शङ्खचक्र and विष्णु is संयोग because it is expressed by a distinct word स (in सरङ्गचक्रः); but when one of the सम्बन्धित्वा restricts the sense of the other by forming a Dvandva compound with it, there is said to be साहचर्यं; as in रामलक्ष्मणी where the word लक्ष्मण itself restricts the meaning of राम, both forming a द्वन्द्व compound. Thus सगाण्डीवोऽहुनः is an example of संयोग and साण्डीवाहुनौ is an example of साहचर्यं. 'संयोगशब्दस्य सम्बन्धशामान्य-परतया यत्र शब्दोपासं प्रसिद्धे सम्बन्धशामान्यं शक्तिनिवामके तदापस्य, यत्र तु द्वन्द्वनिवतः सम्बन्धेव केवलतया तत्साहचर्यस्योदाहरणमिति प्राचामाश्रयात् । इत्थं च सगाण्डीवोऽहुन इति संयोगस्य, साण्डीवाहुनौमिति साहचर्यस्योदाहरणम् ।' p. 120 रसगः

4. In the example 'Karna and Arjuna', Karna is the son of the Sata (charioteer), and not any one else called Karna, because his hostility (विरोधिता) to Arjuna is famous. विरोधिता is defined as 'प्रतिद्वं वैरं सहानवस्थानं च'. An example of विरोधिता in the 2nd sense (सहानवस्थान not remaining together) is छायातपौ (shade and light). छाया may mean 'lustr' elsewhere. But here छाया means 'shade' as that meaning is विरुद्ध to that of तप (light). The usual example of विरोधिता is रामार्जुनौ or रामार्जुनवतिसाधोः as in K. P. This example is adversely criticised by वृत्तिवार्तिक p. 6. अण्वयदीक्षित gives रामरावणौ as an example of विरोधिता. The रसगङ्गाधर (pp. 120-121) attacks, as usual, the वृत्तिवार्तिक and defends K. P. Jagannātha says that रामरावणौ will be an example of सादृश्यं. Vide the ingenious remarks of the रसगङ्गाधर.

5. अर्थः—In the example 'I salute Sthānu' the word Sthānu means 'S'iva' and not 'a post', as there is no purpose served in saluting a post. अर्थ means प्रयोजन.

6. प्रकरणम्—In the example 'my lord knows everything, the word देव means 'you, sir,' and not God, the context being that the words are addressed to a king. प्रकरण is defined as 'वक्तुमोत्तुदिसता' प्रदीप and वृत्तिवार्तिक p. 6 (being in the mind of the speaker and hearer). Another example, where प्रकरण restricts the meaning of a word, is सैन्धवमानव. These words, if uttered when a man is about to take his meal, denote the bringing of salt. If uttered by a man when going out, they mean that a horse is to be brought.

7. लिङ्ग—In the example 'the angry one, on whose banner is the alligator,' the God of Love is meant (by the word मकर-चक्र) and not the ocean which also is called मकरचक्र, because the characteristic 'anger' is intimately connected with the God of Love only and with no other meaning of the word मकरचक्र. लिङ्ग means 'a characteristic connected with one of the things expressed by a word by some relation other than संबन्ध and separated from everything else denoted by the word.' लिङ्ग संबन्धातिरिक्तसम्बन्धेन परपदव्यावृत्तौ धर्मः । प्रदीप or 'लिङ्गं प्रयुक्तानामपेक्ष-वाच्यान्तरव्यावृत्तौ धर्मः ।' इ. इ. वा०, an attribute which is excluded from the other meanings of a word which has been employed and and is capable of several meanings. Some say that लिङ्ग means 'a peculiar characteristic,' but if this meaning were taken, then कुपितो मकरचक्रः is not a proper example where लिङ्ग defines

the meaning of a word, because कोप is not a peculiar characteristic of मदन (being found in human beings also) and because then सदाज्ञानको इति: would be an example under लिङ्ग. Therefore लिङ्ग means 'any property or characteristic which belongs to one only out of the several meanings of a word by a relation other than संबोध and is not at all found in the other meanings of that word,' वृ० वा० p. 6 thus distinguishes between संबोध and लिङ्ग 'संबोधोदाहरणे प्रसिद्धिप्राप्तुर्वन्, शब्दादेरन्ध्रादावर्णान्तरेऽपि संबोधविरोधात् । लिङ्गोदाहरणे तु सर्वथा अर्थान्तरव्यावृत्तिरिति भेदः ।'

8. शब्दस्मान्नल संनिधिः—In the example 'the God, the foe of Pura,' the word पुरारि means Śiva, as we gather from the proximity of the word 'God,' for otherwise the word पुरारि might as well stand for 'the enemy of the city,' some king. प्रदीप defines संनिधि as 'नियतार्थकशब्दान्तरसामानाधिकरण्यम्' agreement in case with another word having a fixed sense. This definition is strongly criticised by the वृत्तिवाहिक p. 7 as well as by the रसगङ्गाधर. वृत्तिवाहिक defines it as 'नानार्थवैकल्याच्चसंस्मर्यमान्तरव्यापदसमन्विताहारः' utterance of a word having a meaning logically connected with only one meaning of a word which is capable of many senses.' The objections which Jaganātha raises against प्रदीप are " 'करेण राजयो नागः' इत्यादावव्यापनात्तद्विधान्कान्तरस्य सत्वेऽप्ये गौरवात्, 'कुपितो मकरध्वजः' इति तन्मूलेके लिङ्गोदाहरणेऽप्यव्यापनाच्चोपेक्षम्."

9. सामर्थ्य—In the example 'the cuckoo is intoxicated by the spring,' the word 'madhu' means 'spring-time' and not 'nectar' or 'honey,' because it is the spring-time only that has 'power' to intoxicate the cuckoo and not honey etc. सामर्थ्य is explained as कारणत्वम्.

10. चेत्तिली—In the example 'may the favourableness of your beloved preserve you,' the word मुख means 'favourableness or coming face to face,' because here the word मुख in the sense of face has no propriety with reference to the act of preserving. The preservation of persons stricken by love is brought about only by the favourableness of their sweet-hearts, and not by their mere faces, which, if the sweet-hearts are themselves unfavourable, cannot preserve the lovers. Hence मुख is taken to mean 'सामुख्य.' " 'प्राप्तु वो दयितामुखम्' इत्यत्र दयितामुखकारणकमेवाहितकामार्तानां सम्बोध्यपुरुषार्थां प्राप्तुं हि तस्याः सामुख्येनैव भवति । न तु मुखमात्रेण । वैमुख्ये तेन (मुखेन) नापावोगात् । अतस्तानार्थत्वं वदन्सामुख्योभयपलायकस्य मुखशब्दस्य' रसगं p. 124.

11. देश—In the example 'the moon shines in the sky,' we are led to take चन्द्र in the sense of 'moon,' by the presence of the place 'sky'. The word चन्द्र also means 'camphor' or 'gold,' as said by अमरः 'सर्वेऽपि भूरिचन्द्रौ द्वौ' or by मेदिनी 'चन्द्रः कर्पूरकांठिहृद्युषांस्तुतौ च [चा] स्तु.'*

12. काट—In the example 'चित्रमानु at night,' we know that चित्रमानु means 'fire' here, from the time specified, viz. 'night.' चित्रमानु also means 'the sun,' if spoken of by day.

13. चक्षि—In the sentence 'the wheel glistens,' we know that the word रथाङ्ग means 'a wheel' and not 'the chakravāka, the ruddy goose' from its being in the neuter gender. रथाङ्ग means चक्रवाक when it is masculine. अमरः says 'चक्रं रथाङ्गम्' and मेदिनी says 'रथाङ्गं न इषोषके ना चक्राङ्गविद्वत्तमे.'

14. (P. 13. ll. 14-15) खरस्तु वेदे एव...नोराहुतम्. An accent modifies sense in the Vedas alone and not in Poetry, no example of its occurrence is given here. An example from the Vedas, where accent modifies the sense is इन्द्रशत्रुः* in the sentence इन्द्रशत्रुर्वधेत्. The word इन्द्रशत्रु may be dissolved in two ways इन्द्रस् शत्रुः or इन्द्रः शत्रुर्वधेत्. If it be taken as a तत्पुरुष, it will mean 'the killer of Indra' and the उदात्त accent will lie on the last letter of the whole compound according to the Sūtra of Pāṇini 'नमासस्' VI. 1. 223 (समासस् अन्तः उदात्तः स्वाद्). In this case the word इन्द्रशत्रुः will be written in the पदपाठ as इन्द्रशत्रुः. If we dissolve the word as इन्द्रः शत्रुः यस्य ई. अ. as a बहुव्रीहि compound, it will mean 'whose killer is Indra' and the उदात्त accent will be the same as the natural accent of the first member of the बहुव्रीहि compound, viz. इन्द्र, according to the Sūtra 'बहुव्रीहौ प्रकृत्वा पूर्वपदम्' पा. VI. 2. 1. The word इन्द्रशत्रुः in this latter case will be written in the पदपाठ as इन्द्रशत्रुः. Our author lays down here that accent modifies the sense in the Vedas alone and not in Poetry. Accents were employed only in the Vedic Literature and not in classic Sanskrit. Compare the words of मम्मट 'इन्द्रशत्रुर्वधेत्वादी वेदे एव न काव्ये स्वरोऽविविशेषमतीतिहृत्.' Our author simply echoes the words of Mammata.

*Compare Śaṅkara's Brāhmaṇa I. 6. 3. 1. ॥ 'अथ चन्द्रचक्षुर्दिन्द्र-
नक्षत्रैरेवेति तस्माद् इन्द्र एव प्रधानः । अथ चन्द्रः शत्रुर्वधेत्वादिन्द्रस् शत्रुर्वधेत्वेति
शत्रु इ स इन्द्रमहानिषाद्' ; also the वाणिजीयशिक्षा 'मन्त्रो द्वौ नः खरतो वधेत्
वा मिथ्यामयुक्तो न तमयेनाह । स वाग्धत्तो वज्रमानं दिनस्ति वधेन्द्रशत्रुः खरतो-
पपाठः ॥' varro 52.

(P. 13. II 16-24) इदं च केऽव्यक्तमाना..... कदाश्च निवेपेण. इदं च..... जातु: some, not enduring this assertion, say. इदं refers to the words of मम्मट (and of our author also) quoted above 'वेदे एव न काव्ये स्वरोऽप्यविशेषप्रतीतिकृतः.' विश्वनाथ gives us here the criticism of Mammata's dictum by some commentator and then rebukes him for criticizing a respectable writer like Mammata without sufficient reason. स्वरोऽपि काकादिरूपः काव्ये विशेषप्रतीतिकृतैव—'Accent also in the shape of change of voice etc. is, as a matter of fact, the cause of understanding in a particular sense something that would otherwise be ambiguous'. The word स्वर in the कामिका of इति may mean 'a Vedic accent, उदात्तं, अनुदात्तं or स्वमित्तं' or it may mean simply 'change of voice, or tone.' So क्राकु, which is defined by भरतः as 'क्राकुः स्त्रिया विकारो यः शोकभीत्यादिभिर्जन्यः' (a change of voice which is due to sorrow, fear, etc.) will be denoted by the word स्वर. We have seen above that the same sentence, when uttered with a different tone will mean different things, e. g. in the verse 'महानि कौरवशतं समरे न कोपात्' etc. (द्वैपायन I Act). If this sentence is read merely as an affirmative one, the meaning will be 'I shall not destroy the hundred Kauravas in battle through wrath.' This sense is opposed to the vow of Bhīma that he will kill all the Kauravas. So, by a change of voice in repeating the verse, i. e. repeating it interrogatively, another meaning is conveyed i. e. 'shall I not kill' etc. i. e. 'I shall indeed kill' etc. Here then we see that स्वर (in the shape of change of voice) does modify the meaning of words in a poem, notwithstanding Mammata's words to the contrary. उदात्तादिरूपोऽपि... विशेषप्रतीतिकृतैव—According to the way laid down in his treatise by the holy sage Bharata, accent in the shape of उदात्त (acute) etc. does really convey some particular Rasa, as for example, the Erotic, (when in the absence of the accent, the Rasa would have been doubtful). मुनेः—The मुनि is here भरत, the author of a नाट्यशास्त्र in 37 chapters, which he is said to have received from Brahmanā. We should read मुनेः नाट्यमुणोक्तिदिशा for पाठोक्तदिशा. भरत says (p. 187 नाट्यशास्त्र) 'पाठमुणानिदानीं वदामः, तत्रथा सप्त स्वराः, त्रीणि व्यानानि etc.' The word पाठ does not yield a good sense. But there is no Ms. to support our conjecture. भरत says (p. 187 of नाट्यशास्त्र) 'उदात्तशानुदात्तश्च स्वरितः कम्पितस्तथा । कर्वा-कृतार एव स्तुः पाठ्ययोगे तपोधनाः ॥ तत्र शास्त्रमुच्चारयोः स्वरितोपात्तैर्वास्तीति (तेषु) उदात्तकम्पितैः कल्पनात्स्वमयानकेषु अनुदात्तस्वरितकम्पितैर्कर्वाः पाठ्ययुग-पादयति ।' So we are told that in a dramatic representation the

speeches should be recited with स्वरित and उदात्त letters respectively in हास्य and गृह्यार. So even such स्वर as उदात्त is cited by the sage भरत as defining a meaning; and we have seen above that काकुस्वर also modifies the meanings of words. एतद्विषये उदाहरणमुचितमेव इति. In the case of this also i. e. स्वर, some exemplification is proper, as in the case of the 13 other defining causes. Here ends the criticism of Mammata's dictum. The सारसमुच्चय of रसकण्ठ has a similar note upon the words 'वेद एव न काव्ये' in 'अत्र यथापि चोदात्तादिः स्वरः काव्ये विशेषप्रतीतिनिमित्तं न भवति तथापि स्वरः काकुस्वरः काव्ये विशेषप्रतीतिहेतुर्भवति यथा "ममामि कौरवकुलम्" इति न प्रत्यङ्गता तु पञ्चवरीनृदवोदात्तादिनिषेधः काव्ये कृतः'. तत्र.....निषेधेय (p. 13, ll. 18-24). विष्णुनाथ answers these criticisms. स्वरः.....विशेषम्. The स्वर, whether regarded as changes of voice or the accents उदात्त etc., cause one to understand one particular sense in the form of the suggested sense only; they do not really acquaint us with any distinction in the shape of restricting to a single sense a word which has more possible senses than one, which (i. e. restricting a word to a particular sense) is the subject under discussion (and not anything respecting what is व्यङ्ग्य). The idea is—संयोग etc. restrict a word to a particular meaning out of several possible meanings which are all primary. As स्वर is mentioned along with संयोग etc., it also must restrict a word to a particular meaning out of several possible and primary meanings. But स्वर in the form of काकु does not restrict a word to a particular sense out of many possible senses, but it suggests some sense other than the one expressed by the words in a sentence. Vide the words of तदीय 'काकुशब्दे तु न नानार्थभिरनियमने किं स्वदाप्येवैव व्यञ्जनम्'. Similarly स्वर in the form of उदात्त referred to by Bharata-muni does not restrict the meaning of a word, but it serves to bring out by its employment, the sentiment of Love etc. in a recitation. Thus स्वर, as interpreted by the critic, would not be on all fours with the other defining agencies such as संयोग; and therefore the interpretation of the critic is wrong and must not be accepted. किञ्च, यदि यत्र.....शेषानहोकारप्रसङ्गः—Moreover, if restriction to a single sense were laid down by the force of accentuation in every case where even two meanings of ambiguous words were left undetermined by the absence of such defining causes as context etc., then, in such a case, it would follow that we cannot recognise the figure of speech called द्वय (Paronomasia). The idea is:—If accents such as उदात्त were admitted as defining

the meanings of words in Poetry, then the *शेषालङ्कार* must be given up; e. g. the expression *सर्वदोमाश्रयः* is *शेष*. We may take it as equal to *सर्वदा उमाश्रयः* or *सर्वदो माश्रयः*. If accent were admitted as defining the meanings of words, *सर्वदो माश्रयः* will mean only one thing, and thus it will not be an example of *शेष*. न च तथा—But it is not so (i. e. it is not seen that *शेष* is not recognised). *शेष* is recognised by all authorities as a figure of speech. अत एवाहुः...सद्ये इति—Hence is it that they say while treating of *शेष* "according to the maxim 'in the province of Poetry, accent is not regarded.'" आहुः This refers to *मम्मट* himself. The plural is used to show respect. *काव्यमार्गे* etc.—These are the words of *मम्मट*, who says "अवमेदेन रुच्यमेदः" इति दर्शने, 'काव्यमार्गे स्वरो न गण्यते' इति च नये काव्यमेदेन निम्ना जलि शब्दा वद् दुगवद्गुणचारेण सिध्यन्ति निम्न स्वरूपमपहृष्यते स शेषः" K. P. IX (p. 510, Vā). इत्यलं..... निक्षेपेण—Enough of this censorious glancing on the part of these objectors at the explanations of the venerable (author of *काव्यप्रकाश*), who is the source of inspiration (lit. the bestower of livelihood) to the critic as well as to me (i. e. to all). व्याख्यानेषु—This refers to *मम्मट*'s note on the word *स्वर* in the *कारिका* of *इति*.

The words *इदं च केवसहमानाः* of the text most probably refer to *रुचक* (who is generally identified with *रुच्यक*, the author of *अलङ्कारसर्वस्व*, which is the guide of our author). *Ruchaka* in his *काव्यप्रकाशसङ्केत*, while commenting upon the words of *Mammata* 'वेदे एव न काव्ये स्वरोऽप्यविशेषप्रतीतिकृत्' says "न विशेषप्रतीतिहेतुरिति । यद्यपि नोदात्तादिः काव्ये न विशेषप्रतीतिनिमित्तं तथापि काकुस्वरो विशेषप्रतीतिहेतुर्भवति । तथा-भामिनी कौरवशतं समरे न जोषादिति, स्वल्पा भवन्ति यद्यि जीवति धातेराज्ञा इति च गुणकृतः.....दीलादितिषेवः कृतः ।" We take *मान्य* and *उपजीव्य* as referring to *Mammata* and *व्याख्यानेषु* as referring to *मम्मट*'s words on the expression *स्वरादयः* occurring in *Harī's Kārikā*. It is possible that *मान्य* and *उपजीव्य* refer to *Ruchaka* and the words *व्याख्यानेषु* refers to *Ruchaka*'s remarks upon the words of *Mammata*. The above quotation from *Ruchaka* is due to the courtesy of Dr. S. K. Belyukar of the Deccan College.

(P. 13, ll. 25-26) आदिशब्दात्.....कोरकाषाकारत्वम्. By the word *आदि* in *स्वरादयः* is meant, in such an example as 'a female with breasts just so big,' the making one aware by the gestures of the hand that the breasts etc. resemble the unexpanded lotus etc. On the word *आदि* in *स्वरादयः* *Mammata* says "आदिग्रहणात् 'एदमेतत्त्वयिना एदमेतेहि' अन्विक्वतेहि । 'एदमेतत्त्वयिना एदमेतेहि' विनयहि" इत्यादावन्विनयादयः" On this

प्रदीप says 'स्तरादय इत्यादिग्रहणादभिनवापदेशी गृह्यते । अन्वे चोक्तान्तर्भूताः ।'
 The verse quoted above in Prakṛit (एतावन्मात्रस्तनिका एतावन्मात्रा-
 न्वामक्षिपमान्वान् । एतावन्मात्रावस्था एतावन्मानैदिवसैः ॥) is an example
 of अभिनव gesticulation. अभिनव is defined as 'विवक्षितार्थाङ्गुलि-
 प्रदर्शको इत्यादिस्वापारः' वृ. वा. p. 8. अभिनव is a motion of
 the hand etc. conveying to another the idea of the size of
 a particular object. The verse एतावन्मात्रस्तनिका etc. is commen-
 ted upon as follows 'सौन्दर्यालेशयशस्तिन्या नवनगोचरमगताया गुणमवग-
 मावन्नितानुरागेन तावदेनावस्थायां पृष्टार्था इत्या इत्युक्तिः ।... एतावत्परिमाणौ
 आमतत्कादिपरिमाणौ स्तनौ वस्थाः सा एवमेतावत्परिमाणं यदोत्थे एतावन्मात्रे
 विवक्षितकमलदलादिपरिमाणे तावन्मात्रावस्थान् नयनदलाभ्याम् । उपलक्षितैस्त्वैः ।
 उपलक्षणे तृतीयानुशासनात् । तथा एतावन्मात्रविक्षितपरिमाणे दीर्घादि वस्थास्तथा-
 भूता अवस्था स्वरूपं वस्थाः सा एवमेतावद् बुद्धिर्मात्रं संख्या येषां तथाविधैर्द-
 प्यैर्लक्षणया संवत्सररूपलक्षिता । परिच्छिन्नेति यावत् । तत्रैकधनस्यैव प्रायशो लोकव्यव-
 हारमिदृशत्वात् । दिवसैरिति करणे वा तृतीया । अत्र मुकुलाकारइत्याभिनवेन सानपरि-
 माणविशेषे, पञ्चदलाङ्गुलिना तेन नेत्रपरिमाणविशेषे... अङ्गुल्यङ्गुल्यकारणानिरूपेण च दिव-
 तसंख्याविशेषे बुद्धिस्तमावशवत्ता एतावच्छब्दा निवमितशक्तयः ।' इ० च० p. 54.
 अपदेशः, the second defining cause included under आदि in स्तरादयः,
 is defined by वृ. वा. as 'विवक्षितार्थस्य गृह्यमात्रिकया निर्देशः' (p. 8.) i. e.
 pointing out the person or thing intended in some direct
 way, as if it were caught by the horn. An example is 'इतः
 स इत्यः प्राप्तोनेत एवाहंति क्षयम्' (Kumārāsam. II. 55). Here, in as
 much as by placing his hand upon his chest, the speaker
 designates himself, the word इतः is restricted to the speaker
 by अपदेशः. (p. 13, II. 27-28) एवमेकस्मिन्... व्यञ्जना. 'When a word
 is thus restricted, in respect of its Denotation, to a particular
 meaning, that power which is the cause of one's thinking of
 another sense of the word is the power termed suggestion,
 founded on Denotation.'

(P. 13, l. 29-p. 14, l. 6) तथा मम..... एवमन्वदु. महापात्र and
 सान्निविग्रहिक have been explained above (p. 31). सतुर्दशभाषाविला-
 सिनीयुवह—The lover of the nymphs in the form of fourteen
 languages i. e. who intimately knew fourteen languages.
 दुर्गोलङ्घितविग्रहः etc. This verse has two applications, one to
 the king मानुदेव whose glorification is the matter in hand,
 and the other to Siva. We shall first explain the verse as
 applied to the king. दुर्गोलङ्घितविग्रहः—दुर्गः अलङ्घितो विग्रहो यस्य—
 विग्रह means fight or body. So the compound will mean
 'whose march is not impeded by the fortresses' (of his enemy)
 or 'whose body is not screened by fortresses' i. e. 'who does not
 fight from behind the shelter afforded by forts but who fights

on the open plain.' मनसि च संमील्यं स्तेजसा who by his lustre throws into the back-ground the god of love. प्रोक्षद्वाजकः—प्रोक्षन् प्रकुक्ष्यन् दधुर्कं राजकं राजसमूहं लालि दधत्तया गृह्णाति who subdues flourishing chiefs. गृहीतगरिमा one who has attained greatness. निषुग्भूतो मोहिनिः—surrounded on all sides by gay people (voluptuaries). नक्षत्रेशकुलेक्षणः क्षत्रेक्षे क्षत्रियलेखे कृतेक्षणो उत्तदृष्टिर्न भवतीति तदापि मुञ्चन्नुच्चिरिति भावः । रामः—who does not condescend even to cast a look at the best of Kshatriyas. गिरिगुरौ गदां रश्मिं धारयन् who has the deepest devotion for Śiva (गिरिः पुरुः शशुरः यस्य). गामाकम्ब—Having made the earth his own. विभूतिभूषिततनुः (विभूता भूषिता तनुर्देवः 'विभूतिभूतिरैश्वर्यमणिमादिकमष्टया' जगत्) whose body is decorated by prosperity or wealth. उमावहन्—husband of Uṃā. The verse as applied to शिव means:—दुर्गालक्षितदिग्दः—दुर्गया कक्षितः आक्रान्तः दिग्दः देवः यस्य—whose body is embraced by Durgā i. e. Pārvatī. मनसि च संमील्यं स्तेजसा—overwhelming by his fire (from the third eye) the god of love. प्रोक्षद्वाजकः—प्रोक्षन्ती राजः चन्द्रस्य कला यस्य who wears the rising aur of the moon. गृहीतगरिमा—One who has attained vast proportions. मोहिनिः—सर्पैः—by serpents. नक्षत्रेशकुलेक्षणः—नक्षत्राणां ईशः चन्द्रः तेन कृतं ईक्षणं तेन—who looks upon everything by means of the Lord of the Nakshatras. गिरिगुरौ गदां रश्मिं धारयन्—(गिरौणां पुरुः दिनाकस्यः) who has the deepest affection for the Lord of Mountains गामाकम्ब having mounted on a bull. विभूतिभूषिततनुः with his body adorned with ashes. उमावहन् husband of उमा i. e. Pārvatī. अत्र प्रकरणेन...बोधते. अनिषेधे-अनिषया बोधे; connect अनिषेधे with निषिद्धे. Here by the context the meaning of the word उमावहन् being restricted in respect of Denotation, to the king Bhānuḍeva, the lord of the great queen Uṃā, the sense of the 'husband of the goddess Gaurī' i. e. the god Śiva, is understood only through suggestion. The suggestion is here based upon अनिषया. The reason is:—Out of several possible meanings, the word is restricted to a particular one by context etc. And then another meaning, which could have been denoted by the same word in another connection is suggested.

(P. 14, II. 8-12) कक्षणोपासते...कक्षणानुद्धा व्यजना. कक्षणोपासते...व्यजना कक्षणासया-यस्य कृते कक्षणा उपासते तद् प्रयोजनं तु यथा प्रत्याप्यते सा कक्षणासया व्यजना स्वाद् That power, whereby the motive, for the sake of which Indication is resorted to, is caused to be thought of, is called Suggestion founded on Indication. Compare K. P. II. 11. (p. 59 Chān) यस्य प्रतीतिमाचारं

लक्षणा समुपास्यते । कटे सन्धैकगम्येऽत्र व्यञ्जनाप्रापरा क्रिया ॥ upon which प्रदीप says 'इस पाठमन्वादेः कलस्य प्रतीत्यर्थे लक्षणाध्वशब्दप्रयोगस्तत्कले तन्वादेव शब्दाद्वन्वये न तु प्रमाणान्तरात् ।'

गङ्गायां घोषः.....लक्षणाभूता व्यञ्जना—supply श्रितायां after अभिधा-
यान्. When, in such an example as 'a herd-station on the
Ganges' the power of denotation ceases after denoting the
meaning 'a mass of water', and when the power of Indication
ceases after conveying the meaning of 'the bank' etc., then
that power, by which the excess of coolness and purity
is conveyed, is called suggestion based upon Indication.
The idea is:—In the example 'गङ्गायां घोषः' the word गङ्गा denotes
a stream of water; then as this primary meaning is
unsuitable, we understand afterwards by Indication 'the bank'.
The motive for making use of such an expression to convey
the meaning is that the speaker wishes to lead us to understand
excess of coolness and purity on the bank (लक्ष्मणोपास्यते यस्य कृते
तत्तु प्रयोजनम्). In the example गङ्गायां घोषः we understand this
motive by a special power of words. It cannot be said that
excess of coolness is understood by अभिधा; because the conven-
tion (of the word गङ्गा) was not made in respect of coolness etc.,
but in respect of a stream of water. Nor can we say
that the excess of coolness is understood by लक्षणा, because
the conditions of लक्षणा are not satisfied. There must be
मुख्यार्थभावः, तद्वोग and रुचिप्रयोजनान्वयवत्त्व. The primary meaning
of गङ्गा being inapplicable, we take it to mean 'bank' by
Indication. If it be said that the प्रयोजनम् also is indicated by
the word गङ्गा, then we reply that the प्रयोजनम् would be indi-
cated by 'the Ganges' only if the sense of the bank is inappli-
cable. Besides the bank has no direct connection (तद्वोग =
साक्षात्सम्बन्ध) with the properties coolness etc.; moreover, if प्रयोजनम्
be indicated, we ask what the motive is for indicating the प्रयो-
जनम् from the word गङ्गा. So, none of the conditions of लक्षणा are
satisfied. Nay, they are not even necessary. The word 'गङ्गा'
has the power to convey दैवभावत्वत्वावतिशय. Therefore, the प्रयोजनम्
is suggested. And as this suggestion comes in only when a
word is employed in a secondary (साहचर्यिक) sense, the व्यञ्जना is
said to be based upon लक्षणा.

(P. 14, l. 13) एवं शास्त्री.....भाषीमाह. विश्वनाथ divides व्यञ्जना
into two varieties शास्त्री and भाषी. The शास्त्री again he divides
into अभिधामूला and लक्ष्णामूला. In this division he appears to

follow Mammata. प्रदीप says 'सा (व्यञ्जना) च देवा-शब्दनिष्ठा अर्थनिष्ठा च । साया तु देवा-अभिधामूला लक्षणामूला च' pp. 45-46 (Nirṇaya). Our author and प्रदीप include अभिधामूला and लक्षणामूला under शाब्दी. The reason appears to be that लक्षणा and अभिधा are both powers of a word. The उद्योत remarks on शाब्दी व्यञ्जना 'शब्दस्य परिदृष्टवत्त्वाच्च शब्दमूलकत्वेन व्यपदेशः' p. 74 (Chân). The suggestion is here said to be based upon word because here we cannot put a synonymous word in place of the one employed. In the example 'दुर्गोलङ्घितविग्रहः...उमावहमः', if we substitute पार्वती for उमा, it won't do. The matter in hand is the glorification of the husband of the queen named Uma. So we cannot employ the word पार्वती there. Thus in this case of अभिधामूल-व्यञ्जना, the definition of उद्योत applies. But how will it apply to लक्षणामूलव्यञ्जना instanced in गङ्गायां घोषः? There even if we substitute मागीरम्बा for गङ्गायां, there is suggestion still. Our author does not expressly tell us why he includes लक्षणामूल व्यञ्जना under शाब्दी. The reason may be as follows:—It is true that we can substitute मागीरम्बा for गङ्गा; but the उद्भूतपरिवृत्तसहस्र does not lie in this. We understand उद्भूतपावनत्वाप्रतिशय from the expression गङ्गायां घोषः; but if we substitute in its place गङ्गातीरे घोषः the suggested sense vanishes. We may employ another synonym, मागीरम्बा. But here also, there is लक्षणा; what we cannot do is to substitute a direct expression like गङ्गातीर or मागीरम्बातीर for गङ्गा or मागीरम्बा. Herein consists the परिदृष्टवत्त्वम्. It is not meant that in शाब्दी व्यञ्जना, the अर्थ (meaning) is not necessary. What is meant is that in शाब्दी व्यञ्जना, the particular words employed are most important; the circumstances which constitute वाच्य व्यञ्जना may or may not be present but it is not meant that they must not be present. As it is the word that is most important in this kind of व्यञ्जना, it is called शाब्दी or शब्दनिष्ठा in accordance with the न्याय 'पाषाण्येन व्यपदेशा भवन्ति.'

(P. 14, II. 14-16) वक्तव्योद्भवः.....अर्थसम्भवा. Construe वा (व्यञ्जना) वक्तव्योद्भवव्यवाक्यानाम् अन्यसंनिधिवाच्ययोः प्रस्तावदेशकानां काकोः चेष्टादिकस्य च वैशिष्ट्यात् अन्यम् अर्थम् बोधयेत् सा अर्थसम्भवा (व्यञ्जना). That suggestion is said to arise from the sense of words, which causes one to think of something else through the peculiar character of the speaker, or the person addressed, or the sentence, or the proximity of another person, or the expressed meaning, or the occasion, or the place, or the time, or the modulation of voice, or gestures etc. Our author copies the

very words of Mammata 'वक्तुबोद्धव्यकाङ्क्षा वाक्यवाचन्यसंनिधेः ॥ प्रस्तावदेशकादिर्पेक्षित्वात् प्रतिमाजुषात् । बोद्धेस्तान्वापेक्षितुर्वापाते =वक्तिरेव सा ॥' K. P. III. 2-3, p. 72 (Va). On बोद्धव्य, महिनाथ in his *surat* remarks "बोद्धव्यो बोधवित्तव्यः प्रतिपाद्यो जन इत्यर्थः । जननीं (भा?) तन्निधेः प्राप्तेनाप्यं बुधिपातुः । यथा 'एकतुलि दूरात् सम्बुद्धौ' (पा० १. २. ३३.) इत्यत्र सम्बुद्धिशब्दे" p. 78. प्रस्तावः =प्रकरणम्. काकु has been explained above. अन्वः अर्थः—वाच्यत्वद्वयव्यतिरिक्तः

(P. 14, ll. 18-22) तत्र वक्तु...बोद्धव्ये. वक्तु etc. विजयनाथ cites his own verse as an example, where there is some specialty in respect of the speaker, the sentence, the occasion, the place and the time. काको ग्युः-etc. श्लेद-exhaustion. समीरः-wind. केलीवनीममलि-separate केलीवनी इयमलि, this pleasure-garden also. वञ्चककुलमधुः—वञ्चकः अशोकः (२०० अमर. II. 4. 64) तेषां कुलाः तैः मञ्जुः—Lovely with the bowers of As'okas. प्रच्छन्नकामुकः—Paramour. The specialty of the five, viz. वक्तु, वाक्य, देश, काक, and प्रस्ताव is well brought out by राम० as follows:—'वक्त्याः कामुकत्वम्, वाक्यस्योदीपन-निर्मावशमूहकामोदेकजनकतत्तात्पर्यत्वमकतैव्यानिश्चयविवक्षितम्, प्रस्तावस्य सुरत-विवक्षितम्, काकदेशयोः कामोदेकजनकत्वम् ।'

(P. 14, l. 23 ff). बोद्धव्यवेक्षिणे etc. Where the specialty is in respect of the person addressed the example is निःशेष etc. निःशेषच्युत etc. This verse occurs in the printed *अमरशतक* as No. 105. It is not commented upon by अलुनवर्मदेव (1216 A. D.), but is commented upon by वेमभूषक. A great deal of controversy has raged about the meaning of this verse. Our author appears to hold that this verse is an example of व्यवहृता based upon लक्षणा, as is made clear by his remark 'तदन्तिकमेव गतासीति विपरीतलक्षणाया लक्ष्यम्.' Let us first understand the meaning of the verse as interpreted by our author. नायकानयनाय प्रेषितां तं सम्बुधायतां दूती प्रति निदेशोद्यमनाविका खानकार्यत्वप्रतिपादनमुखेन सम्भोगविह्वलभ्रुवाटवितुमाह* ।'

* मिथ्यावादिनि मया गत्वा बहुधा प्रमादितोऽपि नागत इति मिथ्याभाषणशब्दे । वाक्यवचनास्य मद्रूपस्य अज्ञातः स्वार्थपरायणतयाऽनाकलितः पीडाया आगमनः आगमनं यथा तथाविधे । दूति, ननु सन्ति ।...इतो समान्तिकात् वापी प्रति खानाय गतासि । खानकाकान्तिकनलोनाह । पुनरिति श्वापे । नैवेत्यर्थः । तस्य बहुधा कृतापराधस्य । अत एव अपमस्य परवेदनानविकृतया दुःखप्रयोजककर्मशीलस्य । अन्तिकं समीपं गतासीत्यनुपपन्नः । वक्तव्ये साधकमाह निःशेषेत्यादि । उ० च० । सान्तरं कुचतटे निःशेषच्युतचन्दनं निःशेषं यथा नवति तथा च्युतं मलितं चन्दनं प्रस्तावतथोक्तम् । ; on the propriety of this word निःशेष, चित्रमीमांसा remarks p. B 'खाने हि सर्वत्र चन्दनच्युतिः स्यात् तत्र तु खानयोस्तटे चरतिभागे एव दृश्यते । इयमापेक्षित्वेव.' निर्दृष्टरातोऽवरः—अवर lower lip. निर्दृष्टरातः अपगतालकः

७० च० । The plain meaning is 'you went hence to bathe in the well and not, as I had directed you, to the wretch.' Our author's idea appears to be that this plain meaning (मुखादे) is inapplicable under the circumstances and that these words indicate, by the relation of contrariety (as in Irony), that she went to the wretch (and not to the well).

The words निःशेष etc. apparently denote the effects of bathing. But as the apparent meaning (गर्भोद्धार) is incompatible under the circumstances, the meaning 'you went to the wretch' is indicated by विपरीतलक्षणा. The words निःशेष etc. are then properly construed with this meaning.* This is what the author says in the words 'अत्र तदन्तिकमेव गवासीति विपरीतलक्षणाया लक्ष्यम्'. तस्य च... ..लोचने. तस्य—लक्ष्यम्. From this indicated sense, is understood the suggested sense 'your purpose was dallying with him' through the speciality of the messenger addressed. Therefore the verse is an example of the speciality of the बोध्यम्. The motive, here, in resorting to लक्षणा, as done by our author is to convey the idea of dallying.

The above view about this verse is entirely opposed to that of Mammata, his commentators like Pradīpakara and Nāga's, and to that of Jagannātha. The words of मम्मट are 'अत्र तदन्तिकमेव रन्तुं गवासीति प्राधान्येन अपमर्दनं व्यज्यते.' Here मम्मट says that the sense 'you went near him only for dallying with him' is suggested by the word अपमर्दन which is most prominent (according to Pradīpa) or the fact that 'you went only to dally with him,' which is the most prominent, is suggested by

नयनतान्मुहुरागौ वा. In bathing the colour of both the lips would be washed away, if at all. 'तथा निःशुद्धरागोऽथ रत्नं तान्मूलमदृशयिष्यन्वात् प्राचीनरागस्य किञ्चिन्शुद्धयेत्यन्वयासिद्धिरिहापि निःशुद्धराग इति रागस्य निःशेष-मुहुरागौ । पुनः स्नानसाधारण्यव्यावर्तनेन सम्भोगविष्टोदाटनाय नपर इति विशिष्यमिदम् । वस्तुतः वाराम् अपरोक्षमात्रं निःशुद्धरागता मुग्धनहुति । नेत्रे दूरमनश्चे-नेत्रे दूरमनश्चे कञ्चरहिते । दूरमनर्पमिति आपातलोपः । (the meaning at first slight) । कावतः रमानेन वा सर्वतोऽङ्गलोपः स्यात्, तव तु शोचनमोः वक्तिव्याप्त एव मनजननम् । एवं मुग्धनहुतमेवेति । नि. मी. तन्वी slender, तन्वी सर्वे तनुः पुङ्क्तिता सरोसाद्या । आधारातः तन्वीति सङ्गतानवकीर्तनेन पुङ्क्तिरेति स्नानविष्टो-पन्यासः । पुङ्क्तिताऽपि तन्वी वर्तते इति इति स्थितोऽन्वयः । तेन च स्नानेन पुङ्क्तिता तनुः किञ्चिदुच्छसिता भवति । इयं तु न तमेति रतिरेकजनितमेव वानवपुङ्क्तोद्गमी इति सर्वोदात्तम् । नि. मी. p. 3.

* As done in the वि० मी० quoted above.

the word अयम् (according to उद्योत). सम्मत्'s idea is that in this verse, you cannot resort to कृष्ण at all. Herein he differs from our author. Moreover he says that the whole व्यंग्य sense can be had from the word अयम्. The words निःशेष etc. are common both to वापीक्षान and dallying with him. They are not to be interpreted as being inapplicable to वापीक्षान and specially appropriate to तदन्तिकमन, as is done by the विषमोक्तसः. Vide the words of सम्मत् in the 5th Ul. "तथा 'निःशेषच्युत' इत्यादौ गमकतया नापि चन्दनव्यपत्तादीन्मुपात्तानि, तानि कारणान्तरतोऽपि सम्भवन्ति अतश्च अत्रैव कामकार्येनोक्तानीति नोपयोगे एव प्रतिबद्धानि इत्यनेकान्तिकानि" p. 254 (Va). The रसगङ्गाधर explains निःशेष etc. as applied to the bathing in the well as follows:—'निःशेषच्युतचन्दनं स्ननयोस्तदमेव मोरः स्यात् । वापीगतबहुलमुवननवापाधारवद्वारदसद्वलकामलस्तिक्कीकृतमुज्ज्वलतापुगलेन तद-सौकोज्यतया मुहुरागशब्दः' pp. 15-16. *

After giving the explanations of निःशेष etc. as applied to bathing in a well, the रसगङ्गाधर remarks that there is no necessity for resorting to Indisation, as the primary sense is not altogether inapplicable, because the words निःशेष etc. are equally applicable (to the primary and the suggested sense). After the primary meaning is understood, we see that the speaker, the person addressed and the hero have a speciality of their

* The उद्योत comments as follows:—

"... इतः मूलकाशात् । वापीमिति । स्नानकालातिक्रमनयात् नदीमदीयविश्वो-
न्तिकमगलैरेवमेतः । तत्र परितेनाननिष्ठस्य ।.....अयमस्य कृष्णपरायस्य स्वशरणा-
रक्षकस्य वा । स्नानोपपादकमाह निःशेषेति । वस्तुतः स्ननयोः तदं प्रान्तदेशः निःशेषं
यथा स्वात्तया च्युतं स्थलितं चन्दनं यस्यात् तथा । न तु वरःस्थले नापि संस्कारिरुग्नि-
नोच्चयमानोऽपि । बाष्पा गम्भीरजलाशयत्वात् विच्छिन्नवीरत्वात् तद्वत्बहुलमुवननवा-
पाधारवद्वारदसद्वलकामलप्रसृतिक्कीकृतमुज्ज्वलतापुगलेन तद्वद्वैव उज्ज्वलतया परामर्शात् ।
अत एव च्युतं न तु स्थावितं स्थलितं वा । व्यंग्यपक्षे तु तत्रैव मर्दनमधिकत्वात् । संस्कारौ
नामकपरामर्शयोगाच्च । एवमुत्तानतया बहुलजलसम्बन्धात् रश्मिचोभनाहुत्वादीनाम-
धिकसमर्पणनाकाधर एव नितरां मुहुरागः न तु ईषत् । न तु उत्तरीहः । न्युज्ज्वलतया
वासगन्धमानत्वात् । तत्रया सम्बन्धशालनाच्च । व्यंग्यपक्षे तु तत्रैव चन्दनविशेषः, वक्ष्योधि
तन्निषेधाच्च तत्रैव सङ्कृतं (चुम्बनङ्कृतं) तन्मात्रम् (निर्मुहुरागत्वम्) । नेत्रे दूर-
प्रान्तभागे एव अमनस्ये । स्नानकाले मुहुरात् मन्दे जलसम्बन्धानात्वात् । व्यंग्यपक्षे प्रान्ते
एव (नेत्रप्रान्ते एव) चुम्बनविशेषः, नभ्ये तन्निषेधाच्च तत्रैवानजनत्वम् । दूरमत्त्वमिति
तु अयुक्तमेव । इयं तु तनुः तन्वी कृष्णा स्नानोत्तरमनोजनात् । अत एव पुनरुक्तिः
जनमयादङ्गजलाद्रीकृतत्वात् । पुनरुक्तिर्योऽपि । व्यंग्यपक्षे कारयै सुरतमयात् पुनरुक्त-
तयानुगतादुत्तरस्मरणत्वात् । असम्पूर्णोत्तरत्वात् । स्नानसाधारण्यसम्बन्धानां वापीमि-
त्युक्तम् । न तु नृवं सर रति वा । p. 17 (Chan).

own. The word अपम means primarily one who is mean. So the word at first denotes one who gives pain by doing some harm. Then ultimately by the power of suggestion, the word अपम yields the sense of 'one who causes pain by dallying with the maid.' 'एवं साधारणेष्वेव वाच्यार्थेषु मुख्यार्थे वाचाभावात्, तात्पर्यापेक्षया दित्यन्ताकलनात्कुतोऽत्र लक्षणावकाशः । अनन्तरं च वाच्यार्थप्रतिपत्तेः वक्तव्योद्देश-
नायकादीनां वैशिष्ट्यस्य प्रतीती सत्यामयमपदेन स्वप्रवृत्तिप्रयोजको दुःखदायकस्वरूपो
धर्मः साधारणतया वाच्यार्थदशाकामपराधान्तरनिमित्तकदुःखदायकस्वरूपेण स्थितो व्यञ्जना-
व्यापारेण द्वीतीयसम्भोगनिमित्तकदुःखदायकत्वाकारेण पर्यवस्यतीत्यावधारितसिद्धान्त-
निरूपः ।' p. 16 रसगोः. This is the reason why the word अपम is
the most prominent in the verse, as suggested by Mammata's
specific mention in the words 'अपमपदेन व्यञ्जते.' As for चन्दनच्यवन
etc., the other circumstances mentioned in the verse, which are
marks of bathing, they suggest dalliance, only when we reflect
that they are also the effects of embraces, kisses etc. which are
subsidiary to dalliance i.e. they first suggest the idea of
embraces etc. and through these and along with these, they
suggest dalliance. Therefore, the words निःशेषच्युत etc. are
subordinate in conveying the अम्य sense and the word अपम is
prominent. Another reason for rejecting *lakṣaṇā* and
regarding the word अपम as *pradhāna* in bringing out the
suggested sense may be suggested. Even supposing for the
sake of argument that there is विपरीतरक्षणा as said by our author,
the word अपम will then mean 'noble' and as such will obstruct
the अम्य which, as admitted by all, is dallying with the दूती.
Hence the presence of the word अपम in the verse precludes
विपरीतरक्षणा and it is thus the most prominent word to
suggest the sense intended, the remaining words being equally
applicable either way. 'विदग्धाया गूढतात्पर्येवा अनया वाच्योक्त्या
ज्ञानसाधारण्येनैवेतेषु अर्थेषु नवगतेषु अपवृत्तौद्ध्यदिवैशिष्ट्यवलात् दुःखप्रयोजककर्म-
शीलत्वरूपमपमपदार्थवत्कर्मपदार्थो वाच्यतादशायां कर्मान्तरसाधारण्येन अवस्थितोऽपि
व्यञ्जनया द्वीतीयसम्भोगरूपतादृशकर्मोकारेण पर्यवस्यतीति । इदमेव अवलम्ब्य अपम-
पदेनेति वक्तिष्यमिति ग्राह्यम्वम् । इति इतरानपेक्ष्यतया व्यञ्जनोपकल्पाच्च । चन्दनच्य-
वनादीनां तु ज्ञानकार्यतया निवृत्तानां योग्यतया सम्भोगाभूताक्षेपपुष्पनादिकार्यवत्सापि
प्रतिस्पर्धामे सति तद्व्यञ्जनद्वारा तत्साहित्येनैव सम्भोगमकत्वमिति विशेषः ।' उच्यते
p. 16 (ends the lucid and interesting remarks of R. G. pp. 12-16.)

(P. 15, ll. 1-8) अन्वसंमिदि.....प्रयोजकन्, उम.....सहस्रसि न्व-
(संस्कृतम्) पश्य निवृत्तसिन्ध्या विसिनीपत्रे राजते वल्गुका । निर्मलमरकतमानन-
पतिस्त्रिता दहशुक्तिरिव ॥ This is the fourth verse of the गायस्तवती
of हाक alias सातवाहन, who is referred to even by Bāṇa.
'नविनाशिनस्यान्वमकटोऽ सातवाहनः । विभुद्वयसिभिः कोशं रत्नैरिव सुभाषितः ॥'

इदं Intro. 13 (verse). 'See, that crane stands unmoved and undisturbed on the leaf of the lotus, like a conch-shell placed upon a tray of pure emerald.' 'उच्चैः श्वेतवर्णं पश्येत्तत्र । काचिदुपनामकं प्रति वदति । विहिता कमलिनी तस्याः पत्रे वक्राका समिद्धः पश्चिमिहः । शीमेते त्वं पश्येति वाक्यार्थस्य कर्मत्वान्तरः । समीहितयुक्तनाप विहितादि—मिश्रलेखादि । निश्चला चासी निष्पन्दा चेति कर्मधारयः । नक्तने शरीरकिता स्वामान्तरप्राणिका । स्पन्दरत्नमयवज्रिता तदप्राणिका । 'रपदि विविचिचलने' इति वाक्यमुपपाद । निमित्ते स्वच्छे मरकतस्य नीलमणेर्माञ्जरे स्थिता शङ्खस्य शुक्तिः शङ्खपरितः शुक्तिरदृशं कन्दनादिनिधानपात्रम् । न तु मुक्ताशुक्तिः । तस्या वक्राकावर्णसदृशकर्मत्वान्तरात् । शङ्खशुक्तिपरस्य तत्रासामर्थ्याच्च । एवं चापेक्षितोपमया ज्ञातव्यमिहोपमाभावः सूच्यते ।' इति च p. 23. This verse is addressed by a damsel to her paramour. निश्चलनिष्पन्दा may be taken as one word or as two words. In the first case, निश्चल would mean 'not moving to another place' and निष्पन्दा 'not moving any part of its body'; in the latter, निश्चल would be addressed to the paramour and would mean 'lazy, not quick to seize the opportunity' (जनशङ्का विशास्वतापरिहृद्योः । उच्यते). अत्र वक्राकाया...पश्येत्तत्र Here by the motionlessness of the crane, its security is suggested and from the security, the fact that the spot is devoid of people; hence it is said (suggestively of course) by some woman to a paramour who is *by her side* that 'this (where the crane stands fearing no intrusion) is the place for a rendezvous.' Here the word निष्पन्दा suggests the sense of security (विश्रान्तः). This suggested sense suggests another sense, viz., that the place is a lonely and unfrequented one and hence that it is a nice place for their meeting. So here one व्युत्पत्त्यै gives rise to another. Therefore this is an example of शर्थाच्चजनः. The last चङ्ग्यादे इ. e. सङ्केतस्थानमेतद्, is due to the specialty of the fact of the paramour being near the speaker, i. e. because the paramour is near, the fact that the place is solitary suggests the further idea that it is a proper place for their meeting. Thus this is an example of अन्वयसंनिधिर्बैशिष्ट्यः. अत्रैवप्रयोजकम्—In these words the author seems to give us an example of शर्थाच्चजनः due to the वैशिष्ट्य of वाक्य. He exemplified the वैशिष्ट्य of कर्तुः, प्रस्तावः, देशः, कालः, and वाक्य in 'कालो मयुः'; that of देशत्व and अन्वयसंनिधि in 'निर्देश' etc. and 'उच्च' etc. respectively. Further on he will speak of the वैशिष्ट्य of कालः and देशः. So out of the ten specialties mentioned above, वाक्यवैशिष्ट्य alone remains to be dealt with. We interpret this line as follows:—In this very example 'उच्च निर्देश' etc. the specialty of the suggested sense, viz. the loneliness of the spot, is what leads to (the appro-

bension of a further suggested sense). Here we must put a wide interpretation upon the word वाच्य so as to take it to mean 'वाच्य, लक्ष्य, or व्यंग्य अर्थ'. So according to this interpretation, the verse is an example of वाच्यवैशिष्ट्य as well as अन्यसन्निविष्टिष्ट्य. Pramadaśāsa does not understand the passage as an example of वाच्य, as we do. The व्यंग्य sense in the verse 'उभ निवृत्त etc.' is brought out in two ways by Mammata, one sense favouring सम्भोगसुधार and the other विप्रलम्भसुधार. The first is the same as that brought out by our author. The second is 'अकृता मिथ्या वदति न त्वमवागतो भूरिति व्यन्यते' which is explained by प्रदीप as 'निष्पन्दत्वेन आशयात्, तेन अनागतमनायाः, अतो न त्वमवागत इति मिथ्या वदतीति कथञ्चित् दत्तमहेता त्वं नागता अहं त्वागत इति वदिते इति व्यन्यते'. This means:—Some woman made an appointment with her paramour to meet him at a certain place. He rebuked her for not coming as appointed, while he himself came. Thereupon, the woman recites the verse and suggests by the use of the word निष्पन्द, that the crane is securely standing and further none must have come there to disturb it and hence that the paramour tells a lie in saying that he came there. गङ्गाधरमठ in his comment upon this verse in the गङ्गाधरमठशती gives another meaning altogether.

(P. 15, ll. 7-11) 'मित्रकण्ठ..... काष्ठा व्यन्यते. 'मित्रकण्ठ..... अभिधीते'. This is quoted in जयरस' अलङ्कारसर्वस्वनिर्माहिनी p. 176, the first half being 'वाक्याभिधे (वीर) यमानेभ्यो वेदान्तः प्रतिपद्यते'. This is a definition of काकु, which we have explained above. This definition means 'That is called by the wise काकु, emphasis or modulation of voice, which is an alteration of the sound in the throat.'

आकरेभ्यो ज्ञातवाः—The varieties of काकु should be known from original works. The word आकर is used for the works on any Śāstra, in which the topics peculiar to a शास्त्र are authoritatively and completely dealt with; e. g. the तत्त्वसौमिनी (commentary on the सिद्धान्तसौमिनी) applies the word आकर to the महाभाष्य of पञ्चलि "अथाहुः—संज्ञावार्तिक्याश्चान्द्वयं हित्वाऽन्ते गुणवाचिनः । चतुर्थी शब्दानां प्रवृत्तिरालाकरग्रन्थनिष्करीदेव निर्णय इति" p. 119 on दोषो गुणवचनात् । वा= IV. 1. 44; similarly नागेशमठ in his वैवाकरनसिद्धान्त-मञ्जरी says 'अत एव विवातानां दोषकत्वमाकरे उक्तम्.' काकु is divided into two varieties सङ्काक्षा and निराङ्काक्षा in भरत's नाट्यशास्त्र 17th अ० pp. 187-188. See also the कामानुशासन of हेमचन्द्र pp. 234-239. 'युवकः..... समवेष्टी'—Being dependant on his elders, alas, he is

about to depart to a far-off land. In the spring-time, deliciously charming on account of its swarms of bees and its cuckoos, 'he won't come back, my friend.' Here she says 'he won't come back', but by a change of voice when uttering नैष्यति it is suggested that he will surely come back. So this is an example of अर्थाव्यञ्जना due to काकु. Mammata cites this verse as an example of काकुवक्रोक्ति (K. P. 9th Ul. p. 453). There we have to understand that the heroine said that 'he won't come' and that her friend interprets it as 'would he not come?' Vide अर्थे 'अत्र नैष्यतीति नाविक्रया निषेधानिषायेनोक्तं सत्त्वा तु नैष्यति अपि तु एष्यति दवेत्यपेक्षया काका बोध्यते.' In the verse as interpreted by विश्वनाथ in the text, the heroine utters the verse with the apparent meaning that he won't come, but by a change of voice she suggests herself the idea that he would surely come.

(P 16, ll. 12-15) चेष्टावैशिष्ट्ये.....बोध्यते. सङ्केतकालमसं..... निमीलितम्. This verse is quoted in the चम्पालोक (p. 103). It is cited by Mammata (and by our author also) as an example of सङ्क्षालककार. 'विटं वारम् । सङ्केतकाले मरुतो दत्तः । तं विद्यामुमिलयः । अत एव हस्तद्वयां नेत्रान्वां अपितं सूचितं भावतुं रदस्वं येन वाह्यं (विटं) शाला विदग्धया नाविक्रया लीलासम्बन्धि पद्यम् निमीलितमित्यन्वयः' उ० चं० p. 440. We may also construe हस्तनेत्रावर्णनाकृतं as an adverb or as an adjective qualifying लीलापद्यम्. Perceiving that her lover was anxious to know the time of their secret meeting, the quick-witted damsel closed the lotus with which she was playing in such a manner as to convey her import by her laughing eyes. अथ संख्या.....बोध्यते. Here by the gesture of closing the lotus, it is suggested by a certain woman that the twilight is the time of meeting. The petals of lotuses close in the evening. So by the gesture (चेष्टा) of closing the lotus, she suggests the time. Here the स्वयं sense viz., the time of twilight, is due to the वैशिष्ट्य of चेष्टा. एवं.....बोध्यम्. व्यस्त taken separately. समस्त taken in combination.

(P. 15, l. 17) त्रैविध्यादिव.....त्रिविधा भवा. As meanings are three-fold, the power of suggestion is held to be, in respect of each of the above-mentioned varieties (in वस्तुबोध्य etc.), three-fold.

(P. 15, ll. 18-21) अर्थांसा.....प्रपञ्चमिव्यते. Meanings are three-fold, viz. वाच्य, लक्ष्य and स्वयं. अमन्त्ररोक्ताः mentioned just above. An example of the power of suggestion belonging to an expressed sense is 'कालो मधुः', where all the words are to be

understood literally and then give rise to the suggested sense. An example of suggestion belonging to an indicated meaning is 'निःशेषच्युत etc.', where the words indicate the reverse of what is said and the suggestion originates in this indicated meaning; and 3rdly, an example of suggestion belonging to a suggested meaning is 'उन्नमिष्यत् etc.', where the suggestion of its being a fit place of meeting arises from the suggested sense of its being a lonely place. प्रकृति etc. But suggestiveness belonging to the radical part of a word, to an affix etc. will be treated of at length. The author deals with this topic in the 4th परिच्छेदे pp. 221 ff. (Nir.). 'पदाश्रयार्थरचनाप्रवर्त्येष्वस्तुक्रमः । असंलक्ष्यक्रमव्यङ्ग्यो नमिलन्नपदांशमङ्गलिमल्योपसर्गनिपातादिभेदादनेकविधः ।'. An example is the verse 'न्यकारो' etc. where the plurals अरवः and सुजैः, the वदित affix in मानविद्या etc. suggest senses.

(P. 15, ll. 22-25) शब्दबोधो व्यक्तव्यर्थः.....अङ्गीकरोम्य. शब्दबोधो... सहकारिता. The meaning understood from a word suggests, so also does a word applied in another sense suggest. When the one suggests, the other is its co-adjutor. The author here answers an objection that may be raised against his division of व्यञ्जना into शाब्दी and लक्ष्णी. When you say that व्यञ्जना is शाब्दी, do you mean that in that case शब्द is of no account? Similarly, when you say that व्यञ्जना is लक्ष्णी, do you mean that लक्ष्णे is of no account? Our author replies that this is by no means the case. Word and sense are inseparably related together. When we say the व्यञ्जना is शाब्दी, we do not mean that it has nothing to do with शब्द. What we mean is that it is there primarily concerned with लक्ष्णे, and in a subordinate manner with शब्द. यतः शब्दो...शब्दम्. 'Because a word, when it suggests has an eye to another meaning (without which it would fail of suggesting) and so too a meaning when it suggests has an eye to the word, without which the meaning would vanish'; a g. in the example of शाब्दी (अभिप्रायक) व्यञ्जना, the word उमानलम् suggests S'iva, only when it denotes another meaning, viz. the husband of Umap. So here also, sense is required (सहकारितया) as a helper. तत्र = उक्तम्. एकस्य व्यञ्जकत्वे—When one suggests, the co-operation of the other must needs be admitted. The name शाब्दी or लक्ष्णी is employed, as said above, because we look only to what plays the prominent part in the व्यञ्जना.

(P. 15, ll. 26-27) अनिपादि.....व्यञ्जकत्वा. A word also is held (like the meaning) to be three-fold on account of its being

distinguished by the three distinguishing elements, viz., primary power etc. A word is expressive, indicative or suggestive. Compare the words of Maumais 'स्वाश्रयको लक्ष्यिकः तद्विषय स्वप्रकाशितः । वाच्यवादस्तद्विषयः स्तुः' K. P. II. Ul.

(P. 16, II. 2-6) तात्पर्याख्या वृत्तिः.....यत्तत्. तात्पर्याख्या.....परे. *Construa:*—परे पदार्थान्वयबोधने तात्पर्याख्या वृत्तिः तदर्थे तात्पर्यार्थे तद्विषये च वाक्यमाहुः 'Others say that there is a function called Purport (तात्पर्य) which function consists in making one apprehend the connection among the meanings of the words; the sense from the Purport being the 'Drift' and the sentence as a whole being what conveys that drift by the said function.' अभिधाया..... तात्पर्यं नाम वृत्तिः—As the power of Denotation ceases after conveying the meanings of the several words, there is a function called Purport which leads us to apprehend the connection among the meanings of the words in the form of the sense of the whole sentence. तदर्थश्च तात्पर्यार्थः—The sense arising from the function called Purport is the Drift. तद्विषयश्च वाक्यम्. The sentence as a whole conveys the तात्पर्यार्थे through the power called तात्पर्य. This is the opinion of the जमिदितान्वयवादिन्. What is meant is this:—There is a fourth function called तात्पर्य, in addition to the three treated of, viz., अभिधा, लक्षणा and व्यञ्जना. This function consists in conveying the connected meaning of several words and is not like अभिधा, लक्षणा and व्यञ्जना which convey the meaning of a particular word. As the meaning conveyed by लक्षणा is called लक्ष्य, that conveyed by व्यञ्जना is called व्यङ्ग्य, so the meaning conveyed by this वृत्ति (तात्पर्य) is called तात्पर्यार्थे. It is generally the word that conveys the अभिव्यक्त or लक्ष्य meaning; the तात्पर्यार्थे is conveyed not by a word, but by the whole sentence. This view is held by that school of the पूर्वमीमांसा, which is called जमिदितान्वयवादिन्. The opposing school is designated अन्वितामिदान्वादिन्. अन्वितान्वयवादिन्ः—What they say is this:—Words have a general meaning. The logical connection of words is not known from the words, but by the function called तात्पर्य based upon आकाङ्क्षा, योग्यता and संनिधि. This तात्पर्यार्थे that arises is distinct from the meanings denoted by the words. In the example गामानय, गो means. 'सामान्यताम्' generally, the affix अम् shows कर्मेत्व generally, गी shows motion generally. The simple word गो by itself does not express the गो meant in the sentence, viz. the सामान्य of the कर्मेत्व denoted by अम्. The connection between the पदार्थे is known from आकाङ्क्षा, योग्यता and संनिधि and when the connection is known a special sense

arises, which is called वाच्यार्थे or वाक्यार्थे. The views of these नीमांसका are expressed as follows by मद्भुमारुहः (from whom the अभिहितान्वयवादिन्स are called माहुः) in his श्लोकवार्तिक 'साक्षात्प्रथमं कुर्वन्ति पदार्थव्यतिपादनम् । तयोस्तथापि नैतस्मिन् पदव्यवस्थितं निष्कले ॥ वाक्यार्थव्यतिपादे तेषां प्रवृत्ती नान्तरीयकम् । यथैवात्रैव काष्ठानां पदार्थव्यतिपादनम्' verses 342-343, p. 943. Mammata explains their views as follows:—
 आकाङ्क्षाबोधोत्पत्तिनिमित्तविशेषाद्भवमाणस्वरूपाणां पदार्थानां समन्वये वाक्यार्थो विशेष-
 यपुरपदार्थोऽपि वाक्यार्थः समुहस्तरीयमभिहितान्वयवादिना मतम्' K. P. II. Ul. pp. 25-26 (Chān). पावेत्तारविमिन in his न्यायरत्नमाला supports अनिविहितान्वयवाद by quoting the authority of उमिनि and रुवर.
 "अभिहितान्वयं मम ज्ञायम् । तथा च सूत्रकारः (पू. गी. सू. I. 1. 23) 'अनेक वसिष्ठिपुत्राश्' इति श्रवणेन पदार्थनिमित्ततर्कः वाक्यार्थस्य दक्षयति । भाष्यकारोऽपि हि 'अनुनि पदानि स्वं स्वमर्थेन विधातुं निवृत्त्यापानाणि, अपेक्षानां पदार्थं अभिहितान्वयः पदार्थव्यतिपादनं' इत्यादि P' p. 97. The reason why they are called अभिहितान्वयवादिन्स is—'अभिहितानां पदार्थानां अर्थाभिप्रायिनां वा पदार्थानामवयवः इति ये वदन्ति ते अभिहितान्वयवादिनः.'

अस्मिन्निविधानवादिनः—These writers say—Words do not express their meanings generally, but connectedly as parts of a sentence. In ordinary life, we first understand meanings from sentences. When a child hears a man say to his servant 'गामानय', he sees the servant move a साक्षादिमत्पदार्थं from one place to another and infers that the servant understood from the sentence the bringing of a साक्षादिमत्पदार्थं. He then hears 'अगमानय' where the word गामान is the same as before. He then knows the meanings of the words गो and अय, not generally, but as connected with some such act as bringing. Hence we see that it is a sentence alone that sets a man in motion or dissuades him. The सूत्रेण is made in respect of a word not as denoting a general meaning, but rather as connected with other meanings. Hence words have a power to denote things, but as having a connection with some other things. Hence we need not postulate the special existence of a वृत्ति called वाच्यार्थे, from which we are to understand the meaning of a sentence. No वृत्ति is necessary to logically connect the meanings of words, as said by the अभिहितान्वयवादिन्स, but the several meanings themselves connectedly denoted by the words constitute the meaning of the sentence. Their views are clearly set forth by Mammata in the 5th Ul. pp. 265-268 (Va). "देवदत्त गामानय' इत्यादिमत्पद-
 वाक्यप्रयोगदेशादेशान्तरं साक्षादिमत्पदार्थं मध्यमवृत्ते भवति सति 'अनेनास्माद्विज्ञा-
 देवविशेषः प्रतीयते' इति तत्वेद्वयानुमाय तयोस्तत्त्ववाक्यवाक्यार्थयोः अर्थापत्त्या

वाच्यवाचकमावलक्षणं सम्बन्धवशात् वाच्यत्वं व्युत्पद्यते । परतः 'चैत्र गामानय,
देवदत्त अश्वमानय, देवदत्त गोनय,' इत्यादिवाक्यप्रयोगे तस्य तस्य शब्दस्य तं तमर्थमवधार-
यतीति अन्वयव्यतिरेकाभ्यां प्रवृत्तिनिवृत्तिकारि वाक्यमेव प्रयोगयोग्यमिति वाक्य-
स्थितानामेव पदानामन्वितैः पदार्थैरन्वितानामेव संज्ञेतो गृह्यते इति विशिष्टा एव पदार्था
वाक्यार्थैः, न तु पदार्थानां वैशिष्ट्यम् । यद्यपि वानवान्तरप्रयुज्यमानान्यपि प्रत्यभिज्ञा-
प्रत्ययेन तान्येवैतानि पदानि निश्चीयन्ते इति पदार्थान्तरमात्रेणान्वितः पदार्थः
लक्ष्यतर्कचरः, तथापि सामान्यावच्छादितो विशेषरूप एवास्तीति प्रतिपद्यते स्वतिपत्तानां
पदार्थानां तथाभूतत्वादिति अन्विताभिधानवादिनः¹ । The reason why they
are called अन्विताभिधानवादिनः is—अन्वितानामेव पदार्थानामभिधानं शब्दैः
कृतिपादनं इति ये वदन्ति ते अन्विताभिधानवादिनः¹; see भाट्टचिन्तामणि p. 172.
The अभिधावृत्तिमातृका (on कारिका 7-8) clearly explains the
two views 'इह केषांतिदन्वयव्यतिरेकावसेवसामान्यभूतत्वाद्येमावविश्रान्तेषु पदेषु
पदार्थाकांक्षासंनिधियोग्यतामहिम्ना वाक्यार्थस्थानभिधेयभूतस्य हर्षशोकादिद्वयसेवात्वं
मेव । यदा हि भाक्षणं पुत्रस्ते जातः, भाक्षणं कृत्वा ते गर्भिणीति यथाक्रमं
पुत्रजन्मकृत्वागर्भिणीत्वनिमित्तौ हर्षशोको स्वशब्देनानभिहितावपि शब्दाभिधेयभूतवस्तु-
सामर्थ्यादाक्षिप्येते । एवं वाक्यार्थस्थानभिधेयभूतस्यैव पदार्थाक्षेप्यत्वं द्रष्टव्यम् । एषां
जीववादिनां मतेनार्थानामभिहितानामुत्तरकालं परस्परान्वयाद्भिहितान्वयः ।
अपरे त्वादुः । वृहत्त्वव्यवहारच्छब्दार्थसम्बन्धावसावः । स च वृहत्त्वव्यवहारः प्रवृत्तिनिवृत्ति-
रूपः । प्रवृत्तिनिवृत्ती च विशिष्टापरिनिष्ठे । अतो विशिष्ट एवार्थे पदानां सम्बन्धावभूतिः ।
ततश्च विशिष्टा एव पदार्था न तु पदार्थानां वैशिष्ट्यम् । एवं च परस्परान्वितानां
वाक्यार्थरूपतापदानां तत्तत्सामान्यावच्छादितत्वेन गृहीतस्ववाचकसम्बन्धानां
पदैः प्रत्यायनादन्विताभिधानमिति ।' p. 15.

PARICHCHHEDA X.

(P. 17, ll. 3-4) अव.....उपमासाह. अव = शब्दालङ्कारनिरूपणानन्तरम्. अवसरप्राप्तेषु अवलोक्यारेषु.—The occasion for treating the figures of sense having arrived. प्राधान्यात्...लक्षितव्येषु—those that are based upon similitude should be defined first, as being the principal ones. Alankāras are often classified as those based upon सादृश्य, विरोध, लोकोपमाय etc. We shall speak of these classifications later on. तेषामभ्युपवीच्यत्वेन—he speaks of simile first, which is the root of even those (सादृश्यमूल अलङ्कारः). Compare the words of राजशेखर as quoted in अलं. शेषे p. 32 'अलं. रश्मिरेव सखं कान्त्य-सम्पदम् । उपमा कविर्ब्रह्म मातैवेति-मतिर्नम ॥'; अलं. स. p. 26 'उपमैवानेकप्रकार-वैचित्र्येणानेकालङ्कारबीजमूलेति प्रथमं निर्दिष्टा १'; तरुल p. 195 'मुखमेव चन्द्रः मुखचन्द्रः मुखं चन्द्रश्च जोगते, मुखं वा चन्द्रो वा, न मुखं किं तु चन्द्र इत्यादि सादृश्य-विच्छित्तिविशेषै रूपकादीपकाद्यनेकालङ्कारबीजतवोपमायाः प्रथमं निरूपणमित्यर्थः ।'

(P. 17, ll. 5-7) साम्यं वाच्यं.....इत्यस्या भेदः. साम्यं...—इयोः—* construe वाच्यवैच्ये (सति) इयोः (वस्तुनोः) वाच्यं अवैधर्म्यं साम्यं उपमा—Simile is the resemblance between two things expressed in a single sentence and unaccompanied with the statement of difference. रूपकादियु.....इत्यस्या भेदः—The author now proceeds to explain the propriety of each of the words used in the definition. The word वाच्य serves to distinguish उपमा from रूपक (metaphor). An example of metaphor is मुखं चन्द्रः (the face itself is the moon); while an example of simile is मुखं चन्द्र इव (the face is like the moon). In metaphor, when we reflect upon the fact that the face cannot be identified with the moon, unless there be some points in which the one is like the other, the similarity of the two objects is suggested; while in simile (the face is like the moon) the similarity is directly expressed (by the word इव in the example). व्यतिरेके च—In व्यतिरेक (Contrast), points of difference also (between two objects) are expressly mentioned. In व्यतिरेक, the उपमेय (the object of comparison) is said to be superior to the उपमान (standard of comparison), which superiority may be due to the excellence of the Upameya, or to the inferiority of the Upamāna. So in व्यतिरेक there is not only resemblance between

* The figure 14 is put after this line in the text, because there are 13 Karikās in the 10th Pari. dealing with शब्दालङ्कार which we have omitted.

two things, but it is also pointed out that one thing excels another in a certain point (वैधर्म्यं स्रवति); while in simile, resemblance alone is referred to and hence अवैधर्म्यं serves to exclude व्यतिरेक. An example of व्यतिरेक is 'अकलङ्कं मुखं तस्या न कलङ्कं विमुञ्चति'. उपमेयोपमायां वाक्यद्वयम्—In उपमेयोपमा, the उपमान is compared with the उपमेय and the उपमेय is compared with the Upamāna i. e. what was Upameya becomes the Upamāna and what was Upamāna becomes the Upameya. An example of उपमेयोपमा is 'कमलेव मतिर्नेतिरिव धनम्' (the intellect is like wealth and wealth is like the intellect). But the above example contains two sentences. Therefore by the word वाक्यद्वये, उपमेयोपमा, which has two sentences, is excluded. अनन्वये तु...मेदः In अनन्वय (self-comparison) the same thing is compared to itself, the purpose being to show that no second thing resembling it is known to exist. An example is 'रामराज्ययोर्द्वन्द्वं रामराज्ययोरेव'. In Upamā two things are compared and therefore the word द्वयोः serves to exclude the figure अनन्वय, in which there is साम्यं, but not between two things that are distinct. Some other definitions of Upamā are given below:—'अभास उपमा वदतत्तासदृशमिति गार्ग्येन्द्रदासं कर्तुं' etc. निरुक्त III. 13; यत्किञ्चित्काव्यवन्धेषु सादृश्येनोपनीयते । उपमा नाम सा ज्ञेया गुणाकृतिसमाश्रया ॥ भरतनाट्य० 10. 42; विरहेनोपमानेन देवकालक्रियादिभिः । उपमेयस्य वत्साम्यं गुणलेखेन उपमा ॥ रामाय II. 30; दृष्टेतीदृशि साधनोपमानोपमेययोः । मिथो विभिन्नकालादि शब्दद्वयोपमा तु तत् ॥ उद्भट I. 34; उपमा यत्र सादृश्यलक्ष्मीरुहसति द्वयोः ॥ चन्द्रालोक V. 3.

(P. 17, ll 8-11) सा पूर्णा—उपमानं चन्द्रादि. Construe सा (उपमा) पूर्णा (भवति) यदि सामान्यगणः औपम्यवाचि (पदम्) उपमेय उपमानं च वाच्यं भवेत्—The simile is fully expressed, when the common property, the word implying comparison, the object of comparison and the standard of comparison are all expressed. The author now comes to the divisions of Upamā. Simile is divided into पूर्णा and तुल्य. There is a fully expressed simile when all the four elements of comparison are expressed. In the example 'मुखं कमलेनैव सुन्दरम्' the word मुख is the उपमेय, कमल is the Upamāna, इव is the औपम्यवाचि शब्द and सुन्दरम् the common property. When all these four are expressed, there is a fully expressed simile; if any one or more of them be unexpressed, there is elliptical उपमा. साधारणगणो...मनोहृत्वादि—The common property i. e. the quality or action which causes the similarity of two objects is such as loveliness etc. (in the example चन्द्र इव मनोहं मुखम्).

(P. 17, ll 12-21) इवयुनः.....वदेव्यादाने. इव=पूर्वो. पूर्वो is divided into two varieties औत्ती and आधी. That (पूर्वो) again is Direct (औत्ती) in which the notion of comparison is conveyed by particles, such as यथा, इव, वा, or by the affix इत् when it is equivalent to इव; it is Indirect when the notion of comparison is conveyed by attributive words such as तुल्य, समान etc. or the affix वत् is employed in the sense of तुल्य (equal). The author tells us that the उपमा is औत्ती, when the words यथा, इव, वा, etc. are employed to express the comparison and that it is आधी when words like तुल्य are employed. A question arises:—what is the difference between the words यथा etc. and तुल्य etc. The difference between the two classes of words is as follows:—The words इव, यथा, वा, etc. primarily express साम्य i. e. relation of two things based upon their possessing a common property 'व वा यथा तथैवेव साम्ये'. अमर III. 4. 9. 'यथेवइवौ सादृश्यमाह तुल्येतिरेकिणोः' भागद II. 31. The words यथा etc. have a peculiar power whereby they denote, whenever they are used, that two things are related together as possessing a common property. In the example 'यथेन मुखम्' by the very employment of the word इव, the two things यत् and मुख are shown to be related together as उपमेय and उपमान on account of their possessing some property in common. The words तुल्य etc. on the other hand, are used in the sense of 'similar' (सदृश). In the example 'यथेन तुल्यं मुखम्', the word तुल्य expresses that मुख is an object similar to another. Here the word तुल्य does not convey the idea of सादृश्य directly; it only expresses that one thing has similarity in it. The word तुल्य does not tell us, by its very employment, that two things are related together by the possession of a common property. The idea of the possession of a common property comes in only when we consider that similarity cannot exist unless there be some property in common. Compare the words of Mallinātha in his तरु 'इषादीनामवधोत्सृज्यार्थेभ्यस्तान् संख्या तु सादृश्यमकल्पनेनेति लक्षणेने श्रीहीनधः । तुल्यदिशब्दानां तु तुल्यं सदृश्यत्वमधीचु सादृश्यव्यवसायमिति तेषां प्रयोगे त्वाधीनाह ।' p. 198. यथेव्यादवः शब्दाः—वा has two senses 'उपमायां विकल्पे वा' अमर. III. 3. 249, उपमानामन्तर etc.—Although they are quite similar to words like तुल्य when employed after the उपमान. The particles इव, यथा etc. are used after the उपमान as in चन्द्र इव मुखम्. तुल्य etc. may be used with the उपमान or उपमेय or both. When तुल्य is used after the उपमान, it and इव would be quite similar (as in

एवं तुल्यं सुखेन). What difference is there between इव and तुल्य when so used? The author replies as follows:—श्रुतिमात्रेण..... बोधयन्ति—They (इव etc.) convey the notion of the relation of similarity between the उपमान and उपमेव by the very word. नतसद्भावे—यथेवादिसद्भावे. औती उपमा—The उपमा is said to be direct because words like इव, employed in it, directly (श्रुत्या) convey the notion of सादृश्य. Compare 'यथैव ह्ययमेवेति सा तुल्यत्वमर्थेति' उद्भट. I. 35; 'औतत्वं चोपमानोपमेययोः साधारणधर्मेसम्बन्धरूपायास्तस्याः ज्ञानबोधविषयत्वम् (अर्थापत्तिगम्यत्वं चापेक्षम्)' मदीप (p. 4 Chān). एवं... ..वतेरुपादाने—It is so (i. e. the उपमा is औती) when the affix इत् is employed in the sense of इव as laid down in the sūtra of पाणिनि 'तव तत्त्वेव' V. I. 116, which means 'the affix इत् is applied to a standard of comparison in the locative or genitive case and takes the place of the case affix and of इव'; examples of this rule are 'मधुरावत् (मधुरावामिव) लुप्ते प्राकारः' and 'चैत्रवर्णैश्च सादः' (चैत्रस्त्वैव). तुल्यादयस्तु...आर्था—The (power of) words like तुल्य is exhausted in the उपमेव in such examples as 'the face is similar to the lotus'; in the उपमान in such examples as 'The lotus is the equal of the face'; and (the power is exhausted) in both in the example 'the lotus and the face are alike'; these words convey comparison only when we reflect upon the sense of these words; and so the Upamā is Indirect, when these words are employed. The idea is:—the expressive power of such words as तुल्य is exhausted in being attributive to the Upamāna when they qualify it etc. They have not the further power of expressing the notion of सादृश्य between two things based upon the possession of some common property. When we reflect upon the fact that one thing cannot be said to have similarity unless there be some common property, we understand that the two things are related by सादृश्यसम्बन्ध. Hence the उपमा is said to be आर्था. एवं.....वतेरुपादाने—so (the Upamā is Ārthī) in the case of the employment of इत् (in the sense of तेन तुल्य) as laid down in Pāṇini's rule 'तेन तुल्यं क्रिया चेद्वन्ति' V. I. 115, which means 'the affix इत् is applied to a noun (which would otherwise be in the Instrumental) in the sense of तेन तुल्य, if the similarity consists in an action (and not गुण, quality)' e. g. नाङ्गवदधीते (नाङ्गणेन तुल्यमधीते). Here the similarity is in studying. Compare नामह 'वन्तिनाङ्गि क्रियासाम्यं तद्वदेवानिधीयते । द्विजातिवदधीतेऽसी तुल्यवानुदाहृतिः चः ॥'. But we cannot say 'चैत्रवत् कृपाः', because कृपात्वं is a गुण; in this case we must say 'चैत्रेण तुल्यः कृपाः'. Our author in this passage borrows the words of Mammata

almost verbatim. See K. P. X. "तत्र तस्येव" इत्यनेन इवापि विहितस्य बतोकपादाने । 'तेन तुल्यं मुखम्' इत्यादायुपमेये एव, 'तत्तुल्यमस्य' इत्यादौ चोपमाने एव, 'इदं च तच्च तुल्यम्' इत्युभयत्रापि तुल्यादिशब्दानां विभ्रान्तिरिति साम्यपर्यालोचनया तुल्यताप्रतीतिरिति साधर्म्यस्यार्थत्वात् तुल्यादिपदोपादाने आधी । तद्वत् 'तेन तुल्यं क्रिया चेदतिः' इत्यनेन विहितस्य बतैः स्पर्शा ।"

(P. 17, l. 22-p. 18, l. 1) द्वे...त्रिविधा आधी. द्वे etc.—द्वे both (i. e. श्रौती and आधी) are to be set forth by a nominal affix (तद्धित), by a compound and by a sentence. सौरभ etc.—मुखस्य सौरभम्-अम्भोरुहवत् the fragrance of thy face is like that of the lotus plump. तव वदनं हृदयं मदयति यथा शरदिन्दुः (मदयति) your face gladdens the heart as the autumnal moon. In this verse अम्भोरुहवत् is an example of तद्धितगा श्रौती पूर्णा. Affixes like वत्, कल्प etc. are तद्धितस्य. This is श्रौती because here वत् is used in the sense of इव in accordance with the sūtra 'तत्र तस्येव' (अम्भोरुहवत् = अम्भोरुहस्य इव). कुम्भी इव is an example of समासगा श्रौती. Here the word इव is compounded with कुम्भी in accordance with the Vārtika 'इवेन (नित्यं) समासो विभक्त्यलोपः (पूर्वपदप्रकृतिस्वरत्वं) च' on Pāṇini II. 4. 71. The words in brackets are not found in the सिद्धान्तकौमुदी (with तत्त्वबोधिनी printed by the Nir. press), but are found in K. P. In the महामाष्य (vol. I. p. 417) on the sūtra कुपतिप्रादयः we have the words 'इवेन विभक्त्यलोपः पूर्वपदप्रकृतिस्वरत्वं च' (but not printed by Kielhorn as a Vārtika). The reading नित्यसमासः appears to be wrong, as this compound is optional and not नित्य (obligatory). The Vārtika means 'the word इव is compounded with a noun which does not, however, lose its case-termination' (as all nouns generally do in a compound). वदनं.....शरदिन्दुयेया is an example of वाक्यगा श्रौती-मधुरः सुषावदधरः...लम्बाः—पेल्लव soft, or delicate. In this verse, सुषावद, पल्लवतुल्यः, चकितमृगलोचनाभ्यां सद्गुणै are respectively the examples of तद्धितगा आधी, समासगा आधी and वाक्यगा आधी. पूर्णा षडेव तत्—Thus the fully expressed simile is six-fold. उपमा was first divided into पूर्णा and लुप्ता. Pūrṇa was divided into श्रौती and आधी and each of these two was divided into three varieties. So there are six varieties of पूर्णा.

(P. 18, ll. 4-5) लुप्ता.....पूर्ववत्. Construe—सामान्यधर्मोदरेकस्य यदि वा द्वयोः त्रयाणां वा अनुपादाने लुप्ता, सा अपि (लुप्ता अपि) पूर्ववत् (पूर्णावत्) श्रौती आधी (च). It is Elliptical when one, two or three of the

* This example appears to break the rule of Pāṇini contained in 'तेन तुल्यं क्रिया चेदतिः'

four (viz. सामान्यधर्म, औपम्यवाचिपद, उपमेव and उपमान) beginning with the common property are omitted. This also like the former is Direct or Indirect.

(P. 18, ll. 7-11) पूर्णावधर्म.....अधमवत्, पूर्णावत्.....तद्विते—सा (लुप्तोपमा) धर्मलोपे पूर्णावत् तद्विते तु औत्ती विना. The धर्मेष्टुप्ता has five varieties viz. वाच्यगता and समासगता औत्ती, वाच्यगता, समासगता and तद्वितगता औत्ती. तद्वितगता औत्ती, when the common property is omitted, is impossible. The reason is as follows:—the तद्वितगता औत्ती उपमा is possible only when the तद्वित affix is used in the sense of इव. Such an affix is वत् only, when it is used according to the sūtra 'तत्र तस्येव'. When वत् is used it always requires the express mention of the ground of comparison, as in चैवन्मैत्रस्य गावः or in मधुरावत् कृते प्राकारः, where गावः and प्राकारः are the ground of comparison. We cannot simply say चैवन्मैत्रस्य; we must mention the common attribute if we are to have any complete sense out of the words. But here धर्मे is said to be omitted and therefore औत्ती तद्वितगता (which occurs only when वत् is employed in the sense of इव) is impossible. मुलम्.....अधमवत्. Here इन्दुर्यथा and पशवेन समः are examples of वाच्यगता औत्ती and वाच्यगता औत्ती; सुधा इव, विन्वतुल्यः and अधमवत् are examples समासे औत्ती, समासे औत्ती and तद्विते औत्ती respectively. In none of these five varieties is the common property mentioned.

(P. 18, ll. 12-19) आचार.....एवमन्यत्र. आचार.....पुनः—This (i. e. धर्मेष्टुप्ता) is five-fold, being possible in the two sorts of the affix वच् respectively applied in the sense of position and object, in the case of the affix वच्, and in the case of the gerundial affix वच् added in the sense of the agent or object. (1) The affix वच् is applied to a noun in the objective case, which is expressive of Upamāna, in the sense of 'behaviour'. 'उपमानादाचारे' पा० III. 1. 10. 'उपमानात् कर्मणः सुवन्तात् आचारे अर्थे वच् स्मात् । पुत्रमिवाचरति पुत्रीयति छात्रम् ।' सि० दौ०. An example is पुत्रीयति. Here the affix वच् is applied to पुत्र which is an Upamāna in the objective case (पुत्रमिव), in the sense of आचार (पुत्रमिव आचरति न्ववहरति पुत्रीयति छात्रम् he behaves towards his pupil as towards his own son). (2) A Vārtika on the above sūtra says 'अधिकरणाच्चेति वक्तव्यम्' which means that 'the affix वच् is applied to an Upamāna in the locative, in the sense of आचार'; e. g. प्रासादीवति कुट्वां मिथुः the bhikshu behaves in his hut as if he were in a palace (प्रासादे इव आचरति कुट्वां मिथुः). (3) 'कर्तुः वच् स लोपश्च' पा० III. 1. 11. 'उपमानात्कर्तुः सुवन्तात् आचारे

वद् वा स्यात् । सान्त्वस्य तु कर्तृवाचकस्य लोपो वा स्यात् ।' सि० कौ०. The affix वद् is applied to a noun in the nominative case and expresses the sense of 'behaving like' e. g. कृष्णायते (कृष्ण इव आचरति). Here कृष्ण is a noun in the nominative case and is an उपमान. The वद् affix makes the denominative verb Atmanepadi. The णमुल् (ञम्) affix forms gerunds from verbs when repetition of an action is to be implied, according to the sūtra 'अग्नीक्ष्ये णमुल् च' शा० III. 4. 22, e. g. स्मरं स्मरम् having again and again remembered. (4 and 5) 'उपमाने कर्मणि च' III. 4. 45. 'चात् कर्तरि । घृतिषाच निहितं जलम् । घृतमिव सुरक्षितम् । अजकनाशं नष्टः । अजक इव नष्ट इत्यर्थः ।' सि० कौ०. The affix ञम् is applied to a root compounded with a noun in the accusative or nominative, which is an उपमान; e. g. in अजकनाशं नष्टः the affix ञम् is applied to the root नष्ट् and the gerund is compounded with the noun अजक which is in the nominative case and is an उपमान. वच...णमः—Kalāpamata is a grammar of the Sanskrit language, the author of which, शर्व्वभर्मन्, is said to have received it from कार्तिकेय. शर्व्वभर्मन् taught it to king Sātavāhana, who made his teacher king of Bharukachchha (Broach) out of gratitude. The Grammar is called कातच because it is small as compared with Pāṇini's and also कालापक from the कलाप (tuft of hair) of the peacock which is the vehicle of कार्तिकेय; see for the story बृहत्कथामञ्जरी I. 3 and कथासरित्सागर I. 6 and 7. 'प्रतिज्ञायेति तपसा विलोम्य वरदं युवम् । स कातयेन नृपतिं नासैष्यके बहुश्रुतम् ॥ बृहत्कथा० I. 3. 48; अयासी मयवान् साक्षात् पद्भिराननपद्भ्यैः । सिद्धो वर्णसमासाय इति मूत्र-सुरीरयत् ॥ तच्छ्रुत्वा मनुष्यत्वसुलभाचापलाद्वत् । उत्तरं मूत्रमभ्युक्ष्य स्वपमेव मथोदि-तम् ॥ अयामकीर्त्तय स देवो मां नावदिष्यः स्वयं वदि । जमविष्यदिदं शालं पाणिनीयोप-मदं कम् ॥ अधुना स्वल्पतया कातमाख्यं भविष्यति । मद्राहनकलापस्य नास्मा कलापकं तथा ॥ कथासरित्सागर I. 7. 10-13. Viśvanātha says that in the Kātantra Grammar चिन्, आचि and ञम् stand for the वच, वयच् and णमुल् of पाणिनि. वच...णमः—कातच (B. I. ed.) 'उपमानादाचारे' III. 2. 7, 'उपमानाज्ञास्यः आचारेऽभिधेये चिन् परो मवति । पुरीयति माणवकम् ।' दुर्गसिंह; then for आचि see 'कर्तुराचिः सलोपश्च' III. 2. 8. and for णम् 'णम् चामीक्ष्ये सलोपश्च' IV. 6. 5. जन्तःपुरीयसि... क्षितीश—रणेषु जन्तःपुरीयसि (जन्तःपुरे इव आचरति) is an example of आधारवच, त्वं पौरं जन् क्षितीयसि (सुतमिव आचरति) is an example of कर्मवच. श्रीः सरा रमणीयते (रमणी इव आचरति) 'fortune behaves as a wife towards you'—is an example of वयच्. प्रियाणिः अमृतवृत्तिदर्शं दृष्टः—looked upon by the beloved ladies as the moon (whose beams are nectar-like)—is an example of कर्मणमुल्; because अमृतवृत्तिदर्शम् is equal to अमृतवृत्तिमिव दृष्टा.

In the case of certain roots like कृष् etc. the same verb, to which णमुल् is affixed, must be repeated after the Gerund according to the sūtra 'कृपादिषु यवाविध्वनुप्रयोगः' पा० III. 4. 46. 'यस्माणमुलुक् स एव भातुरनुप्रयोक्तव्यः' सि० की०. मुवि इन्द्रसञ्चारं सञ्चरसि—Thou walkest on the earth like Indra himself. This is an example of कर्तृणमुल् (i. e. where the णमुल् is affixed to a root which is compounded with a noun in the nominative case, इन्द्र इव चरित्वा). Thus in one verse the five varieties of वर्मणुप्ता are exemplified. जव.....लोपः—Here in the word अन्तःपुरीयसि, the common property, viz. the circumstance of being a place of pleasant sports is omitted and in the word सुतीयसि, the circumstance of being full of affection is omitted. श्वमन्वत् similarly (the common property is omitted) in the remaining (three expressions).

(p. 18, l. 20) इह च...नास्ति—In these five varieties, i. e. those due to क्वच् etc., there is no necessity of discussing whether these are श्रौती or आर्थी similes, because in them the words दया, तुल्य etc. are absent.

(p. 18, ll. 20-21) इदं च.....उदाहरन्ति—Some instances these (five based upon क्वच् etc.) as the cases of the omission of इव etc. expressive of comparison. It is Mammata who instances these as varieties of वादितुप्ता. 'वादेर्लोपे समासे सा कर्माधारकवचि क्वचि । कर्मकर्त्रोर्गोमुलि' K. P. X. मम्मट says that in the कर्मक्वच् or आधारक्वच्, क्वच् and णमुल् we have instances of वादितुप्ता (omission of words conveying the simile) and not of वर्मणुप्ता.

तदुक्तम्—This is improper. क्ववादेरपि.....प्रतिपादकत्वात्. तदर्थे—विहितत्वेन = इवावधेविहितत्वेन. Mammata's view is not right, because क्वच् etc. also, being added in the sense of इव etc. (as laid down in the sūtras of Pāṇini) convey comparison. Therefore क्वच् etc. cannot be examples of वाचकतुप्ता.

(P. 18, ll. 22-p. 19, l. 2) ननु.....तुप्ता Nor can you say that the affixes क्वच् etc. do not well convey comparison, because being affixes they are not independently expressive and because such words as इव are not used in these cases. The words ननु.....प्रयोगमावाचेति raise an objection against Viśva-nātha's position that क्वच् etc. convey comparison as इव etc. do and that therefore क्वच् etc. should not be regarded as cases of वाचकतुप्ता. The objection is based on two grounds; 1 क्वच् is a termination and not a word like इव. Some say that a termination has no independent meaning. It has a meaning only

when connected with a word. So as *व्यह्* by itself has no meaning, it cannot well convey औपम्य. II. It is generally acknowledged that words like *इव*, *वत्* etc. are उपमाप्रतिपादक. *व्यह्* etc. are not so recognised and therefore when *व्यह्* etc. are used, the comparison is not so well conveyed as when *इव* etc. are used. For these two reasons *व्यह्* etc. should be cited as cases of वाचकता (i. e. वाचकलुप्ता) and not of अर्थलुप्ता. S. D. replies in the words कल्पवादावपि तथा प्रसङ्गात् 'the same might be urged against कल्प etc.' (which are admitted by मम्मट as expressive of comparison in 'विषकल्पं मनो वेत्ति यदि जीवति तत्सखे' which is an example of अर्थलुप्ता लक्षितगा आवां). What S. D. means is that कल्प is an affix just like *व्यह्* and not an independent word like *इव*. Therefore, if you say that *व्यह्* cannot well convey comparison, being an affix, then कल्प also being an affix cannot convey comparison. But you admit it to be expressive of comparison. So you are inconsistent. You must admit that *व्यह्* is उपमाप्रतिपादक like कल्प. So *व्यह्* etc. should not be cases of वाचकलुप्ता, but of अर्थलुप्ता. The affix कल्प is applied according to the *sūtra* 'ईषदसमाही कल्पन्—देह्य-देशीयरः' पा० V. 3. 67. The affixes कल्प, देह्य and देशीय are added in the sense of 'a little less than'; e. g. ईषदूना विद्वान् विद्वत्कल्पः, न च.....शोतकल्पन्—'Nor can it be argued that कल्प etc. as being equivalent to *इव* etc. are expressive of comparison, while *व्यह्* etc. are only suggestive of it.' Here the objector brings forward the idea that कल्प, though an affix, is used in the sense of *इव* and is therefore, like *इव*, साक्षात् औपम्यप्रतिपादक; while *व्यह्* etc. are only suggestive of comparison. S. D. answers this objection by simply denying what the objector assumes as indisputable. Grammarians say that लिपितः (like च etc.) are शोतक and not वाचक. 'चादयो न प्रत्युच्यन्ते पदस्य सति केवलाः । प्रत्ययो वाचकत्वेऽपि केवलो न प्रत्युच्यते ॥' वाचस्पदीय II. 196, on which पुण्यराज says 'पठे हि चादयः केवला न प्रत्युच्यन्ते ततो वाचका न भवन्तीति बोद्धव्यम्'. *इव* is included in the चादिगण. Therefore S. D. says इवादी.....निश्चयान्नावात्—There is no certainty as to whether *इव* etc. are expressive. वाचकत्वे वा.....साम्यमेवेति. Granting that कल्प etc. are expressive, there can be no difference between the affixes of the वत् class and those of the व्यह् class, according to either of the two opinions touching affixes, viz. (1) the inflected word in its integrity is expressive and (2) the base and the affix have each its own significance.' S. D.'s idea is as follows:—He first threw doubt on the theory that *इव* etc. are वाचक. He concedes that कल्प (and therefore *इव*

etc. also) are वाचक. He says that, even conceding this, his position is not in the least affected. As कल्प is an affix (and not an independent word), so is क्वप् also. So what holds good of कल्प must hold good of क्वप् also. If कल्प is वाचक (of औपम्य), then so is क्वप् also. There are two views as to the meaning of affixes. Some say that an affix by itself has no meaning. It is the inflected word alone that has a meaning. Affixes etc. are all of them the contrivances of Grammarians, who divide a word into two portions, प्रकृति (base) and प्रत्यय (affix), for the easy comprehension of language. P. L. M. 'तत्र प्रतिवाक्यं संज्ञेतग्रहासम्भवाद् वाक्यान्वाङ्मानस्य लघुपाथेनाशङ्क्यत्वाच्च कल्पनया पदानि प्रविभज्य पदे प्रकृतिप्रत्ययभागान् प्रविभज्य कल्पिताभ्यामन्वयव्यतिरेकाभ्यां उत्तर्ध्वविभागे शास्त्रमात्रविषये परिकल्पयन्ति साचार्याः । तत्र शास्त्रप्रक्रियानिवोद्भक्तो बहोःशब्दः । प्रकृतिप्रत्ययवास्तत्तर्ध्ववाचका एवेति तदर्थः । उपसर्गनिपातधात्वादिविभागोऽपि काल्पनिकः ।.....एवं च स्थानिनां वाचकत्वमादेशानां वेति विचारो निष्कृत एव कल्पितवाचकत्वस्योभयत्र सत्त्वाद् । मुख्यं वाचकत्वं तु कल्पनया बोधिते समुदायरूपे पदे वाक्ये वा । लोकानां तत्र एवादेशोपात्तः । pp. 1-2. Note the words of the वाक्यपदीय I. 73 'पदे न वगो विभज्ये वर्णेष्ववयवा न च । वाचकत्वदानामत्यन्तं प्रविशेवो न कश्चन ॥'. This is the view of those (the वैवाकरण्य) who are स्कौटवादिन्s. The second view is that the base and the affix have each its own independent meaning. The base expresses a meaning which is general; the affix denotes its own meaning and then by the combination of these two meanings, a distinct and limited meaning arises from the inflected word as a whole, which meaning is not expressed by anyone singly out of the two, प्रकृति and प्रत्यय; e. g. in the word पाचक, the root पच् simply denotes the action of boiling and the affix अक denotes an agent in general. These two meanings being combined, we get from पाचक the idea of 'cook', which is not singly expressed by any one of the two i. e. पच् and अक. See पूर्वमीमांसा II. 1. 1. and तत्त्वार्थिक p. 348 'प्रत्ययार्थं सह न्तः प्रकृतिप्रत्ययो सदा । प्राधान्याद्वाचनान्तेन भावनार्थोऽन्यथादेते ॥' Compare the following from the न्यायरत्नमाळा of पार्थसारथिमिश्र "प्रत्ययेन स्वार्थोऽभिधीयमानः प्रथमावगतप्रकृत्यर्थानुरक्त एवावगम्यत इति तत्रान्वयव्यतिरेकाभ्यां प्रकृतेः प्रत्ययस्य च स्वे स्वेयं अनुरागादि च प्रकृतिप्रत्ययसमभिध्याहारस्यैव पदार्थान्तरानुरागनिमित्तत्वं विविच्यते ।.....यथा ग्रहणसरणावयवा प्रत्यभिधाने ग्रहणाः कर्तृव्येन्द्रियनिमित्तत्वं सरणांशस्य च संस्कारनिमित्तत्वम्.....तथावापि अनुरागांशस्य प्रकृतिप्रत्ययसमभिध्याहारादेव प्रतीतिसिद्धेर्न प्रत्ययस्य तदभिधायकत्वे स तु स्वाधेयेवानिपद्यते । आह च । 'प्रकृतिप्रत्ययो न्तः प्रत्ययार्थं सहेति यत् । भेदेनैवाभिधानेऽपि प्राधान्येन तदुच्यते ॥ पाकं हि पचिरेवाह कर्तारं प्रत्ययोऽन्यकः । पाकयुक्तः पुनः कर्ता वाच्यो नैकस्य वास्तव्यम् ॥" p. 101. Col. Jacob (Laukika N. III.

p. 59) traces the maxim 'वृद्धिप्रत्ययौ ह्यः प्रत्ययार्थे सहे' to the Mahābhāṣya; but he leaves the meaning of 'प्रत्ययार्थे' in doubt. The above quotation sheds much light upon its meaning. We think it clearly established from the above that प्रत्यय means here also 'an affix'; the quotation cited by पाणिनी explains the reason of the maxim. On the question whether ह्य etc. are वाचक or द्योतक the R. G. has the following interesting note:-

'तत्रैवादीनां द्योतकत्वमेव न वाचकत्वम् । निपातत्वादुपमर्गवत् । द्योतकत्वं च स्वसमनिभ्याहृतपदान्तरेण शब्दा लक्षणया वा तादृशाद्येवोपने तात्पर्यमाहकत्वेनोपयोगित्वमिति वैधाकरणाः । उपसर्गोऽपि द्योतकत्वमावश्यकम् । अन्वया उपास्यते युक्तः, अनुभूयते सुखमित्यादीं युर्वदितेन समिवानं न स्यात् । चाल्यैकमेताविरहात् ॥ इवादीनां तु वाचकत्वम् । वाचकानावात् । प्रायुक्तहेतुत्वप्रयोजकत्वाच्च साधकः । अन्वया अन्वयत्वादिति हेतुना अन्वयवमाचर्यैव द्योतकतापसिदिति वैधायिकाः ।' p. 191.

Whichever of the above two views about affixes we may hold, वद्, कृत् etc. and क्यद् etc. are similar. If कल्प is औपम्यवाचक, then क्यद् also must be so; and therefore क्यद् etc. are cases of चर्मदुष्टा and not of वाचकदुष्टा. यच्च केचिदाहुः.....इति—As to what some say that affixes like वद् are directed by Pāṇini to be employed in the sense of ह्य, while क्यद् etc. are directed to be employed in the sense of 'behaviour' (as in 'उपमानादाचारे'). What these people mean is as follows.—Pāṇini lays down that वद् etc. are to be used in the sense of ह्य ('तत्र तस्यैव'); therefore just as ह्य is औपम्यवाचक, so are वद्, कृत् etc. But क्यच्, क्यद् are applied in the sense of आचार (behaviour) only. Pāṇini does not expressly say that they are affixed in the sense of ह्य. So in his opinion there is a difference between वद् etc. and क्यद् etc. The latter, being affixed in the sense of simple behaviour, do not denote औपम्य and therefore are fit cases of वाचकदुष्टा. To this Viśvanātha replies as follows:—'तदपि न... इति.' This view also is wrong; for क्यद् etc. do not simply imply behaviour, but similar behaviour. Viśvanātha says that Pāṇini's very words suggest the idea that क्यच् etc. are applied in the sense of similar behaviour ('उपमानादाचारे'). He directs that क्यच् etc. are to be applied to an उपमान in the sense of 'behaviour' to form denominative verbs. So the presence of the word Upamāna clearly suggests that the behaviour meant is similar behaviour. Therefore क्यद् etc. are सादृश्यवाचक and hence when they are employed, there cannot be वाचकदुष्टा. When they are employed, the common property 'similar behaviour' is not directly expressed and hence they are cases

of धर्मलुप्ता. तदेवं.....लुप्ता. Thus धर्मलुप्ता is tenfold, i. e. वाक्यगौती and भार्गो, समासगौती and भार्गो, तद्धितगौती (5 in all) and कर्मवच, आधारवच, वच, कर्मणमुत्, and कर्तृणमुत्.

R G. looks upon कर्मवच, आधारवच, and वच (but not कर्तृणमुत्) as cases of the omission of both वाचक and धर्म. Vide his remarks "अत्रेदमवधेयम्—कर्मधारयवचि क्वचि च वाचकमुत्तरोदाहरणं प्राचामसहस्रमिव प्रतीयते । धर्मलोपस्यापि तत्र सम्भवात् । न च वचवार्थे आचार एव साधारणधर्मोऽस्तीति वक्तव्यम् । धर्मेनाप्रत्यक्षसाधारण्योपमाप्रयोजकत्वाभावात् । 'भाष्येते सपञ्चसेना' इत्यादी वृत्त्यन्तरनिवेदिनैः कातरवादिनिरभिमतवाच्यवर्तितसाधारण्योपमानिष्पादकत्वात् । यदि च वचवर्थे आचारमात्रमुपमानिष्पादकं स्यात् तदा 'विविधं तस्मिन् भारतावते' इत्यादी सुप्रसिद्धत्वादिरूपाचारोपलतावधुपमालङ्कारनिष्पत्तेः । तस्यैव च 'सुपर्वभिः शोभितमन्तराश्रितैः' इति चरणान्तरनिर्माणे तस्या निष्पत्तेः अयदावधेः साधारण्योऽपि नोपमां प्रयोजयति । उपमाप्रयोजकतावच्छेदकरूपेण साधारणधर्मवाचककान्वयत्वस्यैव धर्मलोपशब्देनाभिधानात् । अन्यथा 'मुखरूपमिदं वस्तु प्रकृतमिव पङ्कजम्' इत्यादी पूर्णोपमापत्तेरिति दिक् ।" pp. 169-170.

(P. 19, ll. 3-9). उपमानुपादाने.....वोक्तम्. उपमाना.....समासयोः—When the Upamāna is omitted, the लुप्ता is two-fold, in a sentence and in a compound. अत्र.....उपमानलोपः—Here objects answering to the face and eye being simply suggested (and not expressed) there is omission of the Upamāna. In the words मुखेन सदृशं रत्नं we have वाक्यगौती उपमानलुप्ता and in भयनतुल्यं रत्नं we have समासगौती उपमानलुप्ता. अत्रैव.....सम्भवति—In this very verse, if we read मुखं यथेदं for मुखेन सदृशं and इमिव for भयनतुल्यं we shall have गौती (उपमानलुप्ता) also. Thus वाक्यगौती and समासगौती उपमानलुप्ता will each have two varieties, श्रौती and भार्गो and there will be four varieties of उपमानलुप्ता. प्राचीनानां.....वक्तम्—Yet following the manner of the ancients, we have spoken of उपमानलुप्ता as of two sorts only. It must be said that these remarks of विश्वनाथ are quite wrong, as they are opposed to all ordinary ideas. The words इव and यथा when placed after a noun lead us to understand that the noun is an Upamāna. Compare the words of Mammata 'यथेववादिशब्दा वत्परास्तथैवोपमानाप्रतीतिरिति' etc. If we say इमिव, or मुखं यथेदं, इह and मुखं will be looked upon as Upamānas, if we are to pay any regard to ordinary modes of speech. Therefore in the उपमानलुप्ता we cannot employ such words as इव or यथा. Hence there can be no श्रौती उपमा in उपमानलुप्ता and only two varieties remain. Compare the words of Pradīpa 'न वा श्रौती (सम्भवति) । श्रौतीनामुपमानमात्राविततया तदनुपादाने (उपमानानुपादाने) उपामव्यनुपादानात् । अतो वाक्यसमासयोरेव । तयोरेवार्थी एवेति द्विप्रकारा लुप्तोपमानोपमा ।" p. 13

(Chân). The example also is not happy. It denies the existence of any Upamāna, and does not rest content with merely omitting the Upamāna. So the figure will be अनवय.

(P. 19, ll. 10-15) औपम्य...निर्देशात्. औपम्य...दिवा—When the word or affix expressive of comparison is omitted, the लुप्ता is two-fold being possible in a compound or the क्ति affix. सुधाकरमनोहरम्—सुधाकर इव मनोहरम्. Here, इव being omitted, the example is one of वाचकलुप्ता समासगा. As the औपम्यवाचक words, यथा, वत्, इव, तुल्य etc. are omitted, in this variety there can be no discussion about श्रीती or आधी nor can there be तद्विज्ञा; for all तद्विज्ञा like वद्, कल्प, being included as affixes of comparison, are to be omitted. Nor can there be वाचकगा because the sentence मुखे चन्द्रो रत्नोदयम् conveys no connected sense. So only समासगा remains. The author adds one more due to the क्ति affix, which is added according to the Vārtika 'सर्वप्रतिपदिकेभ्यः क्त्वा वक्तव्यः'. The affix क्ति may be applied optionally to all nouns in the sense of 'behaviour' to form denominative verbs. The difference between क्ति and क्यच् is that the latter leaves some trace of itself in the verb formed by adding it (as in नारीयते); but the क्ति affix leaves no sign of itself (as in गर्दमति). गर्दमति मुतिपरुषं.....पुरतः—'He acts the ass, loudly and hoarsely screaming before the great.' Here, in गर्दमति, the क्ति affix expressive of comparison is omitted. न च.....निर्देशात् It cannot be said that in this example the उपमेय is also omitted; because the उपमेय is pointed out by the word निनदन् (screaming) itself, which is the subject of the verb गर्दमति. It should be noted that Mammata cited क्त्वा सुप्तोपमा under धर्मेवाचकलुप्ता (where both the common property and the word expressive of comparison are omitted). Our author cites क्त्वा under वाचकलुप्ता. Our author says above that क्यच् is a case of 'नेलुप्ता. As क्ति is applied in the senses of क्यच् optionally, and as the affix क्ति is omitted altogether, we should look upon क्त्वा as a case of धर्मेवाचकलुप्ता according to our author's own reasoning. So he is inconsistent.

(P. 19, ll. 16-18). दिवा समासे.....वाहरणम्. When both धर्मे and उपमान are omitted, we need not discuss whether श्रीती is possible; because इव etc. are used only with the Upamāna; for the same reason तद्विज्ञा is excluded. If in the verse 'तस्या मुखेन' etc. we read 'लोके' in place of 'रस्यन्' we shall have the two examples of वाचकगा and समासगा धर्मोपमानलुप्ता. 'मुखेन तदर्थं लोके नास्ते'

will be वाचकता. Here only the उपमेय and वाचकशब्द are expressed; the उपमान and common property are omitted. Similarly in the next.

(P. 19, ll. 19-23) किप्समासगता...समासगता. विभवति मुक्ताच्चमलाः Her lotus-like face shines like the moon (विधुरिच आचरति). Here the औपम्यवाचकशब्द and the common property, viz. loveliness, are both omitted. केचित्.....वाहुः some say that here also, it is only the affix that is omitted. These people mean that this example is similar to the one given above under वाचकशुभा (i. e. गर्दनति); and so this is an example of mere वाचकशुभा and not of धर्मवाचकशुभा as the author says. 'मुक्ताच्चमल' is an example of समासगता धर्मवाचकशुभा. The compound is formed according to the *sūtra* 'उपमितं व्याघ्रादिभिः सामान्याप्रयोगे' वा० II. 1. 56. Here only the उपमान and उपमेय are mentioned and they are compounded.

(P. 19, l. 24-p. 20, l. 2) उपमेयस्य.....अनुशासनविहङ्गत्वात्. The उपमेयशुभा is possible only in the क्यच् affix. अराति...सहस्रायुवीर्यति—This verse is given by Mammata in the connection in which our author gives it. अरातिविक्रमालोकैर्न वैरिपराक्रमदर्शनेन विकल्परैर्विकासशीले तिलोत्पले नयने वस्य सः। कृपाणेन सङ्गेन उदयः मीपयः दोर्दण्डो बाहुर्वस्य सः। सहस्रायुवीर्यति सहस्रमायुषानि यस्य तमिव आत्मानमाचरतीति कर्मणि क्यच्। सहस्रायुवीर्यति is a denominative verb formed from सहस्रायुव by the affix क्यच् and means 'he conducts himself like one who wields a thousand weapons.' अत्र...लोपः—Here the उपमेय, viz. the word आत्मानम् is omitted, for the expression सहस्रायुवीर्यति when expanded is equivalent to the sentence 'he conducts himself like one who wields a thousand weapons.' An objection may be raised against this that here the उपमेय is directly expressed in the word सः and therefore this cannot be an example of उपमेयशुभा. The answer is:—Although the person denoted by सः is the उपमेय, he is the Upameya, not in his capacity as the agent, but in his capacity as the object. If it were said that सः is the Upameya and that the person is the Upameya in his capacity as agent (कर्ता), then we reply that in that case the affix क्यच् cannot be applied to सहस्रायुव to form a denominative verb. The क्यच् affix, as said above, is applied to a noun which is an Upamāna and which is an object. Now here if सः is the Upameya, सहस्रायुवीर्यति will have to be explained as सहस्रायुव इव आचरति. But here सहस्रायुव would be in the nominative case and क्यच् cannot be applied. So सहस्रायुवीर्यति must be interpreted as सहस्रायुवमिव आत्मानं आचरति. Thus we see that आत्मानम् is the

उपमेय, सहस्रायुषम् is the उपमान and in the objective case. As आत्मानम् is omitted there is उपमेयवृत्ता. Compare the words of Pradīpa 'अत्र यद्यपि विशेषणद्वारोपात्तः कर्तव्योपमेयः तथापि न तद्व्याप्तेन हि तु कर्मत्वेन । अन्यथा त्वचोऽसङ्गतत्वापत्तेः ।' न च.....न्यायात् nor can it be said that there is here the omission of the word expressive of comparison for reasons already stated above (when treating of कर्मवच etc.). He has established that वचच् etc. are वाचक or बोधक like कस्य or वत्. अत्र केचित्.....लोप इति—some people, in order to get over the objection that the उपमेय is directly mentioned in the word सः, read स सहस्रायुषीयति as one word and interpret it as follows:—सहस्रायुषेन सह वर्तते इति सहस्रायुषः one who is possessed of a thousand weapons. They then apply the affix वचच् and interpret सहस्रायुषीयति as सहस्रायुष इव आचरति (He behaves like one who possesses a thousand weapons). Then they say that the person who is the subject of description (विशेष्य) not being directly mentioned by any word, there is omission of Upameya. To this our author replies by saying that the view is untenable. The employment of वचच् with the nominal base (सहस्रायुष) signifying an agent is opposed to the rules of Pāṇini. वचच् is applied to a noun in the objective case. It is इवच् that is applied to a noun which is an agent (कर्तुः वचच्). But the verb formed by the affix वचच् takes the Atmanepada. So in सहस्रायुषीयति the affix is वचच् and the word is an example of उपमेयवृत्ता.

(P. 20, ll. 3-7) प्रमोपमेयः.. लुप्तौ. नवतः वदसि प्रसरति सति सर्वे सागराः क्षीरोदीयन्ति क्षीरोदमित्त्वं नात्मानमाचरन्ति When thy fame spreads, all the oceans conduct themselves like the ocean of milk. Fame is, according to the convention of poets, white. Here, as in सहस्रायुषीयति above, the उपमेय 'आत्मानम्' is omitted, as we shall see when we explain the word क्षीरोदीयन्ति as 'they conduct themselves like the ocean of milk.' The common property 'whiteness' also is omitted. So this is an example of प्रमोपमेयवृत्ता.

(P. 20, ll. 8-12) त्रिकोपे.....लोपः. When three out of the four elements of comparison are omitted, a simile is possible only in a compound. The word दृग्लोचने is to be explained as दृग्लोचने इव चञ्चले लोचने दृग्वाः 'she whose eyes are as tremulous as those of a stag.' Here दृग्लोचने is the उपमान, इव is औपम्यवाचक शब्द and चञ्चल is the common property. All these are omitted and the उपमेय 'लोचने' alone remains. The उपमान is दृग्लोचने and not दृग्लोचने इव चञ्चले लोचने.

and hence the presence of *सृग्* does not matter. The question is:—why is the word *लोचनं* dropped from the word *सृगलोचने*? The answer is:—according to the *Vārtika* 'सप्तम्युपमानपूर्वपदस्य बहुव्रीहिरुत्तरपदलोपश्च' on 'अनेकमन्वपदाने' वा० II 2. 24., a compound word, containing in itself a word in the locative case or an *Upamāna*, enters into a *Bahuvrīhi* compound with another word and then the latter part of the first member (which contained in itself a noun in the locative case or an *Upamāna*) of the *Bahuvrīhi* compound is dropped; e. g. *उरसिलोमनि यस्य सः उरसिलोमा*, where *उरसि* (a compound word which contains in itself as its first member *उरसि* which is in the locative case) is compounded with *लोमन्* to form a *Bahuvrīhi* and then the latter part (i. e. *स्य*) of the first member (i. e. *उरसि*) of the *Bahuvrīhi* is omitted and we get *उरसिलोमा*. Similarly *सृगलोचना* where *सृगलोचने* is *उपमान*, *सृग्*, being a part of it, is also *उपमान*, because the property of the whole may be attributed to the part or *vice versa* as said by *कैशट* (2nd ed., p. 129, Benares ed.) in his gloss on *उत्तमुक्त* 'अवयवपक्षेण समुदायस्य स्वपदेनात् उद्देश्योपमान-तेति उपमानपूर्वं उत्तमुक्तशब्दः'. So *सृगलोचने* is *उपमानपूर्वपद* i. e. compounded word which has an *Upamāna* as its first member (here, *सृग्*) and when it is compounded with *लोचने*, the compound is a *Bahuvrīhi* and the latter member of the first compounded word i. e. *लोचने* out of *सृगलोचने*, is dropped.

There are, however, some who say that the word *सृग्* stands by Indication for *सृगलोचने*; according to this view *सृगलोचना* would not be an example of *विशेषोपमा*. Compare the words of *Pradīpa* 'अत्र यदि सृगशब्देन लक्ष्यतया लोचने विवक्ष्यते तदा नेदमुदाहरणम् । तदा तु सृगलोचने इव लोचने यस्या इत्यर्थो विवक्ष्यते तदा 'सप्तम्युपमानपूर्वपदस्य बहुव्रीहिरुत्तरपदलोपश्च' इत्यनेन सृगलोचनेत्युपमानपूर्वपदस्य नयनशब्देन बहुव्रीहौ उपमानवाचिनि सृगलोचने इति पूर्वपदे उत्तरपदभूतस्य लोचनशब्दस्य लोपोपमे-यभूतस्य नयनमात्रोपपत्तानादिदमुदाहरणम् ।' p. 18 (*Chāṇ.*).

(P. 20, ll. 13-14). तेनोपमायाः.....सप्तविंशतिप्रकारोपमा. Thus there are 27 sub-divisions of *Upamā*, 6 of the *Pūrṇā* and 21 of the *Lūptā*, viz. 10 of *धर्मलुप्ता*, 2 of *उपमानलुप्ता*, 2 of *वाचकलुप्ता*, 2 of *धर्मोपमानलुप्ता*, 2 of *धर्मवाचकलुप्ता*, 1 of *उपमेयलुप्ता*, 1 of *धर्मोपमेयलुप्ता* and 1 of *त्रिलोपा*. Our author in these sub-divisions follows

*The *Mahābhāṣya* comments upon it as follows:—सप्तमीपूर्व-
स्योपमानपूर्वस्य च बहुव्रीहिवैक्यस्य उत्तरपदस्य च लोपो वक्तव्यः । कण्ठेशः
काशोऽस्य कण्ठेवाहः । उद्गुह्यमिव मुखनसोद्गुह्यः । सूरमुक्तः । Vol. II. p.
p. 423 (*Kielborn*).

Mammata with some difference. He borrows some examples from Mammata and closely copies many others. Mammata gives in all 25 varieties of Upamā, 6 of Pūrṇā, which are the same as our author's and 19 of Luptā. The latter are as follows:—5 of धर्मोपमा (शौची and भार्यी वाक्यगा and समासगा and भार्यी तद्धितगा); 2 of उपमानोपमा (वाक्यगा and समासगा), 6 of वाचक्योपमा (समासगा, कर्मव्यञ्जा, आधारव्यञ्जा, कथ्यगा, कर्तृणमुक्तगा and कर्मणमुक्तगा) 2 of वाचकधर्मोपमा (किङ्करी and समासगा), 2 of धर्मोपमानोपमा (समासगा and वाक्यगा), 1 of वाचकोपमोपमा (व्यञ्जा), and 1 of विलोपा (समासगा). The curious reader may also consult the चित्रगीर्मास्त and रसगङ्गाधर. The grammatical basis of the divisions of Upamā appears to have first originated with Udbhaṭa. Vide his remarks "वर्मेवमुपयोगेन सा कुलान्वयमहेति । सदृशादिपररेषादन्यथेष्टुदित्वा द्विधा ॥ संक्षेपानिहितान्वेषा साम्यवाचकविच्युतेः । साम्योपमेयतद्विविधयोगाच्च निवध्यते ॥ उपमानोपमेयोक्तौ साम्यद्वयविविधवार्त्तः । कचिन् समसे तद्विविधरेषेण कचिच्च सा ॥ तयोपमानादाचारे कथ्यप्रत्ययवलोक्तिः । कचित्सा कर्तुराचारे कथ्या सा च किंश कचिन् ॥ उपमाने कर्मणि वा कर्तरे वा यो णमुल् कथादिगतः । तद्वाच्या सा वतिना च कर्मसामान्यवचनेन ॥ षडौसाम्यन्ताच्च यो वतिनामसदृशनिवेद्यः । कल्पप्रभृतिभिरन्यैश्च तद्धितैः सा निवध्यते कविभिः ॥" अरुणरसारसंग्रह L. 35-40. On the divisions of Upamā as given by Mammata and our author, the author of Chitramimāṇsā makes some very appropriate remarks. Appaya Dikshita says that the divisions being based purely upon grammatical principles (thus merely proving that the authors are familiar with Grammar) should find no place in a treatise on Rhetoric; moreover, the divisions of Luptā are not exhaustive. Vide his remarks "एवमयं पूर्णोपमाविभागो वाक्य-समासप्रत्ययविशेषयोगीचरतया शब्दशक्त्युत्पत्तिकौशल्यप्रदर्शनमात्रप्रयोजनो नास्तीति वाक्य-प्रकारशक्तौ व्युत्पत्त्यतमहेति । न वा लुप्तानामयं साम्यत्वेन विभागः etc." जि. मी. p. 27.

(P. 20, ll. 15-26) एषु...निदिष्टे. The author now expounds a peculiarity of those varieties of simile in which the common property is not omitted. एकरूपः.....मिदा. Construs साधारणो गुणः कचिन् एकरूपः, काचि मित्रः, मित्रे (साधारणे गुणे) विम्बानुविम्बत्वं उद्भवावेण वा मिदा (नेदः) सम्भवति. The common property is sometimes the same in both the उपमान and उपमेय; sometimes it is distinct. When the common property is distinct (being of a different sort in the Upamāna and the Upameya), there is the relation of विन्दप्रतिविम्बभाव (prototype and copy, or original and image) or there is merely a verbal difference. What our author means is as follows:—the साधारण्यम् may appear under three aspects; 1 It may be mentioned only once and is con-

nected with both Upamāna and उपमेय, as in the example
 मधुरः सुधाकरः, where मधुर is mentioned only once and is
 directly connected with both the face and nectar; II The
 common property may be mentioned twice in two different
 words, one connected with the Upamāna and the other with the
 Upameya; here there are two ways again; (a) the common pro-
 perty, thus twice mentioned in two different words, may really be
 non-different in essence i. e. the same property may be mentioned
 in two words, as for example, in the verse 'वान्ता मुकुलितकन्धरा-
 ननं तदाहृतकृतशतपत्रनिर्मलं वदन्त्या' the two words वलित (turned) and
 आहृत (turned) mean the same property, but one of the words is
 connected with कन्धरा (neck) and the other with वृन्त (stalk of lotus
 etc.). This aspect is referred to by our author as 'मिथे शब्दमात्रेण
 सिद्धा,' which is elsewhere called वस्तुप्रतिबन्धभावः; II (b) The
 common property may be expressed by two different words
 and the property in the Upameya is distinct from that in
 the Upamāna; but the two are looked upon as identical on
 account of their great resemblance, as for example, in महा-
 वज्रितः etc. the heads are compared to honey-combs, the
 common property being twice mentioned in इमदुल्लः and
 सरषाब्जाभिः (teeming with bees); here इमदुल्ल and सरषाब्जा are not
 essentially the same, but they are so alike that they may be
 looked upon as identical. This is called दिग्प्रतिबिम्बभावः. We see
 in ordinary life, that although the reflection in the mirror is
 different from the face reflected, people identify their
 face with the reflection and make use of such expressions
 in connection with the reflection 'This is my face.' उद्धरण
 has the following note here 'अत एवात्र दिग्प्रतिबिम्बभावव्यपदेशः ।
 लोको हि दर्शयती दिग्प्रतिबिम्बस्य मेदेऽपि मदीयमेवात्र वदनं संक्रान्तमित्यमेदेना-
 भिसम्बन्धते । अन्यथा हि प्रतिबिम्बदर्शने हृशोऽहं स्फुलोऽहमित्यादिमानो नोदियात्,
 मूषणविन्यासादौ च नायिका नादिदेरन्' p. 28 अ० स० दि०. दिग्प्रतिबि-
 म्बत्वे.....श्रीरघुपदलेखि—The verse is Raghuvams's IV. 63. 'He
 covered the earth with their (Persians') bearded heads severed
 by the lance, as with honey-combs teeming with bees.' Here
 corresponding to 'bearded' there is the word 'teeming with
 bees', as in the figure दृष्टान्त. दृष्टान्त is a figure where the
 Upamāna, Upameya and the common property are represented
 as if reflected, i. e. where no यथा, इव, are used; but the meaning
 of one sentence is a reflection as it were of another sentence.
 We shall treat of this figure later on. शुब्दमात्रेण.....माहृतम्.
 Where the words are different, but the common property is in

reality the same. This is वस्तुप्रतिवस्तुभाव, 'स्मेरं विषाद...भाकृतम्,' स्मेरं expanding. मनोगतम् भाकृतम् The secret meaning lying in her heart. Here the same common property is expressed in two different words (स्मेरं and विवसितं) as in प्रतिवस्तुप्राप्ता. In प्रतिवस्तुप्राप्ता the same common property is twice mentioned in different words in *two sentences* (and not in *one sentence* as in simile.) The author appears to borrow this treatment of the three aspects of the common property from the Alāṅkārasarvasva of Ruyyaka. उवाचि साधारणधर्मेण कश्चिदनुगमितया ऐकरूप्येण निर्देशः । कश्चिद्वस्तुप्रतिवस्तुभावेन पृथक् निर्देशः । पृथङ्निर्देशे च सम्बन्धिभेदभावः (न पुनः स्वरूपभेदः कश्चिद्विषयः । जवरथ) प्रतिवस्तुभावत् । विन्वप्रतिविन्वभावो वा दृष्टान्तवत् । pp. 26-27. The चित्रगीतांसा explains वस्तुप्रतिवस्तुभाव as 'एकरूप्येण धर्मेण सम्बन्धिभेदेन द्विरुपादानं वस्तुप्रतिवस्तुभावः' (i. e. mentioning the same common property in two different words on account of its being connected with two different substrates) and विन्वप्रतिविन्वभाव as 'वस्तुतो भिन्नबोधैर्देवोः परस्परलादृश्यादभिन्नतवाभ्यवसितयोर्द्विरुपादानं विन्वप्रतिविन्वभावः' p. 18 (i. e. mention of two properties, which, though really different, are looked upon as identical on account of resemblance between them). The Ekāvali gives practically the same definitions (p. 205). For further information on these aspects of the common property, see चित्रगीतांसा pp. 18-21 and रत्नगङ्गापर pp. 174-177.

एकदेश...गन्धम् (p. 20, l. 27-p. 21, l. 4). एकदेश...सान्धस—यत्र सान्धस वाच्यत्वगन्धयो भवेताम् (सा) एकदेशविवर्तिनी उपमा—There is partial simile when the resemblance is expressed (in one part) and implied (in another). नेत्रैरिव...स्तनैरिव—This occurs in Udbhṭa's Alāṅkārasārasaṅgraha (l. 42), except the third *pāda*, which is लक्ष्य इव गन्ति स्त in Udbhṭa. Our author appears to have changed the third *pāda* for his own purpose. Construe सुरःश्रियः उपलैः नेत्रैरिव, पलैः मुखैरिव, चक्रवाकैः स्तनैरिव, परे परे विनान्ति स्त—The charms of the lake at every step shone with blue lotuses as with eyes, with water-lilies as with faces and with Brahma-ny-ducks (चक्रवाक) as with breasts. Here resemblance between blue lotuses and eyes etc. is directly expressed, while that between the charms and women is implied; i. e. the word स्तना 'women' is not mentioned at all; from the fact that नेत्र, मुख and स्तन are mentioned we infer that सुरःश्रियः must have been compared to women. Jagannātha also speaks of एकदेशविवर्तिनी उपमा. 'इदमपि रूपकवर्तकनिरवयवा, गाढास्वनिरवयवा, समस्तवस्तुनिषयसावयवा, एकदेशविवर्तितावयवा, केवलदृष्टपरम्परिता, गाढारूपवित्

परम्परिता, केवलशुद्धपरम्परिता, मालास्मृद्धपरम्परिता चेत्यष्टा' p. 181. His example of एकदेशिविवर्तिनी is 'मकरप्रतिमैर्गण्डैः कविनी रससमैः समन्विताः । कवितामृतकीर्तिचन्द्रोत्सविहोर्वाग्मण्याति कारणम् ॥' p. 183. Here, the sea, the Upamāna of the king, is omitted, while मकर and रत्न associated with the sea are Upamānas of soldiers and poets associated with the king.

कविता.....विद्यावः (p. 21, ll. 5-9). कविता...उपमानवा—construe यदि यथोक्तं उपमेयस्य उपमानता स्वात् (तर्हि) रसतोपमा कविता. If an object of comparison in one case is turned into an Upamāna at the next step and so on in succession, there is the chain of similes. If the उपमेय in a simile becomes the उपमान in another simile and is compared with a new उपमेय, which again is turned into an Upamāna and again compared to another Upameya and so on, there is रसतोपमा (रसना means 'girdle worn by women'). चन्द्रावते.....विद्यावः. The swan, on account of its pure colour resembles the moon; the woman, on account of her charming gait, resembles the swan; the water on account of its delightful touch resembles the woman; and the sky in its clearness resembles the water. Here हंस is at first the उपमेय; then it is turned into an Upamāna and कान्ता becomes the उपमेय; and so on.

मालोपमा.....सहस्रधा दर्शनात् (p. 21, ll. 10-22). मालोपमा...दृश्यते. यद् एकस्य (उपमेयस्य) बहु उपमानं दृश्यते (तदा) मालोपमा—When we have several Upamānas in connection with one Upameya, we have a garland of similes. चारिजेन.....मनोहरा—सरसी a lake. नव्य virtue or justice. Here श्री is compared to many Upamānas, viz. सरसी, निशीथिनी and वनिता. Here the common property (मनोहरत्व) is the same. Sometimes the common property may be different with each Upamāna, as in 'ज्योत्स्नेन नवनानन्दः सुषेव नदकारणम् । प्रभुतेव समाकृष्टसर्वलोका नितम्बिनी ॥'. कचिद्.....दृश्यते sometimes both the Upamāna and Upameya are connected with the subject-matter. Generally the Upameya is the matter in hand and the Upamāna has nothing to do with the subject of discussion. हंसचन्द्रः...शरदागमे. शरदागमे at the advent of Autumn. Here as the matter in hand is the description of Autumn, both the moon and swan, the sky and water etc. are प्रस्तुत. अस्मि सद्यो... कल्पवृक्षनवा इव. पुरन्दर is Indra. कल्पवृक्षभवाः born of the celestial tree (which yielded every desired object). Here we have a case of the simile of Implication, since by the word विभूतयः, which is the Upameya, are suggested the treasures,

which are the Upamānas and which are qualified as 'born of the celestial tree'. In this very example, since the sense of house is repeated by the word भवने, this is प्रतिनिर्देशोपमा. These and others have not been defined here, for a thousand such varieties might be made out; (and so it would be impossible to define and exemplify them all). Compare the words of Māminata '(मालोपमा रसनोपमा च) न लङ्घिता । एवंविधैर्विचित्रसहस्रसम्भवात् । उक्तभेदानतिक्रमाच्च ।' K. P. X.

2 अनन्वयः (Self-comparison)

(P. 21, l. 23-p. 22, l. 2) उपमानोपमेय.....प्रयोजकम् इति. एकस्यैव उपमानोपमेयत्वम् अनन्वयः When the same object occupies the position of both Upamāna and Upameya i. e. when a thing is compared to itself, there is अनन्वय. It follows as a matter of course that the comparison must be expressed in a single sentence. राजीव.....शरत्समुद्बोधमे—When Autumn began to manifest itself, the lotus blushed like the lotus etc. अतन्द्रः—not slumbering. Here the lotus and others are intentionally compared to themselves in order to convey the idea that they have not their like. In अनन्वय one thing is compared to itself, the purpose being to convey the idea that there is nothing like it in the world; while in Upamā one thing is compared to another and there is no intention to intimate the idea that there is nothing similar. Compare ज्वरद's words 'एवं वासु द्वितीयस्तद्वच्चारे निवृत्तिरेवालङ्कारप्रतिष्ठापकं प्रस्तापम्' p. 30. Vāmana defines अनन्वय similarly 'एकस्योपमेयोपमानत्वेऽनन्वयः' काव्यालङ्कारसूत्र IV. 3. 14 and gives the following as an instance 'गगने गगनाकारे सागरः सागरोपमः । समतावपयोर्बुद्धे रामरावणयोरिव ॥' रामद and उद्भट define in the same words 'यत्र तेनैव तस्य स्वाहुपमानोपमेयता । असादृश्वविवक्षातस्तानित्यादुरनन्वयम् ॥'. Udbhata's example is 'यस्य वाणी स्ववाणीव स्वकिमेव क्रियाऽनन्वयः । रूपं समिव रूपं च लोकलोचनलोभनम् ॥' उद्भट IV. 8.

राजीवमिव...विषयः—The province of this figure is quite distinct from that of Lāṭānuprāsa, as in the example 'राजीवमिव वायोवम्' where the figure is अनन्वय, although for राजीव we use a synonym वायोव; while in लटानुप्रास, the same word must be employed. लटानुप्रास is defined by the Alankārasarvasva as 'तात्पर्यभेदवत्तु (शब्दावैयर्थ्यस्य) लटानुप्रासः' p. 24. On this the वृत्ति is 'तात्पर्यमन्वयत्वम् । तदेव विधत्ते, न तु शब्दावैयर्थ्यम् P. When the same words are repeated in the same sense, but with a different construction, there is लटानुप्रास, which is so called

because it is dear to the poets of Lata, the country about Surat. This लाटानुप्रास is treated of at length in Uddhata and Mammata. उद्धट defines it as 'स्वरूपाधीविशेषेणैव पुनरक्तिः कला-
न्तरात् । शब्दानां वा पदानां वा लाटानुप्रास इत्येते ॥' I. 13. Examples of लाटानुप्रास are.—कविदुस्तुलकमला कमलज्जानतपद्मदा । पदपदकायमुखरा मुख-
रस्थारसारसा ॥ पद्मिनीं पद्मिनीगाढमृदुपगल्य मानसात् । अन्तर्दन्तुरपामासुईता
ईसकुलाख्यात् ॥ उद्धट I. 18 and 20. 'दिनकरकुलचन्द्र चन्द्रकैतो सरमसमेहि
दृष्टं परिष्वस्य ।' उत्तरराम 6. Here the words कमल, पद्म, पद्मिनी,
ईस etc. are repeated in the same sense, but in a different
connection. What then is the difference between लाटानुप्रास
and अनन्वय ? In the former, the poet uses words having
the same appearance and sense, with the difference that
each is construed in a different way. In अनन्वय, the poet
uses the same object twice and compares it to itself with
the idea of excluding the possibility of the existence of
another thing similar to it. It is not absolutely necessary
for अनन्वय that the same word should be used; a synonymous
word may do as well, as in राक्षीवलिप पाशोवन्; but it is better
to employ the same word, as it is more suitable for the
purpose in hand, viz. conveying the idea that the same
object is compared to itself. In लाटानुप्रास, it is absolutely
necessary that the same word be employed twice in the
same sense but with a different construction; and moreover
there is no idea of excluding the possibility of another thing
similar to it; i. e. there is शब्दादर्थोपरक्त्य; while in अनन्वय,
it is not absolutely necessary that the same word should be
used i. e. there is शब्दार्थोपरक्त्य; the same word, however, is
generally employed with the purpose of quickly calling attention
to the fact that the poet aims at the exclusion of another object
similar to the one mentioned. किं तु...अथान् But it is better
to employ the same word, as this is more suitable for leading
us to understand that the उपमान and उपमेय are the same. The
एकावली distinguishes the two as follows:—'पौनरुक्त्यस्य तात्पर्यमात्र-
भिन्नस्यात्र प्रयोजकत्वात् । अनन्वये चाप्येवमात्राद्युपपन्नानोपमेयभावस्य उपयुक्तत्वात् ।
शब्दैक्यस्य पुनरीचितीवशेन प्रसङ्गसङ्गतत्वात् ।' p. 193. On this the तरु
says 'उभयपौनरुक्त्यं लाटानुप्रासे प्रयोजकमनन्वये त्वर्थपौनरुक्त्यं तात्पर्येकस्य
गुणपदुपमानोपमेयभावसिद्धेरित्यर्थः । किमर्थं तर्हि तत्र शब्दैक्यं कुर्वन्ति कवयो
स्तिवमेवेत्याशङ्क्याह । शब्दैक्यस्य पुनरिति । औचितीवशेनेति । उद्देशप्रतिनिर्देश-
भौरेककल्पमिति न्यायप्रवेदान्वया पर्वोक्तकमनन्वयापत्तेर्न तु लक्षणात्वेनेत्यर्थः ।'
तदुक्तम्...प्रयोजकम्—This verse is found in अलं. स. p. 24. In
अनन्वय, sameness of words is accidental because it is more

suitable; while in the लघानुप्रास it is directly essential (to constitute the figure itself). On मानुषेयिकम्, विमर्शिनी says 'न पुनः साक्षात् प्रयोजकमित्यर्थः । शब्देकं विनापि अनन्वयस्य प्रतिपादनात् ।' and on 'साक्षादेव' it says 'शब्देकं विना अस्य (लघानुप्रासस्य) अनुत्थानात् p. 24.

3 उपमेयोपमा (Reciprocal Comparison)

पदाधिप.....निप्रायः (P. 22, ll. 3-8) इयोः पदाधिपेन पदम् (उपमानोपमेयत्वम्) उपमेयोपमा मता. That is regarded as उपमेयोपमा, when two things alternately occupy the position of Upamāna and Upameya. This must of course take place in two sentences. कमलेव मलिः...यत् यस्य—This is cited by Mammata as an example of उपमेयोपमा. Here the wealth and intellect etc. of the king are alternately compared to one another, the object being to convey that there is no third thing resembling the two कमला and मलि etc. Our author's definition is word for word the same as Ruyyaka's 'इयोः पदाधिपेन तस्मिन् (उपमानोपमेयत्वे) उपमेयोपमा' p. 31.

The figure is called उपमेयोपमा, because in it, with the उपमेय of the first sentence is compared the उपमान of that sentence, i. e. 'उपमेयेन उपमा' as Mammata says. The purpose with which this mode of speech is resorted to is to convey the idea that there is no third thing resembling the two mentioned. Compare the words of जयरथ "असाधोपमानान्तरतिरस्कार एव पदम् । जत एवोपमेयेनोपमा इत्यस्या अनन्वयमिधानम् । यत्र पुनरुपमानान्तरतिरस्कारो न प्रतीयते तत्र नायमकङ्कारः । यथा 'सविता विषवति विदुरपि सवितरति तथा दिनमि वामिन्यः । वामिनयन्ति दिनानि न मुखदुःखवशीकृते मनसि ।' न ह्यत्र विशुसवित्रादीनामुपमानान्तरतिरस्कारं विवक्षितं किन्तु मुखदुःखवशीकृतमनसामेवं विपरीतं भवतीति ।" p. 32.

The word इयोः in the definition serves to exclude रसनोपमा, where also one thing becomes उपमेय and उपमान in two successive sentences as in चंद्रावर्ते सुहृत्काणि हंसो etc.; but in रसनोपमा two things are not compared to one another. The distinction between अनन्वय and उपमेयोपमा is that in the former the same thing is compared to itself with the object of excluding the possibility of another thing similar to it; while in उपमेयोपमा two things are compared together alternately with the purpose of excluding a third thing similar to the two mentioned. In उपमा, there is only one sentence setting it forth and there is no suggestion of तृतीयसदृशव्यपक्षेदः; while in उपमेयोपमा two sentences are required to constitute it and there is such a suggestion.

Other examples of उपमेवोपमा are:—सुगन्धिं नयनानन्दि मरिरामरपाठकम् ।
अम्भोजमिव वक्त्रं ते त्वदात्ममिव यद्वज्रम् ॥ भागव III; सन्निव जलं जलेनैव खे
इसखन्द इव ईस इव चन्द्रः । कुमुदाकारास्त्वारस्त्वारकाराणि कुमुदासि ॥
जलं. स. p. 32.

4 स्मरणम् (Reminiscence)

सदृशानुभवात्.....रामः (P. 22, ll. 9-17). सदृशानुभवात् वस्तुस्मृतिः
स्मरणम्—A recollection of an object arising from the perception
of something like it, is termed स्मरण. The Naiyāyikas say
that knowledge (बुद्धि or ज्ञान) is of two kinds, स्मृति and
अनुभव. स्मृति is that knowledge which is produced by im-
pressions alone; while अनुभव (apprehension) is all knowledge
other than स्मृति. We apprehend a thing such as a jar.
This apprehension leaves traces on the mind which are
called संस्कार (भावनारूप); these impressions when awakened
give rise to remembrance. So mental processes may be
represented as अनुभव—संस्कार—स्मृति, each preceding one being
the cause of the following. Compare the words of T. S.
'सर्वव्यवहारहेतुर्बुद्धिर्ज्ञानम् । सा द्विविधा स्मृतिरनुभवश्चेति । संस्कारमात्रजन्यं
ज्ञानं स्मृतिः । तद्विज्ञे ज्ञानमनुभवः ।' and also 'संस्कारस्मिन्निवः । केनो
भावना स्थितिरप्यपक्षेति । अनुभवजन्या स्मृतिर्हेतुर्भावना धातुमात्रावृत्तिः ।'
When after perceiving a thing similar to one which
was formerly apprehended, one remembers the latter,
there is स्मरणालङ्कार. अरविन्द.....जलजलोचनम्—खेलत्प्रभञ्जलम्
—Charming with the sporting wagtail bird. Here the
perception of the lotus on which the लज्जन् bird was playing
stirs up the latent impressions (संस्कार) which cause the
remembrance of the face with tremulous eyes. There is
similarity between face and lotus. To constitute the figure
स्मरण, it is necessary that the remembrance must be due to the
perception of a similar object. If remembrance be due to
anything else such as anxiety, contemplation etc, then there
is no स्मरणालङ्कार. In the verse 'ममि सकपटं etc, the remembrance
being produced without the apprehension of similarity there
is no स्मरणालङ्कार. The verse in question is Viśvanātha's own
and was cited by him in the 3rd परिच्छेद as an example of the
व्यभिचारिभाव called स्मृति. The verse is ममि सकपटं किञ्चित्काले
प्रणीतपिबोचने किमपि नयने प्राप्ते त्रिवेनितुम्भितवारकम् । शिवतनुस्मृताभासीं हृष्टा
सलज्जमवाजितं कुलपदद्वयः स्मेरं स्मेरं स्मरामि तदावनम् ॥ 'Oh how well
I recollect the ever-smiling face of the lotus-eyed one, bashfully
held down on seeing her female friend smiling, when I,

artfully directing my eyes some-what in some direction, in some measure caught her eye, (which would not consent to meet my direct glance), that eye of hers the pupil of which was dilated in a sidelong fashion, (as she stole what she fancied an unobserved look at me!). राघवानन्द.....मिच्छन्ति. The great minister Rāghavānanda would have the figure स्मरण even where the recollection arises from dissimilarity (or contrast). राघवानन्द has been referred to already in the 1st Parī. He appears to have been some relative of Viś'vanātha. We said above that to constitute the figure स्मरण the remembrance must be due to the apprehension of a similar object. Rāghavānanda says that even when the remembrance is due to the apprehension of contrast, there is स्मरणालङ्कार. His instance is शिरीषसूरी etc. शिरीषसूरी tender like the Ś'risha flower. सौख्यलक्षणाणि lakṣha of felicities. गच्छद्गु is an adverb—गच्छन्ति गच्छन्ति यथा सुसुप्ता. Here by the perception of Sītā's sufferings which are contrasted with (विसृज्य) her pleasures at home, Rāma remembers the latter.

The definition of स्मरण in the text is the same as that of अलं स. 'सदृशानुभवान्स्मरणरस्युतिः स्मरणम्' p. 33. Ruṣyaka remarks 'सादृश्यं विना तु स्मृतिर्नामलङ्कारः' p. 33. Jagannātha defines as 'सादृश्यज्ञानोद्भूतसंस्कारप्रवोच्यं स्मरणं स्मरणालङ्कारः' p. 216. Jagannātha further remarks 'अयं चालङ्कारिकाणां संप्रदायो यत्सादृश्यमूलकत्वे स्मरणं निदर्शनादिवलङ्कारः । तन्नामायं ध्वन्यन्तायां भावः । तथोरभावे तु वस्तुमात्रम्' p. 217. Jagannātha criticises the use of the word सदृशानुभवात् in the definition of Ruṣyaka (and our author also). He says that it is too narrow, as it would exclude a remembrance which is produced by a संस्कार which is stirred up by the remembrance (स्मरण and not अनुभव) of another similar thing. We remember a thing not only when we perceive another similar thing, but also when we remember another similar thing. Hence we should substitute for सदृशानुभवात् the word सदृशज्ञानात्, as ज्ञान includes both अनुभव and स्मृति. "यदपि 'सदृशानुभवाद्भस्वन्वरस्युतिः स्मरणम्' इत्यलङ्कारसर्वस्वरसाकरयोः स्मरणालङ्कारलक्षणमुक्तं तदपि न । सदृश-स्मरणादुद्भूतं संस्कारेण जनितं स्मरणं जन्वातेः । यथा—'सन्त्वेवास्मिन्ममति बहवः वक्षिणो रन्ध्ररूपाक्षेपा मध्ये मम तु महती वासना चातकेषु । वैरव्यथैरथ निमग्नं नीरदं स्मारयद्भिः सदृश्याकृतं भवति किमपि ब्रह्म कुष्णामिधानम् ॥' अथ च चातकदर्शनादेकसम्बन्धिकात्सादृश्यत्वेनापरसम्बन्धिनो जलधरस्य भगवत्सदृशस्य स्मरणेन जनितं भगवतः स्मरणं भगवद्विषय—रतिमात्राहम् । वरि च 'सदृशानुभवात्' एवमहाय 'सदृशज्ञानात्' इति लक्षणे निवेद्यते तत्र भवत्यस्यापि संमद इति दिष्टं" pp. 221-22. A good example of स्मरण is 'जतिशक्तिगुणरासुरभावं शिशुमः'

लोक्य तत्रैव ह्युपरूपम् । कुशिकमुत्तमखट्वां प्रमादे पृतपनुषं रघुनन्दनं सारणि ॥
उत्तररामचरित V. 4. Mere remembrance, not produced by the
apprehension of similarity, is not सारणलं, as in 'स त्वेति प्रतिशब्द
विशुद्ध कथनपुनाम् । कपीलक्योतिर्नैवान्दह सन्तार सारशासनः ॥' कुमारसम्भव
VI. 3.

5 रूपकम् (Metaphor)

रूपकं रूपितारोपाद् विषये निरपह्णवे—Metaphor consists in the re-
presentation of the subject of description, which (subject) is
not concealed, as identified with another (a well-known
standard). विषय is an object upon which something is
superimposed, as face upon which चन्द्रत्व is superimposed;
विषयिन् is the object superimposed upon another, as चन्द्र
on मुख. So विषय and विषयिन् are here equivalent re-
spectively to उपनेव and उपमान. रूपितारोपः रूपितारोपः. It
would have been better if the author had said 'रूपितारोपः'
instead of 'रूपितारोपाद्'. An example of रूपक is मुखे चन्द्रः. The
name Rûpaka is quite appropriate, as in it the विषयी imposes
its form (रूप) on the विषय; note the words of अन्ते. स. 'विषयिणा
विषयस्य रूपवतः करणाद्रूपकम्' p. 35, or the एकावलि 'यदा तु
विषयी विषयं रूपयति रूपवन्तं करोति तदान्वयमिधानं रूपकम्' p.
212. रूपित.....व्यवच्छेदः—The word रूपित in the definition
serves to distinguish Rûpaka from the figure परिणाम.
We shall discuss this point, when we come to the de-
finition of Parīṇāma. The word 'निरपह्णवे' serves to exclude
व्यपदुक्ति. In व्यपदुक्ति, an object is denied to be what it really is
and something else is established in its stead; e. g. नेदं मुखं किं तु
चन्द्रः. In रूपक, there is no such denial. On account of the
extreme similarity of two things we identify one with the
other and say 'मुखं चन्द्रः'.

तत्परम्परितः.....विधा (P. 22, l. 21). The author divides
Rûpaka first into three varieties परम्परित (Consequential), सारक
(Entire), निरङ्ग (Deficient).

यत्र कस्यचिदारोपः.....इति केचित् (P. 22, l. 24—p. 23, l. 16). यत्र
.....चतुर्विधम्—That is Paramparita when the superimposition
of something upon another is the cause of another superim-
position and (1) rests or (2) does not rest upon Parenomasia;
each of these again is twofold, as each occurs singly or
serially. There are four varieties of परम्परित, विंश द्विष्टकेवरूपः,

माला शिष्टपरं०, केवल अक्षि परं०, माला अक्षि परं०. An example of केवलपरम्परित resting upon Paronomasia is 'जाहवे' etc. जगद्वन्द्वज्ज असौ राजमण्डलकादुव—राजमण्डल may mean 1) the full orb of the moon or (2) the entire assemblage of kings. राजमण्डलमेव राजमण्डलम्. Here राजमण्डल (in the sense of 'the orb of the moon') is superimposed upon राजमण्डल (in the sense of 'assemblage of kings'). This superimposition is the cause of the superimposition (जारोप) of Rahu upon the arm of the king. An example of मालापरम्परित resting on रूप is 'पद्मोदय' etc. पद्मोदयः is equivalent to पद्मानामुदयः (पद्म + उदय), or पद्मायाः उदयः (पद्मा + उदय). पद्मा means 'Goddess of wealth.' सदानति may be explained as 'सदा गतिः' (constant motion) or as 'सत्तमानगतिः' (the resort of the good). मूढ means 'mountain' or 'king'. दम्भोलि (m. f.) means 'Thunderbolt'. Here we identify पद्मोदय (attainment of fortune) with पद्मोदय (the blooming of lotuses), the point of similarity between the two being the fact of their being expressed by the same word. This superimposition of पद्मोदय on पद्मोदय is the cause of identifying the king with the lord of the day. Similarly the superimposition of सदानति (constant motion, a characteristic of the wind) on सदानति (resort of the good) is the cause of identifying the king with the wind and the identification of मूढ (king) with मूढ (mountains, which were cleft by Indra's thunderbolt), is the cause of the ascription of the nature of the thunderbolt to the king. Here there are three superimpositions (and not one as in 'जाहवे' etc.) and therefore this is मालापरं०. An example of केवलपरम्परित not resting upon रूप is 'पान्तु वो' etc. जाह्नव्यात्तककेशः—hardened by the strokes of the string of his bow (made of horn). त्रैलोक्यमण्डपस्तम्भाः—pillars of the dome (मण्डप) in the form of the three worlds. Here the superimposition of मण्डप upon त्रैलोक्य is the cause of the superimposition of स्तम्भ upon the arms. As there is a single superimposition causing another single superimposition, this is केवलपरं०. An example of मालापरं०, not based upon रूप, is 'मनोजराजस' etc. मनोजराजस = मनोजः (मदनः) एव राजा तस्य. सिताशपम्—white umbrella. शीघ्रविविन्—शीघ्रव (m) means 'sandalwood' as said in the विकारयोगे 'मालस्तु सारवल्लीशण्डो रौहिणश्च सः' and चिह्न means 'the ornamental mark on the forehead (चिह्न)' as said by मेदिनी 'चिह्नचक्षुःशयोः श्रौतं कर्तुराह्नतपोरति'. हरिश्च means 'Direction or quarter'. हरिदेव अङ्गना हरिदङ्गना. व्योम एव सरः तस्मिन् सरोजम्. कर्पूरप्रमनम् resembling a lump of camphor. In this verse

the superimposition of the nature of a king on Madana is the cause of the ascription of the nature of 'white umbrella' (which is a symbol of royalty) to the moon. The superimposition of the nature of a woman upon हरिम् is the cause of the ascription of the nature of the तिलक (always associated with a woman) to the moon; and so on. In this and the preceding examples, none of the important words is paronomastic. Thus the four varieties of परम्परित are exemplified. एव च...केचित्—It is the opinion of some that in these (four examples of परम्परित), the superimposition of Rāhu etc. upon the arm of the king etc. is the cause of the ascription of the nature of the चन्द्रदिग्ध etc. to राजमण्डल etc. This view is exactly the opposite of Vis'va-nātha's. विश्वनाथ's view appears to be better, as it is in accordance with the views of Mammata and other famous rhetoricians. Moreover, between राजमण्डल (disc of the moon) and राजसमूह (assemblage of kings), there is something in common i. e. the fact of being expressed in the same words, but between Rāhu and the king's arm, there is nothing in common that is well-known.

The name परम्परित is given to this variety because here there is a series of Rūpakas (परम्परा सञ्ज्ञा अस्तेति), one of which is the cause of the other. Jayaratha explains the term as 'परम्परया एकस्य माश्रित्यादपरञ्चारुण्यत्वमावातं नव उत्तथोक्तम्' p. 36; and एकावली as 'परम्परा जाता अस्तेति' p. 215.

अङ्गिनो.....चोपचरितत्वात् (P. 23, l. 17-p. 24, l. 3). That is साङ्ग (entire), where the principal object is metaphorically represented together with those that are parts of it; and it is of two kinds (1) that which dwells in all the objects (2) or resides in only a portion. आरोप्यमाणम्.....मत्तम्—When all the things to be superimposed are expressed, it is समस्तवस्तुविषय. शब्दरत्ने means शब्देन अभिव्यक्तत्वे. An example of साङ्गरूपक (समस्तवस्तुविषय) is 'रावणावग्रह' etc. This verse occurs in Raghu, X. 48, रावण एव अवग्रहः तेन कुन्तम्. अवग्रह means 'drought'. वामेव अश्वत्थं वागदत्तम्. मरुतः एव सस्यम् = मरुतसस्यम्. कुण्णमेघः = कुण्णः एव मेघः. The cloud-Kṛṣṇa disappeared, having thus rained down the nectar of words upon the corn in the form of the deities, that withered in the drought in the form of Rāvaṇa. Here कुण्ण is the principal object of description; रावण, वाक्, मरुतः are the subordinate elements associated with him; मेघ and its subordinate elements, such as अवग्रह, अश्वत्थ and सस्य are

directly expressed. So this is साङ्ग and as all the *angas* are expressly mentioned and are not to be understood, it is समस्तवस्तुविषय. Mammata explains the term समस्तवस्तुविषय as 'समस्तानि वस्तुनि विषयः अस्य' and Jayaratha as 'समस्तमारोप्यमाणात्मके वस्तु अभिप्राया विषयो यत्र तत्तथोक्तम्' p. 36. When देव, the principal one (अद्विन्), is superimposed upon कृष्ण (the अद्विन्), then अमृत etc. (the अङ्ग) are superimposed upon वाक् etc. (which are also अङ्ग). वक्ष.....तत्—It is said to be एकदेशविवर्ति (residing in a part), when some one of the superimposed things (आरोप्यमाण) is understood (and not expressed in words). An example of एकदेशविवर्ति is 'लावण्यममुमिः' etc. लावण्यमेव मधु. विकस्र—expanding, blooming. लोकलोचन etc. लोकानां लोचनान्येव रोलम्बाः भ्रमराः तेषां कन्द्वैः—By what cluster of bees in the form of the eyes of the people. Here, the superimposition of मधु on 'beauty' is directly expressed; while the superimposition of 'bees' on 'the face' is indirect (i. e. is only suggested). As 'honey' is superimposed on 'beauty' and 'bee' on 'eyes', so we infer that it is meant that 'lotus' should be identified with 'face.' As here one of the constituent Rûpakas is not directly expressed, this is एकदेशविवर्ति. This term is explained by जयरथ as 'एकदेश आरोपविषयाणामर्वात्तदात्मक श्चरोप्यमाणप्रयोजनप्रतिपादनाय तद्रूपतया विवर्तते परिचमति यत्र तत्तथोक्तम्' p. 36; or by Uddyota as 'रूपकसङ्घातस्य अवयवितः अवयवे कस्मिंश्चिद्रूपके विशेषेण शब्दमुखेन स्फुटत्वा (वर्तते) स्वरूपः'. न चेत्...उपचरितत्वात्. Nor can you say that this is एकदेशविवर्तिनी simile (exemplified in 'देवैरिदोत्पलैः' etc. above), because the attribute of bloomingness primarily belongs to the 'lotus' alone, which is the thing superimposed (upon the face) and belongs to the face only metaphorically. What is meant is as follows:—It is sometimes hard to say whether in a particular expression there is simile or metaphor. In मुखचन्द्रः, if we dissolve the compound as मुखं चन्द्र इव, there is Upamâ, but the word मुखं would be prominent in that case and चन्द्रः would be subordinate. If we dissolve the compound as मुखमेव चन्द्रः it would be a Rûpaka and the word चन्द्र would be prominent and मुखं would be subordinate. From the other words used in the sentence, we can often judge whether the one or the other is meant. If I say 'मुखकमले प्रफुल्लम्', the compound is Rûpaka (मुखमेव कमलम्), as the word 'प्रफुल्लम्' (fully blooming) primarily agrees with 'lotus' alone. The compound, therefore, must be so dissolved here as to give prominence to the word 'lotus', which is possible only if we dissolve it as

मुखमेव वयमकम्. If I say 'मुखकमले इसति', there is Upamā, because 'laughing' can primarily be affirmed of the face alone and only secondarily of the lotus. The compound must therefore be so dissolved as to give prominence to the word मुख, which is possible only in Upamā (मुखं कमलमिव). So here, as विकस्र (fully expanded) can primarily be affirmed of 'lotus' only, we must so interpret the words as to give prominence to lotus, honey and bees. This is possible only if we understand that there is Rūpaka.

निरङ्गे.....व्यथा मे (p. 24, ll. 3-12). If the principal object alone is metaphorically represented, there is निरङ्गरूपक, which is two-fold being serial or single. An example of निरङ्ग (नाल) is 'निर्माणकौशलं etc.' सा इव इन्द्रीवरेक्षणा भातुः निर्माणकौशलं लोकचक्षुषां चन्द्रिका जनहस्यं कौटालगृहम्. भातुर्निर्माणकौशलम्. The very skill of the Creator in creating. Here the woman (अङ्गिन्, the principal subject) is alone compared; the subordinate elements are not referred to all; hence this is निरङ्ग. An example of केवलनिरङ्ग is 'दासे कृतानसि etc.'—This verse is cited by the जलं. स. as an example of केवलनिरङ्गवरूपक. Arjunavarmadeva, in his comment upon the Amarus'ataka, ascribes it to king Vākpatirāja alias Muñja (the uncle of Bhoja) "यथालक्ष्यपूर्ववत्स्य वाक्पतिराजापरनाम्नो मुञ्जदेवस्य 'दासे कृतानसि' etc." p. 23 Amaru. Construe कृतानसि (कृतानपराधे) दासे प्रभूणां पादप्रहारः उच्यते भवेदिति (मत्वा) सुन्दरि नात्र दुःखे। यत् (त्व) रुद्धं परं ज्वलकटोरपुलकाङ्कुरकण्टकाद्यैः सिष्यते ननु सा व्यथा मे. दुःखे I grieve. उपगतः वे कटोराः पुलकाङ्कुराः वे एव कण्टकाः तेषां भेदेः by the points of those thorns in the form of the hard shoots of my hair that stand erect (at thy thrilling touch). The hero says that he is not distressed by the kick of the heroine; but the thrilling touch of her foot causes his hair to stand erect and the points of those may prick her delicate foot. This is what causes distress to him. Here पुलकाङ्कुर is identified with कण्टक; and there is no other superimposition.

तेनाष्टो...सृग्वन् (p. 24, ll. 13-17). Thus eight varieties are mentioned by the ancients. Bhāṇuḥa mentions only two, समस्त-वस्तुविवर्ण and एकदेवविनर्त (II. 22). Similarly Udbhaṭa gives two varieties समस्त and एकदेव. It is Mammata who gives exactly the same number of divisions as our author. परगुरित् is divided into 4 varieties, साङ्ग into 2 (समस्त and एकदेव), निरङ्ग into 2 (केवल and नाल). The जलं. स. gives the same number. Our author does not appear to be satisfied with this division,

as the varieties are not mutually exclusive. He says that a परम्परितरूपक may also be एकदेशविवर्ति. In परम्परित the superimposition of one thing on another is the cause of the superimposition of something else on another. The two things do not stand in the relation of principal and subordinate (अङ्गिन् and अङ्ग); while in साद्वरूपक (of which एकदेशविवर्ति is a variety), there are no doubt two or more superimpositions, but the objects stand in the relation of principal and subordinate. This is the view of the ancients. Our author differs from them and gives 'सङ्गः इमासौविदहः' as an example of परम्परितरूपक. Our author follows here the अलं. स. This line is the last one of a verse cited by अलं. स. The first three lines are 'पूर्वद्वौ गजलक्ष्म्या हरितमणिमयः शौर्याभ्येत्यङ्गो मङ्गपत्न्यैर्विशोभनविजयकरित्वानदानाम्बुवहः । संयामवाप्तताम्रानुरूपतिवशोहेमनी-
लाम्बुवाहः'. On this verse the अलं. स. remarks 'अत्र इमासौविदह इति परम्परितरूपकदेशविवर्ति' p. 38. इमा means 'the earth' and सौविदह is कञ्चुकिन्, the guard on the king's harem 'अन्तःपुरे त्वभिरुतः स्वावन्तर्बन्धिको जनः । सौविदहः कञ्चुकिनः स्थापनाः सौविदह इति ॥' अमर. II. 8. 8. मालवासुन्दरः—That Indra in the form of the king of Mālva, अत्र आप्ते: etc. Here the implied superimposition of a queen upon the earth is the cause of the ascription of the nature of the guard to the sword. As the superimposition of महिषी upon इमा is the cause of the superimposition of सौविदह upon सङ्ग there is परम्परितरूपक. But as 'महिषी' is not directly expressed, and सौविदह alone is expressed, this is एकदेशविवर्ति. अस्मै मेरुस्य etc.—The reader should search out for himself an example of एकदेशविवर्तिपरम्परित, where there is a series of superimpositions.

इदमन्ते.....वोषणम् (P. 24, l. 18—p. 25, l. 12). Even in the साङ्ग metaphor, we see that the things superimposed (आरोप्य) are founded upon द्वेष (Paronomasia). Mammata divided साङ्ग into two varieties समस्तवस्तुविषय and एकदेशविवर्ति. He did not say that these two may be founded on द्वेष. Our author points out that this is possible. An example of एकदेशविवर्ति based upon द्वेष is 'करमुदय' etc. Construe नलिततमः—पटलाशुके (नलितं तमःपटलमेव अंशुकं यस्मात्) उदयमहीचरस्तनाग्रे (उदयमहीचरः उदयपर्वत एव स्तनः तस्य अग्रे) करे (करमेव किरणमेव करे इत्यम्) निवेद्य अव्यं सुषांशुः (चन्द्रः) अमरेशदिशः (अमरेशः इन्द्रः तस्य दिक्कं प्राची तस्याः) विकसितकुमुदेषणे (विकसितं कुमुदमेव ईशणे यस्य) मुखं विनुमति. Here the word करम् is Paronomastic. This is एकदेशविवर्ति because here the word 'woman' superimposed upon अमरेशदिक्

is not expressed, while the other constituent elements as स्नान, जंघुका, ईक्षण are mentioned. If we read 'चुचुम्बे हरिदवजामुज-
मिन्दुसायकेन' for 'विचुम्बति...सुषांशुः' we shall have चिष्टमनस्तपस्तुविषय,
as in this case 'the woman' superimposed upon 'the
direction' and 'the hero' upon 'the moon' will both be
expressed in words. न चान...मसह्यतम् (p. 24, ll. 23-25). It
cannot be said that this is चिष्टपरम्परित (and not चिष्टसाह).
In चिष्टपरं, e. g. in 'भूमदावलिदम्भोलिः' etc., without the
superimposition of mountain etc. upon the king, the
identification of the monarch, who is the object of description,
with the thunderbolt would be altogether absurd, as there
is not the least similarity between the two. But in the
example 'करमुदय' etc, the superimposition of कर upon कर, or
of नायक upon सुषांशु, or of woman upon 'जमरेशदिक्' is not
dependent upon the superimposition of anything else. Each
may be superimposed upon the other independently, as
there is great similarity between the various pairs. तदि.....
नाचयन्. An objection is raised against the above reasoning
in these words. If you say that 'भूमदावलिदम्भोलिः' is an
example of परम्परित, then how is it that you cite 'पद्मोदयदिनाचीशः'
etc.' as an example of परम्परित? The king can be identified
with the sun, as there is between the two great similarity
founded upon both being तेजस्वि (glorious). This superim-
position is independent of the superimposition of पद्मोदय upon
पद्मोदय. Hence 'पद्मोदयदिनाचीशः' should be an example of साह
and not of परम्परित. तसाहि.....विवक्षितत्वात्. The foregoing ob-
jection is answered in these words. It is quite true that the
resemblance of the king to the sun as possessing glory is
quite manifest; but it is not intended in the example under
discussion. It is पद्मोदयत्व (the identity of the attainment of
fortune with the blooming of lotuses based upon Paronomasia)
that is intended to be the common attribute of the two. And
hence, the superimposition of पद्मोदय on पद्मोदय is the cause of
the superimposition of the 'sun' on the king and 'पद्मोदय' etc.,
is an example of परम्परित. इह तु.....इति न चिष्टपरम्परितम्. But here
the similarity of the mountain to the female breast in plump-
ness and prominence is quite manifest of itself and hence
there is no चिष्टपरं, but चिष्टसाह. कविस्त्वमासाभावेऽपि etc. some-
times Rūpaka is found without a compound. The author
appears to allude to the words of Dapdin, who divides
Rūpakas into व्यसृ (without a compound), समसृ (in a com-

pound) and असंयुक्त (partly compounded and partly not). 'अथैव तिरोमूलेना रूपकमिष्यते । यथा बाहुकता पाणिपथे चरणपङ्क्तयः ॥ बहुचक्षुः पल्लवान्वासन् कुसुमानि सखाधिपः । बाहू लते वसन्तधीस्त्वं नः प्रलङ्घ-
चारिणी ॥ इत्येतदसंयुक्तत्वं समस्तं पूर्वरूपकम् (बाहुकता etc.) । कितं मुखेन्द्रोर्ज्योत्सेति संयुक्तव्यस्तरूपकम् ॥' काव्यादर्श II 66-68. कविदेवभिकार-
ण्येऽपि etc.—In Rūpaka, the Upamāna and Upameya are generally in apposition, as in मुखचन्द्रः, बाहुकता etc. But sometimes the Upamāna and Upameya are in different cases, as e. g., 'The Creator formed here a line of bees under the shape of a creeper-like eyebrow.' Here ब्रह्मकृता and मधुपक्षिणी are in different cases. The Nirṇaya-sāgara edition wrongly omits the words from विदधे to वैषम्येऽपि यथा. It thus makes 'सौमन्यम्' etc. an example under वैषम्यकारण्य, which it is not. Besides the ब्रह्मं सू-
चिते 'सौमन्यम्' etc. as an example under वैषम्य; see pp. 38-39. The printed editions put the words इदं मम after the verse 'सौमन्यम्' etc; this seems to us to be wrong; the verse is quoted by Ruyyaka, who preceded Viśvanātha by some centuries. सौमन्यम्.....पुच्छच्छटा are in apposition with राजावली. वैः.....सेविता They, who, inspired with foolish hopes, have served the princes of the Kaliyuga (Iron Age). सौमन्य-
etc.—सौमन्यमेव मनु तस्य मरुस्थली the sandy desert for the water of courtesy (i. e. as in Mārṇā there is no water, so there is no courtesy in princes). सुचरित etc. सुचरितमेव आलेख्यं तस्य युनिक्तिः—
the aerial wall for the pictures of good deeds (i. e. as no pictures can be painted on the canvas of the sky, so there are no good deeds in the princes of this age.). गुण्योत्तराह्णचतु-
र्दशी—गुणा एव ज्योत्स्ना तस्याः कृष्णचतुर्दशी the fourteenth night of the dark fortnight for the moonlight of merit (i. e. as there is no moonlight on the fourteenth of the dark fortnight, so there are no merits in the princes). सरलता etc.—सरलता कौटिल्यराहि-
त्यमेव सरलता कलुषता तस्याः योगे श्युच्छच्छटा the very perfection of the dog's tail in respect of rectitude (i. e. as the dog's tail can never be straight, so there is no straightforwardness in the princes). तेषां.....कौशलम्—for these (hard workers), how much ability would be required to serve God Ś'iva who is to be attained by faith alone !

अथ केचन.....गणनम् (p. 25, II. 11-12). Although some of the Rūpakas exemplified above are based upon Paronomasia (of words), they are counted as *alāṅkāras* of sense, as they are species of Rūpaka. श्लेष is of two kinds, शुद्धश्लेष and लघुश्लेष.

In the former the word itself is important; if we substitute another in its place, the charm vanishes; e. g. *योऽसङ्ख्यपरमो ज्ञानं पञ्चभेदप्रमथनः स विदुषेन्द्रो राजते*; here *विदुषेन्द्रः* means 'Lord of Gods or lord of learned men'; *परमो ज्ञानं* means 'of the families of enemies' or 'of the best mountains' and so on. Here if we substitute the word *वंश* and *पण्डित* for *ज्ञान* and *विदुष* respectively, the double meaning vanishes and then there will be no *हेय*. Therefore as the word is here the chief element, this is called *शब्दहेय*, which is an *alanākāra* of *Śabda* and not of *Artha*. In some of the *Paramparita* *Rūpakas* founded upon *हेय*, the particular word employed is very important; as e. g. in '*भृशवलिदम्बोक्तिः*'. If we substitute here the word *वंश* for *भृश*, then there will be no *हेय*, and this verse would cease to be an example of *क्षिप्रपरमरित*. So then, the verse appears to be an example of *शब्दावधार*. Our author remarks that, although in such verses the particular words employed are important, still the prominent figure is *Rūpaka* and *हेय* serves only as a means to an end. Hence it is that the verses are cited under figures of sense. एवं...दीक्षन्—The same is to be understood with respect to *alanākāras* to be spoken of later on.

अधिका...वैशिष्ट्यम् (p. 25, ll. 13-19). Construe (वत्) अधिकावैशिष्ट्यम् रूपकं तत् तदेव.—That *Rūpaka* in which the excellence rises to an excessive pitch is termed the same (i. e. अधिकावैशिष्ट्यम्). अधिकं वासुदं वैशिष्ट्यम् बलिन् तत्. An example of this is 'इदं वनम्' etc. अथवा सुषापायाचारः निरपरीणतं विषम्—the lower lip, the receptacle of nectar is a *himba* fruit ripened after a long time. तनुः असादे सुखतरः जगन्मानां वरपिः the body is an ocean of charms exceedingly delightful to him who immerses himself in it. In this example, the face is identified with the moon, but the excellence of the face is carried to the highest pitch, by saying that the face is spotless, while the moon has spots; similarly the *himba* fruit is not the receptacle of nectar; lotuses do not bloom day and night (they bloom either by day or in the night); a plunge in the sea is not always delightful. To us this verse appears to be not a distinct variety of *रूपक*, but of *व्यतिरेक*. In *व्यतिरेक*, the superiority of the *तदेव* over the *तद्वत्* is pointed out. The same is done here. Or if it be said that the superiority of *तदेव* is not intended, then we say that this is an example of an ordinary *Rūpaka*. The *Upamāna* and *Upameya* are identified because there is great resemblance; still there must be

certain properties in the उपमेय which are not found in the उपमान. Similarly here, the fact that the face is कञ्जदूरदित while the moon is सकलदू does not constitute this example a separate figure. Jagannātha says that the possession by the Upameya of a property over and above those of the Upamāna or the non-possession by the Upameya of one of the properties of the Upamāna does not prevent us from identifying Upamāna and Upameya. "वामनस्तु—'एकगुणद्वानिकल्पनायां साम्यदार्ढ्यं विशेषोक्तिः' (काव्यालङ्कार० IV. 3. 23.) इत्याह उदाहरणं च—'यत्तं हि नाम पुष्पलासिद्धान्तं राज्यम्' (दृच्छकदिक) इति। अत्र हि यत्तं राज्यं तादात्म्येनारोप्यते। अत्र सिद्धान्तनिरूपणं हि यत्तं सिद्धान्तनिरूपितराज्यतादात्म्यं कथं वहेदिति आरोपोन्मूलकयुक्तिनिरासाधारोप्यमाणे राज्येऽपि सिद्धान्तनिरूपणं कल्प्यते। तेन उदाहरणं रूपकमेवैवम्। न विशेषोक्तिः। एवं च 'अचतुर्वेदनी मद्या दिवाहुरपरो हरिः। अनाललोचनः अम्बुर्भगवान्नादराधनः॥' इति वीराणपद्येऽपि रूपकमेव। तथा गुणाधिक्यकल्पनायामपि तदेव। यथा—'धर्मो वपुष्मान्मुनिः कार्यवीर्यः' इत्यादौ।" p. 432. R. G.

6 परिणाम (Commutation)

विषयान्ततया.....परिणामः (P. 25, ll. 20-22) Construe आरोप्ये (i. e. विषयिणि i. e. उपमाने) विषयान्ततया प्रकृतार्थोपयोगिनि (सति) परिणामो भवेद्—When what is superimposed serves the purpose in hand as being identified with the subject of superimposition (the उपमेय), it is परिणाम, which is two-fold as being appositional or non-appositional. तुल्यव्यक्तिरूपः is the same as समानाधिकरणः and अतुल्यव्यक्तिरूपः is equivalent to अव्यक्तिरूपः. The name is given to this figure, because the object superimposed is commuted into the nature of the subject of superimposition.

यथा...तादात्म्येन (P. 25, l. 23-p. 26, l. 3). An example is 'सितेन' etc.—construe दूराद् आगतस्य मम तया सितेन उपायने कृतम्; एवं स्नोपरीटम् आश्लेषः तया वनः कृतः—She made a present to me, who had come from afar, of a smile; and the wager laid in gambling was an embrace with the pressure of the breasts (i. e. a close embrace). स्नोपरीटम् is a garund in अन् and means स्नोपरीटत्व. अन्य In other cases i. e. in ordinary cases. उपायनपरी...उपपुञ्जयेते—In other cases a present and a wager assume the form of clothes, ornaments etc. In ordinary life, a present consists of costly clothes etc. while a wager is generally laid in the shape of money, ornaments, costly vessels etc. अत्र तु.....सैव रूपतया—supply 'उपपुञ्जयेते' after सितश्लेष-रूपतया. In the present case of welcoming a lover and gaming

with him, the present and the wager assume the form of a smile and an embrace. Here the आरोप्यमाण is उपायन in the first case and एन in the second, while the विषय (i. e. उपमेय) is स्मित in the first and आरुष्य in the 2nd. Now here the आरोप्यमाण i. e. उपायन is not useful in its own nature for the matter in hand, which is *welcoming a lover*; it will be useful for the matter in hand by being completely identified with the विषय i. e. स्मित. A lover must be welcomed by a smile etc.; ordinary presents would not do. Therefore, here the आरोप्यमाण उपायन in its own sense is not suitable to the purpose in hand; it becomes suitable only when it is identified with the smile. Similarly in the case of आरुष्य. प्रथमाधे.....सामानाधिकरण्येन—In the first half of this verse, the figure is used without apposition (of उपमान and उपमेय) i. e. स्मिटेन is in the Instrumental and उपायन in the Nominative, and in the second half with an apposition (of उपमान and उपमेय i. e. एनः and आरुष्यः are both in the nom.). रूपके.....तादात्म्येन. The author here distinguishes between रूपक and परिणाम. In Rūpaka, as for instance in 'I see the moon-face', the superimposed moon only serves to distinguish the face, but it has nothing to do with the act of seeing, which is the matter in hand. But in Paripāma, the present (उपायन, the आरोप्यमाण or उपमान) is completely identified with the subject of superimposition, viz. the lady's smile (the आरोप्यविषय or उपमेय); and the present as so identified subserves the purpose in hand, viz. honouring the lover. अत एवननु तु तादात्म्येन—Hence is it that in Rūpaka, what is superimposed (the उपमान) is construed simply as characterizing or distinguishing the subject; but in परिणाम, the thing superimposed (आरोप्य) is construed as being completely identical. The word अवच्छेदक is a technical one, of which the Naiyāyikas are very fond. It means 'a determining attribute.' When we say मुखचन्द्रः, what the word चन्द्र effects is simply to tell us that the face is one which possesses most of the qualities of the moon and is similar to it. It serves to distinguish the particular face from other faces which do not possess great similarity to the moon. The distinction between Rūpaka and Paripāma when briefly stated is this:—In Rūpaka, the उपमान tinges or colours the Upameya simply, but the उपमान is not necessarily of any use for the matter in hand, as in मुखचन्द्रं परिणामि, where the moon subserves no purpose in the act of seeing. In परिणाम, on the other hand, the उपमान

is completely identified with the Upameya and subserves the purpose in hand by being so identified e. g. प्रसन्नेन हृगम्बेन वीक्षते मदिरेक्षणा; here the word अम्ब (lotus) is connected with the action of seeing as its agent. But a lotus in its own nature cannot see. It can be the agent of seeing only if it be thoroughly identified with the eye and when thus identified with the eye, it will subserve the purpose in hand. In Rûpaka, the उपमान is superimposed upon the Upameya, which is the subject of discussion; while in Paripâma the उपमान passes over entirely into the nature of the Upameya and subserves the purpose in hand. So it is प्रकृतोपयोगित्वं that distinguishes this figure from Rûpaka. The word रूपित in the definition of Rûpaka was said above to distinguish it from Paripâma. It is now clear from the above that, what is meant is that in रूपक there is simply a superimposition of the रूपित (i. e. of what gives its form to another). Our author, in distinguishing रूपक and परिणाम, appears to borrow the words of Ruyyaka; "आरोप्यमाणं रूपके प्रकृतोपयोगित्वाभावात्प्रकृतोपरजकत्वेनैव केवलेनान्वये भवते परिणामे तु प्रकृतात्मतया आरोप्यमाणस्योपयोग इति प्रकृतमारोप्यमाणरूपतया परिणमते ।" p. 40 अले० सू०, on which जवरय remarks "इदमत्र प्रकरणोपयोगित्वाभावादित्यारोप्यमाणस्योपयोग इति चान्वयव्यतिरेकाभ्यां प्रकृतोपयोगित्वस्य असाधारणत्वं दर्शितम् । असाधारणत्वं हि भवेत्तत्त्वव्यवस्थापकत्वात्क्षणत्वम् ।" p. 41.

Our author is not very clear in his exposition of Paripâma. The Chitrasmûṇḍa is very explicit on this point. "यच्चारोप्यमाणं विचित्रत्वाद्योपयोगित्वेन निबध्यमानं स्वतस्तस्य तदुपयोगितासम्भवात्प्रकृतात्मतापक्षिमेष्टव्ये तदैव परिणामाङ्गीकारात् । 'प्रसन्नेन हृगम्बेन वीक्षते मदिरेक्षणा' इति ।" p. 55. He then explains how this verse is an example of परिणाम; "अत्र तु अम्बस्य वीक्षणोपयोगित्वं निबध्यते । मयूरत्वंसकादिसमासेनोत्तरपदप्राधान्यात् । न चोपमिति (त) समासाश्रयणेन पूर्वपदार्थप्राधान्याद्वा एव तदुपयोगित्वं निबध्यत इत्यस्त्विति वाच्यम् । प्रसन्नेनेति सामान्यधर्मप्रयोगात् । 'उपमितं व्याघ्रादिभिः सामान्याप्रयोगे' (वा. II. 1. 56) इति तदप्रयोग एवोपमितसन्नामानुशासनात् । अम्बस्य न वीक्षणोपयोगित्वं न स्वात्मना सम्भवति । अतः प्रकृतहृगामतापक्षपेक्षणात् परिणामात्कारः ।" p. 55. The चि. मी. distinguishes रूपक and परिणाम as 'रूपके प्रकृतमप्रकृतरूपायनं भवति परिणामे तु अप्रकृतं प्रकृतरूपायनं भवति' p. 59. Similarly, Jagannâtha very clearly defines Paripâma as 'विषयी (i. e. उपमानम्) यत्र विषयात्मतयैव प्रकृते प्रकृतोपयोगी न स्तान्न्येण (i. e. स्वस्वरूपेण) तु परिणामः' R. G. p. 248. His example of परिणाम is a beautiful one. 'अपारे संसारे विषमविषयारव्यसरणी मन भ्रामंभ्रामं विगलितविरामं बद्धमतेः । परिभान्तस्मात् तरणितनवादीरनिकयः समन्तास्तन्तापं हरिनवतमालस्तिरयन्तु ॥'. Upon this verse he remarks

'अमकदात्मतयैव तमालस्य संसारतापनिर्वर्तनश्चमत्सरम् । मार्गेऽन्यन्नवनसन्तापहारकत्वात् रमणीयशोभाधारत्वाच्च तमालो विपश्चित्तयोपायः ।' R. G. p. 248. In the above example, the तमाल (a tree) cannot on its own account be said to remove the worry of this life; it can do so only if it is identified with the Deity, who is the subject of discussion. The एकावली defines परिणाम quite differently 'तं परिणामं द्विविधं कथयन्त्यारोप्यमाणरूपतया । परिणमति यत्र विषयः प्रस्तुतकार्योपयोगाय ॥ यद्यारोपविषयः (i. e. उपमेय) प्रकृतकार्यमिद्वयवैमारोप्यमाणात्मतया परिणमति तत्र दयार्थोपभयानः परिणामः' p. 220-21. This is directly opposed to the words of our author जातेत्ये (उपमाने) विषयात्मतया (उपमेयात्मतया) प्रकृतार्थोपयोगिनि etc. and of Jagannātha 'विषयी (उपमानम्) यत्र विषयात्मतयैव (उपमेयात्मतयैव) प्रकृते प्रकृतोपयोगी etc.' The Ekāvallī means that where the *Upamāna* cannot in its own nature serve the purpose in hand, but can do so only as completely passing over into the nature of the *Upamāna*, there is परिणाम; while our author and Jagannātha say that where the *Upamāna* does not subserve the purpose in hand in its own nature, but does so only as completely identified with the *Upamāna*, there is परिणाम. The एकावली seems to follow the जलं सः which says 'प्रकृतमारोप्यमाणरूपत्वेन परिणमति' p. 40. But the जलं सः appears to us to be self-contradictory. It defines परिणाम as 'आरोप्यमाणस्य प्रकृतोपयोगित्वे परिणामः' and says further on 'परिणामे तु प्रकृतात्मतया आरोप्यमाणस्योपयोगः'. This is exactly our author's view; but the words 'प्रकृतमारोप्यमाणरूपत्वेन परिणमति' placed after आरोप्यमाणस्योपयोगः are exactly the reverse of what our author says. An example of परिणाम according to the एकावली is "रात्रम् नृसिंहमनतः समरोत्सवेषु धूलीमिरन्वतमनं सपदि व्यथामि । निश्चितकुचधिरसामरत्नभावां स्वर्गाङ्गनामुरतकेलिषु श्रावणाणाम् ॥ जलोप्यमाणान्धतमसरूपतया परिणतानां धूलीनां प्रस्तुतधुरतीपयोमितम् ।" p. 222. It should be noted that Mammata does not recognize the figure *Paripāma*. उद्देत takes the same view. Vide its remarks "यत्तु 'आरोप्यमाणो यत्र विषयात्मतयैव प्रकृतकार्योपयोगी न सातन्त्र्येण स परिणामः' (this is वगनाय* कृष्ण) । अत्र न विषयान्तरः आरोप्यमाणो उपयुज्यते रूपके तु वैधर्म्यमिति विशेषः (these are the words of R. G. p. 248) । वदनेन्दुना तन्वी सरत्तार्थं विलुप्यति-वस्त्रादि जडाहरणम् । अत्र हि सरत्तायनाश्रमसामर्थ्यं मुख्यात्मनैवेन्दोः । औपसन्तापहारकत्वात् रमणीयशोभाधारत्वाच्चेन्नुपविषयतयोपायः' इति दाक्षिणात्याः । तत्र । इन्दो वदनताश्चाप्यपरीदेवैर्गोनीयमुखाननुत्कषैकत्वेनालङ्कारत्वानावात् इति दिङ् ।" p. 30 (Chān).

दासे.....यदनाधैमनुसन्नीयते. (P. 26, ll. 3-6). In the verse 'दासे' etc. quoted above, there is *Rūpaka* and not परिणाम. It may be objected that in the verse 'दासे कृतमसि' there is परिणाम, as the आरोप्यमाण कण्टक, which is well-known as the cause of piercing

the foot, is here identified with पुञ्ज (the उपमेय). पुञ्ज cannot be connected in its own sense with पादमेदन, but only when identified with कण्टक. Thus the verse will be an example of परिणाम according to the view of the एकावली, which says 'पञ्जारोपनिषदः (i. e. उपमेय; here पुञ्ज) प्रकृतकार्यसिद्धयर्थम् (here पादमेदन-रूपप्रकृतकार्यसिद्धयर्थम्) आरोप्यमाणत्वतया (here कण्टकात्मतया) परिणमति तत्र परिणामः ।'. To this our author replies that in 'दासे' etc. there is रूपक; because, the act of piercing the foot, brought about by the thorn which is the आरोप्यमाण, is not the matter in hand. If पादमेदन is not the matter in hand there cannot be परिणाम, of which the characteristic mark is प्रकृतोपयोगित्व. In 'दासे' etc., the प्रकृत is the removal of the sense of wounded pride. It may be said that although पादमेदन is not the matter in hand, still it helps to bring out the प्रकृत sense (मानम्ह) and is thus ग्रहणोपयोगि. The author replies 'न खलु' etc. तत्र पादमेदनम्. Nor is the piercing of the foot understood to help towards the bringing out of any of the matters in hand in that verse.

अवमपि.....वेदिद्वयम् (P. 26, ll. 7-11). As the author spoke of अधिकारुद्वैतिद्वयरूपक, so he speaks of अधिकारुद्वैतिद्वयपरिणाम. "दमेचराणां...सुरतप्रदीपाः". This is Kumārasam. I. 10. दमेचराणां...सुरतप्रदीपाः इति एव गृह्ये सख्य उक्तम्: (lap i. e. interior) तस्मिन् निवसतः प्रायः वासान्—This qualifies ओषधयः. अवैद्यपूराः qualifies प्रदीपाः and means 'unfed by oil.' वनितासखानां वनेचराणां to the foresters accompanied by their consorts. In this verse ओषधयः are आरोपनिषद or उपमेय; प्रदीपाः are the आरोप्यमाण or उपमान. The प्रकृत is the removal of darkness, which is favourable to dalliance. The lamps subserve the purpose in hand as identified with the ओषधि, the आरोपनिषद, and hence there is परिणाम. As the lamps are said to be unfed by oil, there is अधिकारुद्वैतिद्वय, while ordinary lamps require to be fed by oil. In our view this is, as remarked by Jagannātha, Rāpaka itself. In explaining the application of his definition of परिणाम to this verse, the author appears to have broken down completely. One may well argue that the lamps (विषयी) can in their own nature very well serve the matter in hand i. e. removal of darkness. It is ओषधि that cannot well serve the matter in hand and do so only when completely identified with lamps; i. e. here the आरोप्य (the lamps) are not निषण्णत्वतया प्रकृतार्थोपयोगि but in their own nature. Hence the definition of परिणाम as given by विश्वनाथ does not apply to

this verse. The definition of एकावली applies; यत्र विषयः (i. e. here श्लेषव्ययः) प्रस्तुतकार्योपयोगाय (i. e. अन्वकारमाशय) आरोप्यमाणरूपतया (i. e. प्रदीपरूपतया) परिणमति स परिणामः. The word अतैकपूरः is to be kept aside, according to our author, so far as mere परिणाम is concerned; the addition of that word makes this verse an example of अधिकारुदवैशिष्ट्य परिणाम. So the figure परिणाम is constituted by the words यत्र रज्ज्वां ओषधयः सुरतप्रदीपा भवन्ति. In that case, it is difficult to see how the author's remarks अत्र प्रदीपाना.... श्लेषः apply to the example.

7 सन्देह (Doubt)

प्रकृतोऽन्यस्य प्रतिभोषितः संशयः सन्देहः—'When an object under discussion is poetically suspected to be something else, it is called a Doubt.' It is three-fold, शुद्ध, निश्चयमयं (containing a certainty) and निश्चयान्तं (ending in a certainty). प्रकृत means उपमेय. अन्यस्य = अप्रकृतस्य i. e. उपमानस्य. Two things are necessary to constitute the figure सन्देहः; (I) the doubt must be due to सादृश्य and (II) the doubt must be poetical and not matter of fact (i. e. it must be चमत्कृतिजनक); e. g. 'प्रतो गता सा क गता न जाने गेई गता मे हृदयं गता वा'; here there is a doubt but it is not due to सादृश्य; therefore there is no सन्देहालङ्कार; in 'साधुर्वी पुरुषो वा', the doubt, though it may be सादृश्यमूलक, is not poetical; therefore there is no सन्देहालङ्कार. यत्र.....शृङ्गारिणः (p. 26, ll. 14-18). It is शुद्ध where it terminates in doubt. किं तारुण्य.....शृङ्गारिणः—This verse is ascribed to Bandhu in Subhā (No. 1471). It is cited by अक्ष० सु. also. तारुण्यमेव तदः. 'Is she a new sprout, that from an exuberance of रस (juice, also feeling) has burst forth from the tree of youthfulness?' वेलापोच्छलितस्य = वेलावा प्रोच्छलितस्य वहतस्य overflowing the shores. लावण्यमेव वारानिधिः उदधिः. स्वसमवोपन्यासविभ्रमिणः (स्वसमयस्य स्वसिद्धान्तस्य उपन्यासे आपने विभ्रमिणः प्रणयिनः । राम०) देवस्य शृङ्गारिणः (मदनस्य) किं उद्गाहोत्कलिकावतान् (अगाधोत्कण्ठाशालिनाम्) साक्षादुपदेष्टुमिच्छति—'Is she the chastising rod of the Deity of love, eager to expound his doctrines to men who are deeply agitated (by fancy)?' Here, no conclusion is arrived at; and therefore this is an example of शुद्धसन्देह. यत्र.....निश्चयमयः—That is निश्चयमय where there is a doubt at the beginning and another at the end; but certainty in the middle. Compare अक्ष० सु० 'निश्चयमयो वः संशयोपक्रमो निश्चयमयः संशयान्तस्य' p. 43. 'अव गातेन्दः.....प्रतिमदाः'—गातेन्दः The sun. वतः = युक्तः. कृशानुः = अग्निः. रथः = अग्निः. प्रतिमदाः = focusion. विकल्पान्विदधति uncertain doubts. This verse is cited by Mammata as well as by

Ruyyaka. Here at first a doubt is raised that the king is the sun; this doubt is dispelled by the fact that the king rides a single horse. So then there is the certainty that he is not the sun (i. e. निश्चयः गर्भे यस्य). It is not yet certain that he is the king; for if that were so, no new doubt can arise. So what is certain is the absence of the first doubt. Then comes the doubt that he is fire; and so on. So here there is संशय first, then निश्चय (dispelling of that संशय) and then there is another doubt. केसरी.....परोक्षैः (p. 26, ll. 27-29). Compare अक्ष. स. 'यत्र संशय उपक्रमो निश्चये पर्यवसानम्' p. 43. किं तावद्...परोक्षैः—This occurs in शिशु० VII. 29. आराध near. वक्सहवासिनां (पद्मानां) परोक्षैः (अपरिचितैः) विन्वोक्तैः (शङ्करभाष्येन: केष्टाविज्ञेयैः as defined in 'विन्वोक्तोऽभिमत-प्राज्ञावपि गर्वादिनादरः') by means of those gestures of loving indifference unknown to the lotuses. Here a doubt is raised first whether it is a lotus or the face of a young woman. At last by adverting to some property peculiar to the Upameya, a certainty is arrived at that it is the face. After this certainty there is no new doubt. मण्यं त्व.....मासते. द्रवोपरमरेण अर्दितम् oppressed by the weight of the breasts. This is an example of अतिशयोक्ति (Hyperbole) and not सन्देह; because when the उपमान is suspected in place of the उपमेय, it is सन्देह. In 'मण्यं त्व' etc., no उपमान is mentioned; the doubt is in reference to the same thing, without suspecting it to be something else.

Our author follows Mammata and Ruyyaka in the three-fold division of this figure. Ruyyaka, Vāmana, the Ekavali and our author call this figure सन्देह; while दण्डिन्, मामह. उद्भट, दण्डि and Jagannātha call it ससन्देह, which उद्योत explains as 'सन्देहेन सह विषयतया तद्विशिष्टः इति ससन्देहः' p. 26. Dandin includes it under उपमा; 'अनन्वयससन्देहावुपमात्वेन दर्शितौ' काव्यादर्श II. 358. मामह's example is 'किमयं शशी न स दिवा विराजते कुसुमाद्युभौ न पतुरस्य कोट्यम् । इति विभावाद् विनृणतोऽपि मे मतिरुत्पत्तिरिति न लभतेऽनेमिश्वरम् ॥' III.

An example of this figure is 'प्रक्षोभनं नु इतिन्दनपल्लवानां निष्पी-दितेन्दुकारकन्दलवो नु हेमः । आतमनीविततरोः परितपणी मे सजीवनौषधिरसो नु इति प्रसिक्तः ॥' उत्तरराम० III.

8 भ्रान्तिमान् (Error)

साम्बाद् भवतिन् तद्वद्विः भ्रान्तिमान् (भ्रमद्वारः) (यदि) प्रतिनोत्पितः—Error is the apprehension, from resemblance, of an object as being what it is not, if it is suggested by poetical fancy. सुखा दुष्पथिषा etc. सुखा बद्धाः simple cowherds. गवानवः कुम्भान् निदधते

place their jars beneath the eaves. कैरव white lotus (सिंहे कुमुद-कैरवे । अमर I. 10. 37). कुवलय-blue lotus. कर्कणू=वदरी the jujube tree. सान्द्रा चंद्रिका—The profuse moonlight. In this verse, the profuse light of the moon is represented as causing errors. The jujube fruit, when the rays of the moon fall upon it so as to make it shine, is mistaken for a pearl. Here the error is due to similarity. The word तत् in तदुक्ति refers to the उपमान i. e. अमाकरणिक and असत् means the व्यपेक्ष or प्राकरणिक. वसरसोत्पाविता etc. An illusion caused by the nature of things (and not poetically represented) does not come under this figure; as for example, the illusion of silver on mother-o'-pearl; or of a snake on a rope. An illusion not arising from resemblance is not the subject of the present figure; as in सङ्गम etc. सङ्गमविरहविकल्पे—In a choice between her company and her separation. सङ्गे.....विरहे—In union there is but she alone, but in separation, the three worlds themselves are nothing but herself. Here the illusion of looking upon the three worlds as the woman is not due to सादृश्य (but to love) and there is no भ्रान्तिमान्.

The बल्लभ सु० explains the name भ्रान्तिमान् as follows—भ्रान्ति-विषयवर्गः । स विषये वसिन्वणितिप्रकारे स भ्रान्तिमान् ।' p. 44, on which जगन्नाथ remarks 'अवस्थालङ्कारे भ्रान्तिसङ्भाव उपचरितः'. Error is a property of the mind and hence भ्रान्तिमान् would mean 'a person who is in error.' The अलङ्कार is not in error and so cannot be primarily called भ्रान्तिमान्. But the figure is called भ्रान्तिमान् in a secondary sense, as in its expression is given to a person's error. Similarly जगन्नाथ remarks "अथ च भ्रान्तिमात्रमलङ्कारः । भ्रान्तिमामलङ्कार इति व्यवहार-स्त्वौपचारिकः । तथा चाहुः । 'प्रमादन्तरणीभ्रान्तिकृपा वसिन्वणुवते । स भ्रान्तिमानिति स्वातोऽलङ्कारे त्वौपचारिकः ॥" R. G. P. 266.

Two conditions are essential to constitute this figure; (I) The error must be due to similarity (and not to a stroke etc.) and (II) the error must be poetical. The verse 'दामोदर-करापातचूर्णिताशेषवहसा । दृष्टं चाणूरमहेन हतचन्द्रं नभस्तलम् ॥' is not an example of भ्रान्तिमान्, because here the illusion is due to the heavy blow (and not to सादृश्य). Although in 'शुक्लौ रक्तमिलि' etc., there is similarity and error, there is no भ्रान्तिमान्, as there is no poetic beauty in it (केचिच्च). Jagannātha defines भ्रान्तिमान् as 'सदृशे यदिनि तादात्म्येन धर्मन्तरप्रकारकोऽनाशयो निश्चयः सादृश्यप्रयोज्यमन्तरापी प्रकृतौ भ्रान्तिः । सा च पशुपक्ष्यार्दिगता वसिन्वावगमन्तरेऽनूयते स भ्रान्तिमान् ।' R. G. p. 266. He finds fault with those, who cite a verse containing many errors as an example of भ्रान्तिमान् (as our author

does). He says there must be a single error, or otherwise the figure उल्लेख to be defined below will have no province, as it is nothing but a series of errors in connection with the same thing made by many perceivers 'लक्षणे चात्रैकत्वं विवक्षितम् । अन्यथा दृश्यमाणा-
नेकग्रहीणकानेकप्रकारैकविशेष्यकभ्रान्तिममुदावात्म्यमुल्लेखेऽतिप्रसङ्गापत्तेः ।' R. G. p. 267. His example of भ्रान्तिमान् is 'रामं क्षिप्रतरश्चामं विलोक्य वनमण्डले ।
भारावरिषाम् धीरं नृपन्ति स शिखापलाः ॥' R. G. p. 270.

What distinguishes Rūpaka from भ्रान्तिमान् is that in Rūpaka the knowledge is आहार्य, while in भ्रान्तिमान् it is अज्ञाहार्य. आहार्य means बाधकालीनमिच्छाजन्यं ज्ञानम्. In Rūpaka, we identify the उपमान (चन्द्र) with the उपमेय; this we do in भ्रान्तिमान् also. But in Rūpaka, we are conscious that मुख and चन्द्र are quite distinct and we identify them because there is great similarity between them; in भ्रान्तिमान्, there is no consciousness that the उपमान and उपमेय are separate; the उपमान is rather mistaken for the उपमेय.

9 उल्लेख (Representation)

कचिद् गृहीतृणां मेदात् तथा कचिद् विषयाणां मेदात् एकस्य वः अनेकता उल्लेखः स उल्लेख उच्यते—The description of one under different characters arising from a difference of perceivers or from difference of the object, is termed Representation. Our author gives two varieties of उल्लेख. The first is that, where a certain object is apprehended by different persons in different ways through different causes; e. g. the verse 'प्रिय इति' etc. Here the Lord (who is one) is apprehended as प्रिय, शिशु, जर्णी, नारायण and ब्रह्म by the milkmaids, by elderly men like Nanda, by other gods, by devotees and by ascetics respectively through different causes. The milkmaids call him प्रिय because they love him, the devotees call him नारायण because they desire His grace and so on. The second variety is that where one and the same thing is described in different ways on account of the difference of विषय or आश्रय, although there are not many perceivers. An example is 'सद्गृहा दयितानने सकस्या मातृहृत्सर्मांश्वरे सवासो भुजगे सविस्वरसा चन्द्रेऽमृतसन्दिगी । सेष्णा जङ्घुसुतावलोकनविधौ दीना कपालोदरे पार्वत्या नवसहस्रमण्डपिनी दृष्टिः क्षिपावास्तु वः ॥' (quoted in K. P. VII. p. 434 Vā and by जयरूप p. 49). In this verse the sight of Pārvatī, which is one, is represented as of different sorts (bashful or jealous etc.) on account of the variety of objects (विषयमेद) on which it falls. This second variety is alluded to by the अलं. स. also; 'पूर्वच ग्रहीतृमेदेनानेकधात्वोल्लेखः, इह तु विषयमेदेन ।' p. 49. The निवर्तनीमात्रा defines this 2nd variety clearly as 'ग्रहीतृमेदमात्रेण

विषयात्मकमेतत् : । एकस्मानेकबोलेखमप्युल्लेखं प्रचक्षते ॥' p. 69. See R. G. p. 274. अनेकत्वाभि.....प्रबोवकाः—Here the Lord, who is one, being possessed of many qualities (such as प्रियत्व etc.) is differently represented; the reasons for the manifold representations being the love etc. of the milkmaids etc. Compare अलं. स. 'यत्रैकं वस्तु अनेकधा गृह्यते स रूपवाहुस्योलेखमप्युल्लेखः । न चेदं निर्निमित्तगुणैस्त्वमात्रमपि तु नामादिप्रकर्तव्यमित्वाख्यमिति च दृष्ट्यादेरुक्तिर्यते । तत्र च चर्चित्वं गुणवत्तयो वभाषणे प्रबोविकाः ।' p. 47. वदत्युः.....साधितः—The verse is quoted in the अलं. स. p. 47. वदत्यु tells us that it is from the प्रत्यभिज्ञा of उल्लेख; 'उक्तमिदं बोधस्त्वभिज्ञायाम्' ॥. As they have said 'the apprehension of one and the same object, which is produced by a consideration of its various attributes, differs according to the taste, the purpose and the intelligence of the perceiver.' इति is explained as अनुसारात् by Mallinātha (Ekāvalī p. 228) and 'त्वातन्मयेण विज्ञातम्' by जवरयः अर्थितम् as विज्ञा and व्युत्पत्तिः as इन्द्रादेस्तद्वृत्तिमदः by Mallinātha; and अनेकियाभिज्ञापपरत्वन् and वृद्धमनवहारशरणात् respectively by जवरयः. 'अनुसृत्यानि नाम वदन्ती विशेषाणां गुणवत्त्वानतया व्याप्तिरूपेण नियमनम्' समुद्रदन्त (Trivandrum ed.).

अथ.....तात्त्विकत्वं (P. 27, ll. 22-26). The author now proceeds to distinguish the figure from other figures. The verse 'प्रिय इति' etc. is not an example of मालारूपक. In मालारूपक instanced above in 'निर्माणकौशले' etc. we superimpose many things upon one thing on account of the latter being very similar to many objects. We are, however, all along conscious that the things are distinct. But here in 'प्रिय इति' there is no mere superimposition of प्रिय (lover), नारायण etc. upon the Lord; here there is no आदेयः; but the Lord is, as a matter of fact, प्रिय to the milkmaids. Besides, the perceivers are here many. In मालारूपक the perceiver is one. Nor is this verse an example of आन्तिमान्. An objector may say that 'प्रिय इति' is an example of आन्तिमान्, as here there is अतस्मिन्तद्वृत्तिः. Our author says that it is not so. In this verse, the Lord is looked upon as beloved not because of any illusion due to similarity, but because he is really so to them. The वि. गी. says that what distinguishes उल्लेख from आन्तिमान् is that in the former there is always निमित्तभेदः; while in the latter there is a single निमित्त; e. g. in 'प्रिय इति' etc. the निमित्त are इति, जर्मित्वं etc.; while in 'गुणा दुर्बलिया' etc. the निमित्त is one i. e. the profuse moonlight. According to Jagannātha, in आन्तिमान् there is a single error that is charming; उल्लेख is constituted by many errors, the charm lying in the number of illusions on the part of many as regards the

same object; 'उल्लेखे चात्र (मान्तिमति) एकत्वं विवक्षितम् । अन्यथा वक्ष्यमाणः
 नेकमहीतकानेकप्रकारकैकविशेषकमान्तिसमुदायात्मन्युल्लेखेऽतिप्रसङ्गात्तः' * R. G.
 p. 257. According to Jagannātha's view the verse 'मुखा दुग्ध'
 etc. will be an example of उल्लेख. Nor is this verse 'दिव इति' etc.
 an example of अतिशयोक्ति consisting in making a distinction
 where there is none. अतिशयोक्ति, which will be defined below,
 has five varieties. One of these is that where we poetically
 make a distinction while there is none as a matter of fact. An
 instance is 'अन्यदेवाङ्गवर्णमन्याः सौरभसम्पदः । तस्माः पद्मललाशाब्जाः
 सरस्वत्यमौलिकम् ॥'. Here, although beauty is always one and
 the same, the poet says that the beauty of a particular woman
 is a strange one, quite distinct from all other beauty. In this
 verse the objects, beauty etc. are represented as distinct.
 न चेद.....तात्त्विकत्वात्—But here (i. e. in 'दिव इति') the character
 of being beloved is not poetically ascribed to the Deity by the
 milkmaids; it did really belong to the Lord at the time (when
 they saw him).

केचिदाहुः.....इह न रूपकालङ्कारयोगः (P. 27, l. 26-p. 28, l. 4).
 निमनेन Invariably. अलङ्कारान्तरविच्छिन्निमूलः—विच्छिन्नि means 'charm
 or strikingness'; अलङ्कारान्तरं विच्छिन्निमूलं यस्य That which derives
 its charm from another figure. Some say that उल्लेख cannot be
 found by itself; it is always associated with some other figure
 from which it derives its charm. In the example (दिव इति etc.)
 there is अतिशयोक्ति (Hyperbole) inasmuch as Krishna, though
 really one and the same, is represented as distinct (नित्यत्वान्-
 वसात्) with respect to the several beholders, under the
 characters of one beloved etc. which are intended to be
 exclusive of those of a child etc. The Lord Krishna is repres-
 ented as दिव; then it is meant that to them he is not सिद्धु etc.
 So in Krishna, who is one and the same, different characters
 are assumed as in 'अन्यद् देवाङ्गवर्णम्'. So there is अतिशयोक्ति
 (अनेके भेदाः); and we need not define उल्लेख as a separate figure.
 Our author replies:—तत्तद्भावेऽपि.....प्रयोजकः—He admits that
 अतिशयोक्ति is present in the verse 'दिव इति etc.; notwithstanding
 this, the peculiar charm consisting in the apprehension of the
 same object as different due to a difference of perceivers con-
 stitutes a separate figure called उल्लेख. श्रीकण्ठनमपदवर्णने...रूपकालङ्कार-

* The अर्थ. सु. appears to hold the same view 'एवं हि तत्र निमने
 मान्तिमलङ्कारोऽस्तु । अतद्वत्तत् तद्वत्प्रतीतिरिच्छन्तत्वात् । नैतत् । अनेकधा
 वक्ष्यमाणं अतद्वत्तत् अतिशयोक्त्य अभावात्' p. 48.

योगः—In the description of the country called भीकृष्ट (in हर्षचरित III. para 10 ff of our edition) the passage (III. 13.) 'it was fancied to be an adamantine cage by those who sought it for refuge, the mine by those who sought treasures'* is an instance of उल्लेख, apart from अतिशयोक्ति, it being here associated with रूपक. It is the अलं. स., which says that here उल्लेख is associated with रूपक; "नन्वेतन्मध्ये 'वज्रपञ्चरमिति शरणागतैरमुरविवरमिति वातिकैः' इत्यादी रूपकालङ्कारयोग इति वक्ष्यमयमुल्लेखालङ्कारविषयः। तस्मात्। अस्ति तावत् 'तपोवनम्' इत्यादी रूपकविविक्तोऽस्य विषयः। यदत्र वस्तुतस्तद्व्यपत्तायाः (i. e. तपोवनमारूपतायाः) सम्भवः।" p. 47. वस्तुतस्तु.....प्रयोजकत्वात् (p. 28, ll. 4-5) strictly speaking, in the clause 'mine' etc. they would have the figure भ्रान्तिमान् and not Rūpaka. Our author disagrees with the view of the अलं० सू० and says that in 'अमुरविवरम्' etc. there is भ्रान्तिमान् and not रूपक as admitted by अलं० सू०. नैदमतीति.....प्रयोजकत्वात्. The superimposition of something, only when preceded by the apprehension of its distinction from what it is superimposed upon, gives rise to the figure रूपक, which is founded upon गौणीलक्षणा. In रूपक, the आरोप्यमाण and आरोपविषय are apprehended as distinct, but the former is superimposed upon the latter on account of their possessing certain properties in common. In saying मुखे चन्द्रः, the word चन्द्रः is used in a secondary sense i. e. there is लक्षणा which is here गौणी as it is due to सापेक्षसम्बन्ध.

यदाहुः.....पुरःसर इति. The author quotes a venerable writer in support of his statement that in Rūpaka, which is based upon गौणी लक्षणा, there is apprehension of the difference of उपमान and उपमेय. वाचस्पतिमिश्र wrote a comment called भामती on the काशिरक्तमाष्य of बह्मराचार्य; बह्मराचार्य expounds the Vedāntasūtras of Bādarāyaṇa. The quotation occurs on p. 7 of the Bhāmātī (Nirn. edition). अपि च परशब्दः.....पुरःसर—A word (implying, the उपमान) is used to signify something else (i. e. उपमेय) on account of the possession of some attributes which are common to both. When in such an employment of words, the speaker and

* J. B. and N. read 'अमुरविवरमिति वातिकैः'. Pramadādāsa translates 'the ethereal void by the chātakas' (so he read चातकैः). Our reading is that of the Harshacharita as printed. The commentator explains वातिकैः as विवरम्बसनिभिराचार्यैः. The अलं० सू० reads as we do. अमुरविवर seems to mean 'shaft of gold or diamond mine that had already been worked up in bygone days.' Vide our notes on the passage (in हर्षचरित p. 90. notes).

the hearer have the right apprehension (i. e. the understanding of resemblance), it is qualitative (i. e. the function is there qualitative); and it is preceded by an apprehension of difference between the two objects.' As in गौरी, there is apprehension of difference, so in रूपक, founded on गौरी उल्लेख, there must be also apprehension of difference. इह तु वातिकान् etc. But here in the description of the country श्रीकण्ठ, the imposition upon it of the nature of समुद्रनगर is due to the mistake of the vātikas. So as there is error and not apprehension of difference, there is no Rūpaka, as said by अलङ्कार-सूत्रम्, but there is भ्रान्तिमान् in 'समुद्रनगरम्' etc. अथैव च...परिणामालङ्कारयोगः—In the same passage, in 'a sacred grove by the ascetics, the temple of Love by courtesans' we have an instance of the association of उल्लेख with the figure परिणाम. Here the things superimposed, viz., तपोवन and कामाववन, subserve the purpose in hand, viz., the performance of austerities and carrying on love affairs; therefore there is Paripāma. The अलङ्कार-सूत्रम् gives these words as an example of उल्लेख (p. 47), in which there is no रूपक.

गाम्भीर्येण.....योगः (P. 28, ll. 11-14). The author now comes to the treatment of the 2nd उल्लेख, viz. विषयभेदात् एकस्मानेकम् उल्लेखः. गाम्भीर्यं Depth. गौरव weightiness. The distinction of the objects i. e. the qualities of solemnity etc. are the cause of the manifold representation of the same man. In the first variety, the representation is due to the manifold perceivers; in the 2nd, it is due to the manifold attributes. Here the figure is associated with Rūpaka. 'गुरुर्वचसि' etc.—this is वृत्तिवृत्ति III. 16. This is another example of the 2nd sort of उल्लेख. 'In speech he is Guru (weighty or वृहस्पति, who is the god of eloquence). In chest he is वृष्ट (vast, or the king वृष्ट son of वैत); in fame he is अर्जुन (white or Arjuna, one of the Pāṇḍavas).' This is a case in which it has a province apart from Rūpaka (i. e. there is no Rūpaka here). Here उल्लेख is associated with अतिशयोक्ति based upon द्वय (i. e. the words गुरु, वृष्ट, अर्जुन are paranomastic). 'वृष्टुर्वचसि, अर्जुनो वदसि' are cited by the अलङ्कार-सूत्रम् (p. 49). Compare चन्द्रालोक V. 20 'स्तेन बहुभोक्तेऽप्यसौ विषयभेदतः । गुरुर्वचसर्जुनोऽयं कीर्तौ मीमाः शरासुते ॥'. An example of the 1st sort as given by the चन्द्रालोक is 'बहुभिर्बहुभोक्तेऽप्यसौ विषयभेदतः । स्त्रीभिः कानोऽर्थभिः स्वर्गः कालः शत्रु-मित्रेभ्यः सः ॥' V. 19.

10 अपहृति (Concealment).

प्रकृतम्-उपमेयम्, निविध्य denying i. e. representing as being not what it is, but as something else. अन्वयस्य अप्रकृतस्य (उपमानस्य)

स्वापनम्. कचिदप.....इति—Sometimes the attribution of another character is preceded by the denial of the real nature and sometimes the denial of the real nature is preceded by the superimposition of another. नेदं ननोमण्डलममुराशिः This is not the sky, but the ocean. नवकेयमहाः fragments of fresh foam. कुण्डलितः कृशीन्द्रः—शेष with a coiled tail. Here there is first of all अपहृत् i. e. denial of the nature of ननोमण्डलः and then the attribution of अमुराशि. एतदिभाति.....कैतवेन. चरमाचलचूडचुम्बि kissing the crest of the setting mountain. द्विषीरः means 'foam'.* द्विषीरस्य विण्डलस्य कचिरिव कचियस्य स चासी शीतमरीचिश्च (चन्द्रः) तस्य विन्दम्. रवनीम् उज्ज्वलितस्य मदनामलस्य धूमं प्रकाटकाञ्चनकैतवेन दधत् (विन्दम्) bearing the smoke, under the disguise of the clearly seen spot, of the fire of love kindled during the night. धूम is superimposed upon the spot in the moon and then by the word कैतव the spot is denied to be what it really is (अपहृत्). निरावति...शेषः—similarly the negation of the real character is to be understood under such a form as the following 'the ocean shines in the form of the heavens and the stars are the foam thereof'. Here the उपमेय शेष is not directly negated, but the negation is to be understood from the word अपुः. The अलङ्कारस्तर्वस्य says that the figure अपहृति presents three aspects; 'तस्य च त्रीणि बन्धनानि—अपहृत्पूर्वकं आरोपः । आरोपपूर्वकोऽपहृत्तः । छकादिचन्द्रैरसलत्वप्रतिपादकैर्वापहृत्निर्देशः । पूर्वोक्तोददमे शान्तमेदः । तृतीयमेदे त्वेकवाक्यम्' p. 30. On the employment of the word अपुः in the example 'निरावति त्वोन्मवपुः एवोभिः', compare the remarks of अलं. सु. 'कचित्पुनरसलत्वं वस्तुनारूपतमिवापिपुःशब्दादिनि-रूपनम्' p. 52. The word अपुः means 'body' and when it is joined to another word, it conveys the idea that the thing, expressed by the noun to which it is joined, is something else and thus conveys the negation of the nature of the thing. नामह's example of अपहृति is 'नेयं निरौति चक्षुली मदेन मुक्तरां मुहः । अश्माकुण्डलाणस्य कन्दर्पेषुषो ध्वनिः ॥' III. 23. उज्ज्वल gives 'एतन्नि न ह्यः सलमेदं दाहाहलं विषम् । विज्ञेयतः शशिकलाकोमलाणां भवाद्दृशम् ॥' V. 4. The verse † 'न विषं विषमिहाहुर्वैदार्त्तं विषमुच्यते । विषमेकाकिनं इति वदन्तं नु सप्तततिम् ॥' is not an example of अपहृति, but of रूपक. Here the nature of विष is not denied and nothing else is established in its place; on the contrary वदन्तं (the wealth of a Brāhmaṇa)

* 'द्विषीरोदविचक्रः केदः' अमरः III. 2. 105.

† This occurs in दत्तिप्रश्नोपम 17. 86, where we have पुन्योवकम् for नु सप्तततिम्. The वीषापनवर्णनम् (I. 5. 102), reads 'वदन्तं पुन्योवकं विषमेकाकिनं हरेत् । न विषं...मुच्यते ॥'

is here identified with विष (i. e. विष is आरोपित upon ब्रह्मन्) and therefore there is रूपक; If we say 'न ब्रह्मन् विषमिदम्', then there is अपहृति. What distinguishes अपहृति from रूपक is that in the former there is a poetic denial, expressed or implied, of the nature of the प्रकृत (i. e. उपमैव) and something else is established in its stead; while in the latter, there is no such denial; only the प्रकृत is identified with the अपकृत on account of their great resemblance.

गोस्तीर्य.....भ्याजोक्तेः (p. 28, l. 25-p. 29, l. 4) कथमि गोपनीयमनं कथंचन प्रोक्तवित्ना यदि श्रेयसं जन्मया वा अन्वययेत् सा अति अपहृतिः— If having somehow given expression to something which ought to be kept a secret, one should construe his words differently, either by means of Paronomasia or otherwise, that is अपहृति. An example of this variety of अपहृति based upon श्रेय is 'काले' etc. अपतितया-अविद्यमानः संनिधौ अवद्यमानः पतिर्विद्याः सा अपतिः उन्नाः मायः अपतिता तया. In this season of clouds it is really impossible to remain without one's husband. तरले Oh restless woman! उत्कण्ठितासि—Are you agitated by passion! No, no, friend, the way is slippery. The first half of the verse and the last quarter are the words of a woman in separation. The words 'उत्कण्ठितासि तरले' are uttered by a friend. The woman first gave vent to her inmost feeling by saying that it was impossible to remain without her husband. When taken to task by her friend, she gives a different turn to her words by रूप. The word अपतितया may also mean 'without falling' (न पतिता अपतिता तया). The first half would now mean 'in the season of clouds it is impossible to remain without falling (as the roads become slippery)'. An example of this variety not based upon श्रेय is 'रह पुरो' etc. Construe रह पुरः का लता (या) अमिलकम्पितविग्रहा (अमिलेन वायुना कम्पितः विग्रहः कायः यस्याः) वनस्पतिना न निजति "What creeper is this before me that does not cling close to the tree, with its body agitated by the wind" (or 'what creeper when agitated by the wind would not cling close to the tree'). This is said by some woman. Her friend asks her 'नरसि...सखे'—Do you, Oh friend, remember your festive dalliance with your lover? (inasmuch as you refer to clinging on the part of the creeper). The woman, wishing to conceal her secret, replies 'नहि etc.'—No; I only referred to a feature of the rainy season (when creepers should cling closer to the tree for support being agitated by the wind).

वक्तोक्तौ etc.—The author now proceeds to distinguish this figure from some others. We have above (in the 1st Parī. notes p. 18) defined वक्तोक्ति. In crooked speech, a different construction is put on another's words; while in this variety of अपहृति, a different construction is put on one's own words. This variety of अपहृति differs from व्याजोक्ति also. व्याजोक्ति is the concealment, under a pretext, of the nature of an object, though it may manifest itself. For an instance of व्याजोक्ति see further on. गोपनकृता—गोपनं करोमीति गोपनकृत् तेन. In this variety of अपहृति, the secret is first expressed by the person who afterwards conceals it, as in 'काले' etc. (where the woman herself expresses the state of her feelings and afterwards tries to conceal it); while in व्याजोक्ति, the secret is not expressed by the person who conceals it; the secret somehow cozes out and then is concealed by the interested party.

Most writers say that in अपहृति, the उपमेय is denied its nature and the उपमान is established in its place i. e. अपहृति is based upon लोपम्. Compare the words of मम्मट "उपमेयमसत्त्वं कृत्वा उपमाने यत्सत्यतया स्थाप्यते सा तु अपहृतिः". Our author follows this definition in his first variety of अपहृति. But in the second variety which he states there is no नव्यमान लोपम्. Something is concealed by representing it to be something else. There is no implied relation of उपमान and उपमेय, as for example in 'काले' etc. In this second variety of अपहृति our author appears to follow writers like Dapḍin. Dapḍin defines अपहृति as "अपहृतिरपहृत्य किञ्चिद्व्याप्येदंशमन् । न पक्षेषुः मरुत्तस्य सहस्रं पञ्चिनामिति ॥" K. D. II 304. Dapḍin says that the denial of something and the representing of something else in its place constitute अपहृति. There need be no लोपम्. In his example the पञ्चशरत्वं of कान is denied and it is said that he hits with a thousand arrows. मागेश in his उद्घोष takes the same view 'किञ्चिदपहृत्य कस्यचित्पदंशमपहृतिरित्येव लक्षणम्' p. 32.

11 निश्चय (Certainty).

अन्यत् (i. e. उपमानम्) निषिध्य (मित्रत्वेन आख्याय) प्रकृतस्य (उपमेयस्य) स्थापनम् (अवधारणम्) निश्चयः—Certainty is the emphatic establishing of the real character, having denied the other (i. e. the fancied character). An example is 'बदनमिदं' etc. इन्दीवरे—two blue lotuses. सुगण्डाः सविधे near the deer-eyed lady. Here on

account of the extreme similarity between the सरोज and वदन (the उपमान and उपमेय), it is possible that the one may be looked upon as the other. So it is emphatically asserted that the face is the face and not the lotus. Our author, after giving his own verse as an example, cites another's verse. 'इदि विमलता etc.'—This is the utterance of a lover in separation. This verse occurs in the गीतगोविन्द. It is also quoted as of वयदेव in सुभा० (No. 1314). इदि विसृजताहारः—This is a garland of lotus stalks on my chest. Lassen reads 'विमलता'. मुक्क-मनायकः—The lord of serpents (which are the ornaments of S'iva). मल्लवन्तरसो नेदं भस्म It is not ashes but the watery powder of sandal that besmears my body. अनङ्ग इरजान्ता न प्रहर किमु कृपा प्रावसि. Oh Cupid, do not strike me mistaking me for S'iva (who is your foe); why do you rush at me with anger! Here it is emphatically asserted that it is lotus-stalks etc. that the man wears and not a serpent (which greatly resembles the string of lotus stalks).

न शब्दं.....सम्भवाद (p. 29, ll. 15-17) It cannot be said that in these examples, the figure is निश्चयान्तसन्देह, because in the latter the doubt and certainty successively reside in the same person; e. g. in 'किं तावत्तरसि सरोजम्', the man, who has a doubt whether it is a lotus or the face of a young woman that he sees, himself decides that it is the face. But in this figure, the doubt belongs to the bee and the certainty to the lover. किं न.....सम्भवादः The author says that in the verses (under निबन्ध) there is really no doubt at all even in the bees. एककोट्यनधिके एका चासी कोटिश्च तस्याः न श्विक्त्वं तस्मिन् i. e. एककोटिमात्रा-न्याहिनि. कोट्य.....ज्ञाने when its cognition has not more than one alternative, i. e. when it does not vacillate between two ideas, but is certain. तथा refers to the words इदं...जगति. तथा समीपगमनासम्भवाद (because the bee's approaching so near would be impossible) is the reading of all editions. But the context requires the reading तथा—समीपगमनसम्भवाद, the bee's approaching so near (as described in the verse) would be possible only when its cognition is certain and not vacillating. The bee would surely approach, when it was certain that it was a lotus and not when it was in doubt whether it was a lotus or a face. Pramādādhya translates as we do. It is noteworthy that रानचरण paraphrases समीपगमनासम्भवाद as सन्देहमसङ्गायोगाद् i. e. he draws the same meaning, as we give above, from the reading अनन्यासम्भवाद. We cannot see how this can be done.

नहि भ्रान्तिमानस्तु...An objector says:—If the bee is not in doubt, but is certain of there being a lotus (in place of the face), then let the figure be भ्रान्तिमान्. Our author replies—अस्तु नाम etc. We grant that the bee etc. (in the two examples of निश्चय) are under a mistake; we contend however that it is not the mistake that causes the strikingness in the two verses; but it is the peculiar mode of expression adopted by the lover (that causes the charm in the verses). This is felt only by the man of taste. So, our author after appealing to the man of taste, says the figure is निश्चय and not भ्रान्तिमान्, as it is the emphatic assertion on the part of the lover etc. that constitutes the charm in these verses. किं च.....तन्मात्रोक्तिः (p. 29, ll. 19-20). In these words, our author takes up the position that निश्चय need not necessarily be based upon भ्रान्तिमान् etc. It may be said that in the two verses, भ्रान्तिमान् is at the root of the figure निश्चय. Even if it be not really meant that the bee did fly towards the face of the woman or was under a mistake, such a mode of speech (as वदनमिदं न सरोजम्) may be employed simply by way of offering a flattering compliment to the heroine. 'चट्ट चट्ट प्रिये वाक्ते'. Our author means:—In the two verses cited above, it is not necessary to suppose that the bee was under a delusion and then an emphatic assertion was made by the lover. Such an assertion may be made simply as a compliment. Still it will be an instance of निश्चय. न न रूपकञ्चलि.....अनिर्घोरणात् (p. 29, ll. 20-21). Nor is this that form of suggested poetry called अलङ्कारञ्चलि (here रूपकञ्चलि); because the face is not cognised under the character of the lotus (which character is, as a matter of fact, expressly denied). We have explained above the three varieties of चलि, viz. वस्तु, अलङ्कार and रस. रूपकञ्चलि is that where, if the suggested sense were fully expressed, it would assume the form of a metaphor. An example of रूपकञ्चलि is 'वाङ्मयकान्तिरिषिरितदिहमुखेऽस्मिन्सेरेऽधुना तव मुखे तरलावराशिः। क्षीयं वदेति न मनागपि तेन मन्ये सुख्यक्तमेव जलराशिरखं पयोधिः ॥' कन्वा० p. 110. In this verse, the fact that the sea is found fault with (जलराशिः=वदराशिः) for not becoming agitated at sight of her shining face suggests that the face is identified with the moon (at whose sight the sea rises) and thus there is रूपकञ्चलि. In वदनमिदं न सरोजम् there is no रूपकञ्चलि, because there is not only no suggested superimposition of the lotus on the face, but there is an express denial of the lotus being

identical with the face. न चापहृतिः etc. Nor is this अपहृतिः because here the प्रस्तुत (i. e. उपमेय) वहन is not denied to be what it really is. In अपहृति we knowingly deny the nature of the Upameya. But here there is no such denial. So this is a separate figure, quite distinct from the figures treated of by ancient rhetoricians. शुक्तिवार्ता..... वैविच्यभाषावत् (p. 29, ll. 22-24)—This figure does not exist in such sentences (which are not striking, but detail matters of fact) as 'This is mother-o'-pearl and not silver,' addressed to a person bending down over mother-o'-pearl under the notion of its being silver; because in these sentences, strikingness is wanting (which is the essence of an *alpanākāra*).

We can only remark that the figure निश्चय has no strikingness in it, in spite of the author's vehement efforts to establish it. In the two examples, the charm lies according to our ideas in the illusion of the bee etc. and not in the assertion. Therefore the figure in them is आन्तिमान्.

12 उत्प्रेक्षा (Poetical Fancy).

प्रकृतस्य परात्मना सम्भावना उत्प्रेक्षा—Poetical fancy is the imagining of an object under the character of another. The term उत्प्रेक्षा is explained by उच्यते as 'उक्तस्य प्रकृतस्य उपमानस्य ईक्षा ज्ञानं उत्प्रेक्षा' p. 23, l. 2, a prominent apprehension of the Upamāna. प्रकृतम्=उपमेयम्. परात्मना=उपमानरूपेण. सम्भावना means उक्तव्योक्तिः सन्देहः. All our notions can be relegated to three classes:—I we are sure about a thing; II we are in doubt whether it is one or the other (as in साधुर्वा पुद्गलो वा); III we may be in doubt, but we lean more towards one side than towards another (as in प्रादेणानेन पुरुषेण भवितव्यम्). In सन्देह both the sides (द्वोष्टि) are equally prominent. In सम्भावना, one side (or alternative) is more powerful than the other. In उत्प्रेक्षा, the mind leans more towards विषयिन् (उपमान) than towards विषय (i. e. उपमेय) and the विषय is imagined as being almost the विषयिन्. In उत्प्रेक्षा the conceiving of an object as almost another is आह्वयं (volitional) and not अनाह्वयं as in आन्तिमान्; i. e. all along we are conscious that the प्रकृत and अप्रकृत are both distinct, but we say poetically that the प्रकृत is almost identical with the अप्रकृत on account of some cause. We do not mistake the one for the other as in आन्तिमान्, but we simply represent the one as being the other for poetical purposes.

वाच्या.....दात्रिप्रदिपतां नानि (p. 29, l. 26-p. 30, l. 2). Our author closely follows the अङ्गं सू० in the subdivisions of उत्प्रेक्षा (see pp. 57-58). उत्प्रेक्षा is first divided into वाच्या (expressed) and प्रतीयमाना (implied). The expressed उत्प्रेक्षा occurs when particles like इव etc. are employed and the प्रतीयमाना, when they are not employed. Compare अङ्गं सू० 'मा च वाच्या इवार्तिः शब्देरुच्यते । प्रतीयमानायां पुनरिवाधप्रयोगः ।' p. 57; and काव्यादर्श 'कये शङ्के भुव माथो नूनमित्वेवमादिभिः । उत्प्रेक्षा च्चन्दते शब्दैरिवशब्दोऽपि तादृशः ॥' II. 234. Since in each of these two, the thing fancied may be either a जाति (genus), गुण, किरा or द्रव्य, they amount to eight. In each of these eight varieties, the fancy may be positive or negative. So there are 16 varieties. The source of the उत्प्रेक्षा may either be a quality or action and thus there are 32 varieties.

तत्र वाच्योत्प्रेक्षायां etc.....एवमन्मत् (p. 30, ll. 3-20). कुरः कुरङ्कदृशः etc. कुरङ्कदृशः of the woman whose eyes are like those of a fawn. चञ्चलवेलोच्चलः on which flutters the skirt of her garment. विजयस्तम्भः—triumphal column. Here the thigh of the woman is figured as if it were the triumphal column of Cupid. Here as the word विजयस्तम्भ denotes many objects, i. e. is a generic name (and not a proper name) we have वाच्योत्प्रेक्षा. ज्ञाने मौनं etc. This is Raghu I. 22. तस्य = दिलीपस्य. ज्ञाने मौनम् silence in knowledge (i. e. he know so much, still he kept aloof from all pedantic wrangling). ज्ञाने कृपाविपर्ययः absence of vaunting in liberality (i. e. although he was very generous, he never vaunted of his gifts). गुणः.....इव his virtues, occasioning as they did other virtues, were, as it were, productive. Here what is fancied is सुप्रसक्त (i. e. representing the qualities as having children), which is a गुण. गङ्गात्मसि.....पातकी. मुरजाण is a Sanskritized form of the Arabic word 'sultan'. निःशाननितनः—the sound of the drums beaten at the marching. अरिवधूवर्गस्य गर्भपातनमेव पातकम् तद् अस्म्य अस्मीति guilty of causing the abortion of the wives of thy foemen. गङ्गात्मसि. ज्ञातीव bathes as it were in the Ganges. Sinners bathe in the waters of the Ganges. Here the coming in contact with the waters of the Ganges on the part of the sound is represented as bathing which is an action. मुससेमी.....अपरः. एतद्दृशः=मृगीदृशः. Here the word 'moon' signifying, as it does, a single individual, is denotative of a substance i. e. a concrete object (i. e. it is not a generic name). Here the face is poetically represented as if it were

another moon. If we omit the word अपरः here, the figure will be उपमा. If we omit both इव and अपरः, the figure will be रूपक. If we omit इव, then it will be अविवक्षित. The above are the examples, when the fancy is positive. The following are examples of the negative fancy. कपोल...गती. This example occurs in उद्भट (III. 7) and is cited in the अलं० सं० कष्टम् Alas, it is a pity, अस्याः कपोलफलकौ तथाविधौ (अतिमुन्दरौ) भूत्वा अन्योन्यमपश्यन्ती इव ईदृशौ क्षामतां गतौ. The cheeks of this lady, so fair, have been reduced to this thinness, as if not seeing each other. Here the cheeks, which have become thin through the lady's separation from her husband, are represented as if growing thin on account of their not seeing one another. In the word अपश्यन्ती, we have the negation of an action. निमित्तस्य.....किंवा—The examples, where the occasion (or the source) is a quality or action, are:—in the example 'गङ्गान्मनि' etc. the source of the fancy contained in 'as it were bathes', is the quality of being guilty; in 'कपोलफलका' &c. the cause of the fancy is an action, viz being reduced to thinness. The author has so far exemplified वाचोत्प्रेक्षा (though only partially).

प्रतीवमानोत्प्रेक्षा.....दृक्मन्वप (p. 30, ll. 21-24). The author now comes to प्रतीवमानोत्प्रेक्षा. तन्मन्वा.....लज्जया 'the breasts of the slender lady did not show their face (or nipples, which were of a dark colour and therefore concealed as it were) from shame that they gave no room (so plump and close they were) to the pearl necklace, which is पुणिन् (i. e. 'excellent,' or also 'stringed'). Not giving (a gift) causes shame. Here as words like इव are absent in connection with लज्जया (the real meaning being 'as if from shame') there is implied उत्प्रेक्षा.

रजु.....मेदः (p. 30, ll. 24-28) रजु.....प्रतीवमानत्वम्. An objection is raised in these words against the division of उत्प्रेक्षा into प्रतीवमाना and वाच्या. It was said, while treating of च्चनि (suggestion), that all figures are capable of being suggested; why is it that you particularly assert that उत्प्रेक्षा is implied (and not any other figure)? In the 4th परिच्छेद, the author speaks of अलङ्कारच्चनि as a variety of च्चनि. If all *alankāras* can be suggested, why say that उत्प्रेक्षा may be implied. Every other figure also may be implied. So प्रतीवमाना need not have been specially mentioned in connection with उत्प्रेक्षा. Our author replies in the words 'अन्योत्प्रेक्षायां.....मेदः'. In such an example of suggested उत्प्रेक्षा as 'महिषासुरस्त' etc., the sentence is logically complete even without the fancy

(which is, that the lady grows thin as if to get room in the heart of the youth). The verse 'महिलासहस्रं तद्वद्विभक्तं हृदये सा अनामन्ती । अनुदिनमण्णकम्मा अन्नं तनुञ्जं पि तनुज्ज' वाचासाधुली* II. 32 (महिलासहस्रमरिते तव हृदये सुभग सा अनामन्ती । अनुदिनमण्णकम्मा अन्नं तन्वपि तनयति॥). 'विरहकुदा नायिका नायकांश्च आवेदयन्त्याः सख्या उज्जिरेवन् । हे सुभग, महिलाणां स्त्रीणां सहस्रमेवमेव ज्यति तव हृदये अनामन्ती अवकाशमलभमाना सा नायिका अनुदिनं नायिकायां कर्तव्यं यस्याः (सा अन्नकम्मा) तयाभूता हृदयमपि अन्नं तनयति तनुकरोति । अत्र सुभग इत्यनेन नायिकाया एव अमुरागविषयस्त्वं न तु सा तवेति ध्वन्यते ।' उ० च० p. 127. Here the sentence becomes complete even if we take the plain meaning (viz. that the woman not finding a niche in your heart, grows thinner and thinner). The suggested fancy that she grows thinner as it were to find an easy entrance in your heart, is not necessary to understand the logical connection of the sentence. But in the verse 'तन्वन्त्याः.....लज्जया,' the breasts cannot possibly feel shame and hence the sentence becomes logically complete only when we understand लज्जया as equivalent to लज्जया इव (as if through shame). Supply वाक्यविभक्तिः after उत्प्रेक्षयैव. Thus there is a difference between व्यंग्योत्प्रेक्षा and प्रतीकमानोत्प्रेक्षा, which is that in व्यंग्योत्प्रेक्षा the sentence is logically complete as regards the sense even without the suggested fancy, while in प्रतीकमानोत्प्रेक्षा the plain meaning of the words is not logical until we understand an Utprekshā.

अत्र वाच्योत्प्रेक्षायाः.....हेतुत्वोत्प्रेक्षितः (p. 30; l. 29-p. 31, l. 10). तत्र वाच्यमिदं.....हेतुमाः—Of these the expressed sorts again, with the exception of that of substance, are each threefold, as pertaining to (1) nature, (2) a fruit and (3) a cause. वाच्योत्प्रेक्षायाः...षट्त्रिंशद्भेदाः Of the 16 sorts of वाच्योत्प्रेक्षा, the twelve belonging to the three, viz. ज्ञाति, लुप्त and क्रिया, being each three-fold as referring to nature, or fruit (purpose), or a cause, we have 36 varieties. As an object denoted by a proper name can be fancied as regards its nature only, there are only 4 varieties in connection with it and thus there are 40 varieties in all of the वाच्योत्प्रेक्षा. It is said that an object (द्रव्य) denoted by a proper name does not give rise to उत्प्रेक्षा, if fancied as the fruit or cause of a certain event. Our author here appears to follow the जलं सूत्रं but goes a step further. Compare 'द्रव्यस्य प्रायः स्वरूपोत्प्रेक्षणमेवेति हेतुफलोत्प्रेक्षामेवास्ततः पातनीयाः ।'

* The printed वाचा has 'दिक्कमण्ण' etc.

p. 57, upon which ज्वरय remarks 'वाचःसुखेन च हेतुफलयोः कुषाणि सम्भवोऽस्तीति दर्शितम्'. An example of स्वरूपोत्प्रेक्षा with reference to वाचि is 'सरस विजयसुखम्' above, where the nature of the thigh (which is a generic term) is fancied to be almost the same as the nature (स्वरूप) of a विजयसुखम् (which also is a generic name); an example of स्वरूपोत्प्रेक्षा with reference to a quality is 'सप्तसुखा इव' occurring above. A फलोत्प्रेक्षा generally contains a word in the dative or an infinitive. An example is 'रावणस्यापि etc.' रावणस्यापि...प्रियम्. This is Raghu. XII. 91. रामास्तः रामेण क्षिप्तः बाण्युगः बाणः रावणस्यापि हृदयं भित्त्वा उरगेभ्यः (पातालवासिभ्यो नागेभ्यः) प्रियम् आस्वाप्तुमिव (निवेदयितुमिव) मुवं निवेश. The arrow shot by Rāma entered the ground, because it was shot with so much force. But the poet here represents it as entering the earth to communicate the agreeable tidings to the serpents in Pātāla. So here it is the fruit (or purpose), expressed by the infinitive आस्वाप्तुम्, an action, that has been fancied in connection with the arrow's entering the earth. In a हेतुत्प्रेक्षा there is generally a noun in the ablative or instrumental. An instance of हेतुत्प्रेक्षा is 'सैषा सती' etc. 'सैषा सती ...वदनीनम्'. This is Raghu. XIII. 23. सती spot. सैषा सती वदती विचिन्वता (अविश्वता) यथा तन्मरुतारविन्दविशेषदुःखादिषु वदनीनम् उभयो मण्डम् एकं गूढम् ननुदयत. Here, the anklet, which was not resounding because it was not worn by any one, is represented as being silent through sorrow due to separation from the lotus-like feet of Sītā. Here the cause of the natural silence of the anklet is represented to be sorrow, which is a गुण (according to the Nyāya-Vaiśeṣika philosophy).

उक्तानुक्तयोः.....वाच्यं स्यात् (p. 31, ll 11-19). Out of the above 40 varieties of वाच्य, the 16 varieties of स्वरूपोत्प्रेक्षा are subdivided into 32 according as the source (निमित्त) of the उत्प्रेक्षा is mentioned or not. Thus the varieties of वाच्य come to be 56 (i. e. 32 + 24, after subtracting 16 from 40). An example where the *nimitta* is mentioned is the verse गङ्गाभसि etc. in which the occasion of the fancy in 'as if it were,' viz. 'being guilty' is mentioned. In 'सुखमेवो etc,' the cause of the fancy in 'as if it were another moon,' viz. excess of peculiar beauty, is not mentioned. हेतुफलयोः.....वाच्यं स्यात्. In हेतुत्प्रेक्षा and फलोत्प्रेक्षा, the निमित्त must invariably be mentioned. In हेतुत्प्रेक्षा, the निमित्त is the fruit or consequence of what is fancied; and in फलोत्प्रेक्षा, the निमित्त is the cause of what is fancied. To explain:—in 'सैषा सती' etc. 'holding silence

is the निमित्त of the fancy 'as if through sorrow'; in 'राज्यसाधि' etc. the निमित्त of the fancy 'as if to tell' is 'entering into the earth.' If both these निमित्त be not mentioned, then the sentences would be unconnected i. e. if बहुमौन्य be omitted, there would be no propriety in saying विधेयदुःखादिव.

प्रतीयमाना.....प्रतीयमानोत्प्रेक्षा (p. 31, ll. 18-26). The 16 varieties of प्रतीयमाना become 32 with reference to हेतु and फल. In 'तन्वद्भयाः स्तनबुग्मेन' etc. we have a cause fancied in 'as if through shame.' अस्त्रामणि—In प्रतीयमाना also (as in वाच्या with reference to हेतु and फल), it is impossible that the occasion (निमित्त) should not be mentioned; for if the particles इव etc. be not mentioned (as they are not in प्रतीयमाना) and if also the occasion of the fancy be not mentioned, then it would be impossible for the reader to ascertain that there is a fancy. Our author follows the अर्थः सः 'प्रतीयमानावास्तु यद्यपि ज्ञेयत एतावन्तो भेदास्तथापि निमित्तस्यानुपादानं तस्यां न सम्भवतीति तैर्भेदेभ्योनोऽर्थं प्रकारः । इवावनुपादाने निमित्तस्य चाकीर्तने उत्प्रेक्षयास्य लिखमाणकत्वात् ।' pp. 57-58. In प्रतीयमाना, साधनोत्प्रेक्षा is not possible. अस्यान्-स्वरूपोत्प्रेक्षायाम् धर्म्यन्तर etc. अन्यः धर्मा धर्म्यन्तरे तेन तादात्म्यं निबन्धनं यस्याः सा तस्याम् (In स्वरूपोत्प्रेक्षा) which consists in the identification of one concrete object with the subject of description. इवावप्रयोगे....अवनुपादानात्. If इव etc. be not used and an epithet be added to the character fancied, it is our position that there is Hyperbole as in 'This king is another Indra'. Compare अर्थः सः 'यावच्च स्वरूपोत्प्रेक्षा अव (प्रतीयमानायां) न सम्भवति' p. 58. On अतिशयोक्तेरनुपादानात्, compare अर्थः सः "अपर इव पाकशासनः" इत्यादी अपरशब्दाप्रयोगे उपमेयेष्वम् । उपयोगे (अपरशब्दप्रयोगे) तु प्रकृतस्य राज्ञः पाकशासनत्वप्रतीतादुत्प्रेक्षितेष्वम् । इवशब्दाप्रयोगे तु निजत्वाद्वचसावस्थापितयोक्तिः । अपरशब्दस्याप्रयोगे तु रूपकम् ।" pp. 61-62. The reason why the figure is अतिशयोक्ति when इव etc. are omitted in such a sentence as 'He is another Indra', is that when इव etc. which denote सम्भावन, are absent the अव्यवस्था becomes सिद्ध and ceases to be सूक्ष्म. We shall explain these terms later on under अतिशयोक्ति.

उपमेयस्योः.....इत्याहुः (p. 31, l. 27-p. 32, l. 9). उपमेयस्य=उपमेयस्य—the subject of the fancy. It is possible that the उपमेय may be omitted or not. 'ऊरुः कुरङ्गक' etc. is an instance, where the उपमेय (ऊरुः) is mentioned. 'An instance, where उपमेय is omitted, is the following from my drama Prabhāvatī.' The author quotes from a नाटिका composed by him. घटितमिव.....मुक्चनम् (on account of the thick darkness) the world appears as

if it is made up of masses of collyrium; it appears filled, as it were, with the particles of musk (सुगन्ध); it appears over-spread, as it were, with Tamāla trees (the leaves of which are blackish); it appears, as it were, covered with dark-blue garments. Here, the subject (विषय i. e. उपमेय), viz. the being pervaded (व्याप्तत्वं), is not mentioned in connection with the thing fancied (the विषदिन् or उल्लेख्य), viz. being made up of collyrium etc. The world is pervaded by darkness; this state of being pervaded by darkness is represented as if the world were made up of masses of darkness. The author gives another example in 'लेम्पलीव' etc. This is from the हृच्छकटिक (I Act). The last half is 'अमृत्युमयेव दृढिर्विकलता यदा'. The darkness besmears, as it were, our bodies and the sky rains, as it were, collyrium. अत्र.....तमःसम्प्रातः. Here the विषय is the pervasion of the world by darkness and its falling all round. The pervasion is figured as the besmearing of the body and the falling of darkness is represented as the showering down of collyrium. Both, viz. व्यापन and तमःसम्प्रातः, the विषय (or उपमेय) are omitted. अनयोः.....वशात्संख्यम्. वशात्संख्यम् respectively. The reasons of the fancy in this example are respectively the thickness and its coming down in the shape of streams. As darkness is very thick, so it is represented as besmearing (लेप also is thick) and so on. रामो remarks that this explanation is according to the view of those who regard darkness as a substance. The curious reader may refer to the T. D. on the words 'तत्र द्रव्याणि दृढिर्व्यभिर्बोधाशकाशकाशदिमात्मनानि नर्तव' T. S. In his remarks upon the verse 'Darkness besmears' etc. our author follows Mammata who says 'व्यापनादि लेपनादिरूपतया सम्भावितम्'. केचित्.....इत्याहुः some say 'Darkness, which is not really an agent in besmearing (i. e. darkness can never as a matter of fact besmear anybody, being जनेतृ), is figured as being the agent of besmearing; the nimitta (the reason or occasion) of this fancy being the pervasion (by darkness of the world). Similarly, the sky (though it is really incapable of showering collyrium) is fancied as the agent of the act of showering.' The views referred to here are those of the बह्वि, स., which says "(निमित्तज्ञ) अनुपादाने वशा—'स्मिन्वीव तयोऽहानि' इत्यादी । अत्र तमोमत्तयेन लेपनाक्रियाकर्तृत्वोदकायां व्यापनादि—निमित्ते सम्भवानन्तरं । व्यापनादेः तुल्येक्षाविषये निमित्तमन्वेषणं साह । न च विषयस्य सम्भवानन्तरं युक्तम् । ततोऽप्येकितारावाचनेन प्रस्तुतत्वानिषात्तु निमित्तत्वात् । तन्नाप्रयोक्तमेव साहु ।" p. 63. The views of Mammata and our

author on the one hand and the Alankāra-sarvasva on the other as regards the verse 'लिम्बदीव' may be briefly stated as follows.—Our author says that here व्यापन is the प्रस्तुत (or विषय) and is fancied as लेपन; while Sarvasva says that तमः is the प्रस्तुत (or विषय) and it is fancied as probably identical with the लेपनकर्तृ; 2ndly our author says that the निमित्त (the reason) of the fancy is the thickness of the darkness, while Sarvasva says that it is व्यापन (pervasion) which is the reason; 3rdly, our author cites this verse as an instance of that variety of उल्लेखा, where the प्रस्तुत (here व्यापन) is not mentioned, while Sarvasva cites this verse as an instance of निमित्तानुपादान (here व्यापन, according to अलं. स. being the निमित्त). The अलं. स. criticizes those who regard व्यापन as the प्रस्तुत and as not mentioned. It says that if व्यापन is the प्रस्तुत, it must be mentioned, because it is the subject upon which something else is to be fancied. If व्यापन, the subject, were swallowed up by लेपन we cannot understand लेपन as poetically predicated of it. So the Sarvasva argues that it is better to say that in darkness, which is the धर्मी, the attribute of pervasion (=व्यापन) is swallowed up by, and is fancied as identical with the attribute of being the agent of the notion of besmearing (लेपनविदाकर्तृत्व). 4thly, Mammata and our author say that Utprekshā occurs everywhere by the relation of identity (बभेद); e. g. मुखं चन्द्रं गन्धे where one धर्मी (i. e. मुख) is fancied as if identical with another धर्मी (i. e. चन्द्र); in 'लिम्बदीव' etc. they say the धर्मी (व्यापन) is fancied as if identical with another धर्मी (लेपन); the अलं. स. does not admit that Utprekshā occurs invariably by the identity of two धर्मो; it says that Utprekshā occurs also when an attribute (धर्म) is fancied as belonging to a subject (धर्मिन्). It says that व्यापन, if it be the प्रस्तुत, cannot be omitted for reasons given above. So it is better to admit two kinds of Utprekshā, चर्चुल्लेखा and धर्मोल्लेखा. लिम्बदीव &c. is an instance of धर्मोल्लेखा, where the धर्मी (लेपन) may be fancied as probably belonging to darkness (धर्मी). Those who uphold Mammata say against the criticism of Sarvasva that what the poet intends to fancy is the identity of the two actions (लेपन and व्यापन) and since this identity is directly possible (without having to resort to the idea of agent etc.) there is no necessity to fancy the identity of agents, in order that through that identity, we may fancy the identity of actions. Vide प्रवृत्त pp. 381-382 and R. G. 296-304.

"अथ च प्राचामर्वाचा चानेकधा दर्शने व्यवस्थितम् । तत्र प्राचासित्यम्-सर्वत्र अभेदेनैव विषयिणो विषये उत्प्रेक्षणं न सम्बन्धान्तरेण । तथाहि-धर्मस्वरूपोत्प्रेक्षायां 'मुखं चन्द्रं मन्ये' इत्यादी तावद्विषयिणश्चन्द्रस्वामेवो विषये मुखे स्फुटं दृश्यते । ...एवं 'अस्मां मुनीनामपि मोहमूढे' इत्यत्र नैषधपदे (मै. VII. 94) धर्मस्वरूपोत्प्रेक्षायामपि मुनिसम्बन्धिनि धर्मान्तरे विषये दमयन्तीविषयकमोहस्य विषयिणोऽभेदेनैवोत्प्रेक्षा । (p. 296).....तत्र विचार्यते । न सर्वत्राभेदेनैवोत्प्रेक्षणमिति सिद्धमे किन्तिदन्ति प्रमाणम् । उच्येयुः भेदेनापि उत्प्रेक्षणस्य दर्शनात् ।.....नहि अभेदेनैव उत्प्रेक्षणमिति वेदेन बोधितम् । यदवेमकमाग्रहः स्यात् । लक्षणनिर्माणस्य पुराचार्यतत्वात् । 'लिम्पतीव तमोष्णानि' इत्यत्रापि श्लेष्मादिकर्तृत्वे तमजादिषु विषयेषु उत्प्रेक्ष्यते इत्येव युक्तम् । R. G. p. 298.

On these manifold subdivisions of *Utprekshā*, Jagannātha makes the very appropriate remark that there is no difference of strikingness in them. They should not, therefore, be mentioned at all. At the most only three varieties of *Utprekshā* should be given, viz., हेतु, फल and लक्षण. 'इह नात्यादयो हि वैराः प्राचामनुरोषादुदाहृताः । वस्तुतस्तु नैषां चमत्कारे वैलक्षण्यमस्तीति अनुदाहारेणैव । चमत्कारवैलक्षण्यं पुनर्हेतुफललक्षणात्मकानां त्रयाणां प्रकाराणामेवेति ।' R. G. p. 295.

अलङ्कारान्तरोत्था.....उत्प्रेक्षावाचकम् (p. 32, ll. 10-18). अलङ्कारान्तरोत्था-अलङ्कारान्तरादुत्तिष्ठतीति when arising from another figure. An example of *Utprekshā* founded upon concealment (अवपुष्टि) is 'अशुच्छलेन' etc. इतपावकधूमेन कलुषे अक्षिणी वसाः तस्याः सुदृशः लाम्ब्यमेव वारि तस्य दूरः बह्वे मानमप्राप्य अशुच्छलेन विगलति इव. The flood of beauty of that fair-eyed lady, incapable of being contained in her body, falls as it were, under the disguise of tears, as her eyes are pained by the smoke of the fire kindled by oblations of ghee. An example of उत्प्रेक्षा based upon हेतु is 'मुक्तोत्तरः' etc. 'The pearls, we believe, that issued from the narrow womb of the oyster, have attained this गुणवत्त्व (possession of a fair quality or being stringed) from dwelling upon the charming cunch-like neck of this lotus-eyed damsel'. Here the word गुणवत्त्व is paronomastic; and it is the cause (निमित्त) of the हेतुत्प्रेक्षा contained in the words 'कन्धुग्रीवाभिवासादिव' (as if from dwelling upon the cunch-like neck). The word 'जानीमहे' is denotative of उत्प्रेक्षा.

मन्ये.....इत्येवमादयः. Besides जानीमहे, मन्ये, शङ्के, धुर्न, प्रापः, नूनम्, इव etc. are some of the words that are denotative of उत्प्रेक्षा. We quoted above the words of Dandin on this point. There are other words also that express सम्भावन or उत्प्रेक्षा, such as तर्कयामि, सम्भावयामि, जाने, उत्प्रेक्षे, स्यात्. A question naturally arises:-How are we to distinguish उत्प्रेक्षा from उपमा, when इव is

employed, as इव is सादृश्यवाचक also; i. e. on what ground is it that we regard the verse 'ऊहाः सरस्य सन्म इव भाति' as an example of उत्प्रेक्षा and not of उपमा? The verse can as well be taken as an Upamā (ऊहाः सरस्य सन्म इव भाति). Our author nowhere explains this difficulty. चक्रवर्तिन्, the author of the अष्टाद्वारमहोदय-सञ्जीविनी, says on this point 'यदाद्वयमुपमानांशो लोकेतः सिद्धिमुच्यते । तदौपम्येव वेनेवशब्दः साधर्म्यवाचकः ॥ यदा पुनरयं लीकारसिद्धः कविकल्पितः । तदोपमैव वेनेवशब्दः सम्भावनापरः ॥' (quoted by उद्योत p. 24.). When the Upamāna is one from ordinary life, there the figure is Upamā and the word इव is then expressive of similarity. But when the Upamāna (i. e. the अलक्ष्य or विषयिन्) is not one from ordinary life, but is simply due to the poet's fancy, then the figure is Utprekshā, so that there the word इव has the sense of सम्भावने (representing as probably identical). When इव is employed in उत्प्रेक्षा, the poet purposely represents one thing as almost identical with another; in Upamā, the only object is to give expression to the similarity between two objects. The वि० मी० remarks 'यत्र यदाप्रकृततादात्म्यसम्भावनोपयुक्तविशेषणकल्पना तत्र सर्वेषामुत्प्रेक्षाव्यवस्था । यत्र तु सम्भावनोपयुक्तविशेषणकल्पनारहितमुपमानं निवध्यते तत्र परमिवशब्दः सादृश्यपर इत्युपमासङ्घातः ।' p. 74. (and then it quotes the words of चक्रवर्तिन्). Appayadikshita bases the difference upon the existence of adjectives or attributes that would contribute towards the poetic representation of the identity of the प्रकृत and अलक्ष्य. If there exist there is उत्प्रेक्षा; but if there is the Upamāna purely without any attributes serving to lead on to सम्भावने, then there is Upamā and इव denotes similarity.

कविदुपमोक्तमोत्प्रेक्षा.....हेयम् (p. 32, ll. 20-26). उपमा उपक्रमे वस्तुः सा उपमोपक्रमा. Sometimes, an Utprekshā begins with a simile. 'पारेवल्...शैवलाभाः'. This is शिशु० III. 70. सुरारिः (कुण्डः) नीरनिवेः पारेवल् आनीलपलाशराशयः (हरितपर्णपूर्णाः) उत्कलिकासहस्रपल्लिफणो-ल्लुलितशैवलाभाः (उत्कलिकासहस्रेण वरहसहस्रेण प्रतिक्षणमुत्कलिताः तीरं प्रापिताः ये शैवलास्तत्तत्त्वाः) वनावलीः (वनरात्रीः) अपश्यत्. Kṛṣṇa saw, on the other side of the sea, series of woods, abounding with greenish leaves, which looked like moss thrown every moment upon the shore by thousands of waves. इत्यव.....हेयम्. In the above verse, the word नामा (in शैवलाभाः) denotes comparison and hence there is a simile at first, but in the end there is fancy, inasmuch as the existence of huge masses of moss on the sea-shore is imagined as possible, notwithstanding its improbability. Similarly it is to be understood in the description of the

emaciation of certain lovely ladies, as in 'their bracelets were turned into armlets' (केयूर इव आचरितम्) and also in 'the side glance of her with deer-like eyes acts the part of a blooming lotus on the ear' (विनासिनीलोत्पलमिव आचरति). In both the examples, there is at first उपमा, because the affixes वयङ् (in केयूरान्वितम् and किर in नीलोत्पलमिव) are expressive of Upamā; but, since it is impossible that a bracelet should be on the arm and that a glance should exist on the ear, there is only a poetic fancy. The poet does not here compare the bracelet with the armlet and the side-glance with the blue lotus, but rather fancies that they are actually identical as it were. *

आन्तिमदलङ्कारे.....उक्ति भेदः (p. 32, ll. 26-29) The author now distinguishes Utprekṣhā from other figures of speech. He first distinguishes between आन्तिमान् and उत्प्रेक्षा. In आन्तिमान् as instanced in 'गुग्गुलुगुग्गुलु' etc., the cowherds etc. who are under error have no consciousness of the moonlight, which is the subject (on which they wrongly superimpose the notion of milk); for the description of it (i. e. of the absence of the knowledge of the truth) is given by the poet himself (and not by the persons). In Utprekṣhā, however, the person who indulges in the fancy has a consciousness of the subject also. What distinguishes आन्तिमान् from उत्प्रेक्षा is this—In the former, the knowledge is अनादायः; while in the latter it is आदायः. 2ndly, in the former, the विषय is not perceived in its real nature, it is mistaken for something else (the विषयिन्); in उत्प्रेक्षा both the विषय and विषयिन् are cognised as distinct, there is no mistake, but for poetical purposes it is represented that the विषय is almost identical with the विषयिन्.

सन्देहे.....भेदः (p. 32, ll. 29-31) What distinguishes सन्देह from उत्प्रेक्षा is that in the former both the alternatives are equally prominent; but in the latter, one of the alternatives is more prominent and is poetically represented as probably identical with the other. अतिशयोक्ति...भेदः In Hyperbole, the unreality of the character fancied (विषयिन्) is apprehended after the sense of the sentence is understood; and here it is

* The अमरकोश says that केयूर and वङ्गद mean the same thing (केयूरमङ्गदं दुव्ये); but the poet seems to have used वङ्गद in the sense of bracelet and केयूर in the sense of an ornament for the upper arm. The lady had grown so emaciated that the bracelet on her forearm easily moved up to the upper part of the arm.

apprehended at the very time of the sense being understood. An example of अतिशयोक्ति is 'कमलमगम्भसि कमले च कुवलये तानि कनककलिकायाम्'. Here the face is apprehended and spoken of as कमल, the eyes as कुवलय and the body as कनककलिका. At the time of using this mode of speech, it is not intended that the विषयिन् (कमल) is understood as distinct. The unreality of the identity of विषय and विषयिन् comes in only when we reflect upon the sense of the verse. In Utprākṣhā, when we use such an expression as 'मूनं मुचं चंद्रे मन्ये', we are perfectly conscious of the विषयिन् (i. e. उपमान चंद्र) not being the विषय (मूल).

रञ्जिता नु...प्रकारकल्पनया (p. 33, ll. 1-10). 'रञ्जिता नु...तिमिरेण.' This is किराताकुनीव IX. 15. रञ्जिता नु...शैलाः—Has darkness coloured black the various trees and hills! रञ्जितम्—screened. निषेधे in unoven portions. संहता नु...कुमुदस्तिमिरेण has darkness annihilated the regions of space! The printed editions have संहताः for संहताः. The Sarvasva reads संहताः. इत्यत्र.....केचिदाहुः some say that the figure here is सन्देह, inasmuch as the trees pervaded by darkness are suspected to be coloured and so on. It is the बले० सू० which cites this verse as an instance of सन्देह, where the things superimposed have each a separate substratum (कञ्जिदारोप्यमाणानां सिद्धाश्रयत्वे दृश्यते। यथा 'रञ्जिता' etc.' p. 43). The Sarvasva remarks on this verse 'अज्ञारोपविषयतिमिरे रागादि तत्वादि-निष्ठाश्रयत्वेनारोपितम्' p. 44. 'रागादि रजनादि। आदिशब्देन नमनसगजपूरण-संहरणानि सूच्यन्ते। तर्वादीत्यादिशब्देन गगनधरर्वाकुजुमः। अथ व्याप्तवत् तिमिरे विषयः, रजनादिर्षमो विषयी।' समुद्रवन्ध's comment. एकविधे...स्फुरणं च. Our author says that this is wrong; for the figure सन्देह consists in the apprehension of one object under more alternatives than one, all being equally prominent; whilst, here, the pervasion of the trees, sky &c., by darkness is not one and the same pervasion, but is conceived as distinct pervasions distinguished by the several objects with which it comes in contact. Besides, pervasion etc., is swallowed up by the idea of 'colouring' &c., which alone is prominent. What our author means is:—In Sandeha, the same object is perceived under two or more alternatives, as in 'जडं मातुष्टः किं' above; in the present verse, the object is not the same; the pervasion by darkness of the trees being quite different from the pervasion of the sky by it; 2ndly, in Sandeha, what the poet conveys is the equal prominence of two or more alternatives; but this is not the case here; here the pervasion by darkness is not mentioned at all in words, it is swallowed up, as it were,

by 'colouring'; what the poet intends to do here is to represent poetically that 'pervasion' is probably the same as 'colouring'. For these two reasons, the figure in the present verse is *Utprekshâ*. अन्ये तु.....वदन्ति स others say that the present verse is a distinct sort of the figure सन्देह, though: one of the alternatives is more prominent, because it has the special charm of determining one thing to be manifold. What these people mean is:—in this verse, the विषयिन् (रत्न) is no doubt more prominent; still the figure is not उल्लेखा, but another kind of सन्देह. Here व्यापन (the विषय) is determined to be the same as रत्न, लङ्गन, पूरण etc. (which are many). Therefore, as in the ordinary सन्देह, one thing is suspected under different characters, so here also one thing is determined under different characters; and therefore there is सन्देह. This view appears to be the same as the one mentioned by Sarvasva 'केनित्यप्यवसाया-अवस्थेन सन्देहप्रकारमाहुः' p. 44. Our author rejects this view also. निगीणे...कल्पनया fancy is the apprehension of a thing, the real nature of which is, as it were, swallowed up, under an identity with something else. This kind of fancy is clearly visible here and is conveyed by the word तु, as well as by इव. Therefore the figure ought to be *Utprekshâ*. It is not necessary to resort to the invention of a distinct species of *Sandeha* found nowhere else. The Sarvasva itself mentions the fact that some look upon the verse 'रजिता तु' etc. as an instance of *Utprekshâ*. 'अन्ये तु तुल्यशब्दसंख्यावनायोक्तकालादुल्लेखा-प्रकारमिमांशकृते' p. 44.

वदेतब्धन्ना...नातावपद्मबोलेक्षा (p. 33, ll. 11-16). 'वदेत.....तनुम्'. This verse is cited by अङ्गं सू० p. 51 as an example of अपहृति (अपहृत्वपूर्वक आरोपः). बलदलवलीलां नितमुले—spreads the charm of a flake of cloud. नो मां प्रति तथा to me it does not appear to be so. अहं.....तनुम् 'I believe the moon to be marked by the black scars of the wound caused by the darting meteor-glances of the young women distressed by the separation from thy focmen, their lords.' Here, in spite of the fact that the word 'mange' is employed (it being one of those words that imply *Utprekshâ*, as said above), we have a mere conjecture, since we do not apprehend here a fancy as defined before. For this reason there is no *Utprekshâ* founded upon concealment here. In the first half of the verse, the author began by denying that the spot on the moon is 'शृङ्ग' (i. e. there is first अपहृत्). After denying the nature of 'शृङ्ग' he ought

to have superimposed something else on the दृश्यक. But he speaks of the moon in the next half, and not of दृश्यक at all. Therefore there is no अपवृत्ति. It may be said that, as there is सादृश्य in the first half and the word मन्त्रे (which is उत्प्रेक्षापोतक) occurs in the 2nd half, there is सापेक्षोत्प्रेक्षा. Our author replies that the mere presence of the word मन्त्रे is not sufficient. We must have सम्पादना, which does not exist in the verse under consideration. The author of the सर्वज्ञ also was not quite satisfied with the instance he himself gave. On 'यदेतच्चन्द्रा' etc. he remarks 'अत्र देन्दवस्य दृश्यकसापेक्षे उपस्थिते दृश्यकप्रतिषत्तुकिण्णक इन्दोरादीषो नान्यवयवनां पुष्पदीप्ति न निरवयव' p. 51 and also "तस्याः (उत्प्रेक्षायाः) चेवादिशब्दस्यमन्त्रेशब्दोऽपि प्रतिपादकः । किंतु उत्प्रेक्षासामान्यभावे मन्त्रेशब्दप्रयोगो वितर्कमेव प्रतिपादयति । यथोदाहृतं मातुः 'अहं त्विन्द्रं मन्त्रे' इत्यादि, (on p. 51)" p. 54.

What constitutes the essence of उत्प्रेक्षा is that the प्रस्तुत (उपनेय) must be represented as probably identical with the अपस्तुत (उपमान) and that this representation must be charming. उत्प्रेक्षा must be based upon implied resemblance. 'नूनमनेन साधुना भाव्यम्' cannot be an उत्प्रेक्षा, because there is no charm in it. The fancy must be आह्वार्य (volitional) and not due to mistake. 'रामे किञ्चतदवयवे विलोक्य वज्रमण्डले । प्रायो चाराधरोऽयं सादिति दृष्टन्ति केचिनः ।' is not an example of उत्प्रेक्षा, because here the peacocks mistake him to be a cloud and, as a result, dance. They have no distinct apprehension that he is Rāma. The mere presence of उत्प्रेक्षापोतक words would not constitute a verse an instance of Utprekshā, e. g. the word द्रव्यः in the above verse.

Examples of Utprekshā are sown broad-cast in the works of Kālidāsa and Bāṇa; vide the following 'मुक्तेषु रदिमसु निरायतपूर्वकाया निष्कन्वनामरसितया निमृशोर्ध्वकर्णाः । आत्मोद्धतैरपि रजोभिरुद्धनीया धारन्त्वमी कुन-ज्वातुमयेन रम्याः ॥' शा. 1.

13 अतिशयोक्ति (Hyperbole).

निश्चये.....अवज्ञये इति (p. 33, ll. 17-23). When the introduction is complete, it is styled Hyperbole. विषयनिगमनेन..... अन्वयवसायः—These words are quoted verbatim from सङ्गे मृ. p. 56. When the विषयिन् (i. e. उपमान or अपस्तुत) swallows up (or altogether takes in) the विषय (the subject on which something else is superimposed) and there is therefore an apprehension of identity, it is अन्वयवसाय (Introsusception). In Utprekshā, the अन्वयवसाय is incomplete (or in process of

completion) as the विषयिन् is expressed there with uncertainty (i. e. विषयिन् is there represented as *probably* identical with the विषय, and not with certainty). But in अतिशयोक्ति, the अव्यवसाय is complete because the subject is apprehended with certainty. The two-fold division of अव्यवसाय is borrowed by our author from the अलं स. अव्यवसाय is brought about in two ways; (I) the विषयिन् entirely swallows up the विषय, which is consequently not expressed in words at all; (II) the विषयिन् as it were swallows up the विषय, which though expressed in words and therefore seeming to be different, is yet identified with the विषयिन्. In the first case the अव्यवसाय is said to be सिद्ध and in the latter साध्य. The अव्यवसाय is said to be सिद्ध, because the विषय not being expressed in words and being swallowed up by the विषयिन्, the विषयिन् (which is अव्यवसित, superimposed) is predominant. अव्यवसाय is said to be साध्य, because the विषय is in process of being represented as probably identical with the विषयिन् (it is not निगोर्णो, but निगोर्वमाण) and therefore it is this process (which is being accomplished) that is predominant. Vide विमर्शिनी on अलं स. "सु (अव्यवसायः) च द्विविधः—सिद्धः साध्यश्च । सिद्धो यत्र विषयस्यानुपात्तकया निगोर्णत्वादव्यवसित-साधानम् । साध्यो यत्रेवानुपात्तनात्सम्भावनामव्यवसायमकृत्वादिव्यवस्य निगोर्वमाणत्वा-दव्यवसायकियाया एव साधानम् ।". A question might be asked what is the difference between अव्यवसाय and आरोप (as in मुखे चन्द्रः)? The reply is:—in आरोप, the विषय is apprehended as the विषयिन्. But here (in सिद्ध अव्यवसाय), the विषय being entirely swallowed up by the विषयिन् and therefore not being expressed, only the विषयिन् is apprehended; in साध्य अव्यवसाय (which is the province of उत्प्रेक्षा), the विषय may or not be expressed (while in आरोप it must always be expressed) and, even when it is expressed, it is in process of being swallowed up by the विषयिन् (as in मुखे चन्द्रं मन्ये). 'अत एव चात्र विषयस्य निगोर्वमाणत्वादारोपमर्मेत्वं न वाच्यम् । तत्र विषयस्य विषयित्वा प्रतीतिः । इह (उत्प्रेक्षायां) पुनर्विषयस्य निगोर्वमाणत्वेन विषयिण एव प्रतीतिः ।' विमर्शिनी p. 55. An objection might be raised as follows:—अव्यवसाय is certain knowledge of the विषयिन्, which swallows up the विषय. It is said above that in उत्प्रेक्षा, there is साध्य अव्यवसाय. In उत्प्रेक्षा, the विषय is generally expressed and not swallowed up. Besides, उत्प्रेक्षा is constituted by representing something as *probable*. There is no *certainty* in it. Therefore it is improper to say that in उत्प्रेक्षा there is साध्य अव्यवसाय. The reply is:—अव्यवसाय is of two kinds, स्वरसिक and उपाय. In the former, the real nature of an object is not known at

all, but through mistake the विषय is identified with the विषयिन्. In the latter (उत्पाद्य), a man, although well knowing that विषय is distinct from विषयिन्, superimposes the विषयिन् upon the विषय for some poetical purpose. स्वारसिक अध्ववसाय is the province of भ्रान्तिमान्, in which the poet speaks of the mistaken notions of others. उत्पाद्य अध्ववसाय (i. e. आह्वार्य) is the province of उत्प्रेक्षा. अध्ववसाय is defined as विषयनिगरण. In उत्प्रेक्षा, although there is no complete swallowing up, still the विषय is in process of being swallowed and therefore, we may say that there is अध्ववसाय. Hence there is nothing wrong in saying that साध्य अध्ववसाय is the province of उत्प्रेक्षा. 'एवमप्यभिधवात्मकसम्भावनाप्रत्ययमूलत्वादुत्प्रेक्षायाः कथमध्ववसायमूलकम् ? तस्य हि विषयनिगरणे (ये!) विषयिनिश्चयश्च स्वरूपम् । न चात्रैकमपि सम्भवति । विषयोपादानाद्विश्रयामावाचेति । अत्रोच्यते । इह द्विचरत्वाध्ववसायः स्वारसिक उत्पादितश्च । तत्र स्वारसिके विषयानवगम एव निमित्तं सामान्यात्स्वरसत एव विषयप्रतीतेरुत्प्रेक्षायाः ।..... इतरत्र तु विषयनकाम्यापि तदन्तःकारेण प्रतिपत्तौ स्वात्मपरतन्त्रविकल्पनात् विषये प्रतिपत्तिमुत्पादयेत् । जानान एव हि विषयिविविक्तं विषये तत्र ध्वनोक्तनपरतया विषयिणमध्यवस्येत् । तज्जालो भ्रान्तिमदादिविषयः । तत्र हि प्रमादन्तरगता स्वारसिकेन तयाविद्या प्रतिपत्तिर्देवानूचते न तूपायते ।..... इतरस्तूत्प्रेक्षाविषयः ।..... ननु विषयनिगरणमध्ववसायस्य लक्षणमिह पुनर्विषयस्य निर्गोप्यमाणत्वेति कथमत्राध्ववसायतेति चेत् । नैतत् । 'विषयवन्तः कृतेऽन्यस्मिन्तां स्वात्साध्यकसामिका' (का. प्र. II.) इत्याहुस्त्वाध्ववसायस्य विषयिणा विषयस्वान्तःकरणं लक्षणम् । तच्च विषयस्य निगरणेन निर्गोप्यमाणत्वेन वा भवतीति न कश्चिद्विशेषः । निर्गोप्यमाणमपि पूर्वोक्तनीत्या विषयस्योपात्तस्यानुपात्तस्य वा भवतीत्यपि न कश्चिद्विशेषः" विमर्शिनी p. 55. विषय.... प्रवक्ष्यते इति (p. 33, ll. 20-23) In Utpreksha, the swallowing up of the object takes place only by reducing it to a subordinate position and so it may be here also (i. e. in अतिशयोक्ति) as in 'the face is a second moon.' The author means that for swallowing up as required in उत्प्रेक्षा (साध्य अध्ववसाय), it is not necessary that the विषय must not be mentioned. What is meant by निगरण is here simply that the विषय should be in quite a subordinate position as regards the purpose in view (i. e. the charm of the सम्भावना). Similarly even in अतिशयोक्ति, the विषय (i. e. मूल here) need not necessarily be omitted (as in 'the face is a second moon').

The name given to this figure is significant 'अतिशयस्योक्तिरिते' वीरिकल्पमत्याः' एता. p. 237; 'विषयिणा विषयस्य निगरणमतिशयः । तस्योक्तिः' R. G. p. 307.

मेरेऽध्यभेदः.....तः (p. 33, ll. 24-25). Our author, following the अर्थः सूः (p. 56), divides अतिशयोक्ति into five varieties. I.

भेदेऽपि अनेदः Denial of difference where there is difference in reality; II. अनेदे भेदः (the opposite of the preceding) statement of a difference, where there is none in reality; III. सम्बन्धे असम्बन्धः negation of connection where there is a connection; IV. असम्बन्धे सम्बन्धः (which is the reverse of III); V. कार्यकारण-पौर्वापर्यालयः—the inversion of the sequence of cause and effect. Mammata following उद्भट (II. 24-25) gives four varieties, by omitting III and IV and substituting in their place “यद्यर्थोक्तौ च कल्पनम्” (a supposition under a condition introduced by ‘if’). मञ्जिनाथ in his *तरङ्ग* criticizes Mammata and says that ‘यद्यर्थोक्तौ’ etc. is included either under सम्बन्धेऽसम्बन्धः or its reverse (see p. 237). उद्भट remarks that ‘यद्यर्थोक्तौ च’ etc. includes सम्बन्धेऽसम्बन्धः and its reverse by Indication.

An instance of भेदेऽनेदः is ‘कमलमुपरी’ etc. कमलं.....कलापः How is it that the peacock’s tail shines above? अष्टमीन्दुखण्डम्—The digit of the moon on the 8th night of the fortnight. ततः next to it. प्रवालमलात्—still lower a tender leaf. Here we have the introsusception of the tresses of a woman in the peacock’s tail with which they are identified. Here कैलापाक्ष, माल, देव, मासिका, and अक्षर are swallowed up respectively by कलाप, इन्दुखण्ड, कुवलय, तिलकुसुम and प्रवाल, although they are distinct (भेदस्त्वभेदः). Another example of this is ‘विक्रमदुःखादिव’ etc., which was cited above under *Utprekshâ*. The silence belonging to a sentient creature is one thing and the stillness pertaining to an inanimate object is another. These two states though different are identified here, the reason being that the word वज्रमीन conveys both the meanings. ‘सदापर...प्रियः’ is another example of the same. In her youth, her lover is possessed of *râga* (love, also ‘red colour’) together with the soft petal of her under-lip. Here the *râga* of the lower-lip is its redness, and the *râga* of the lover is his love. Though these two are different, they are identified, because they are expressed by the same word. It must be said that, following these two examples of our author, the verse ‘पद्मोदनदिनापीतः’ etc. instanced above under परस्परित (रिष्ट), will be an example of this kind of अतिशयोक्ति, so far as the word पद्मोदन is concerned.

An example of अनेदे भेदः is ‘अन्यदेव’ etc. सौरभसम्पदः the riches of the fragrance breathed by her. सरसत्वनम् charmingness. Here though beauty is one and the same, the beauty of a woman is represented as being quite different from all other

beauty. Another example of this variety may be given from the *Sākuntala* 'अरिस्तुष्टिरपरा प्रतिमाति सा मे धातुर्विमुक्तमनुचिन्त्य वपुश्च तस्याः ।'

An example of *सम्बन्धेऽसम्बन्धः* is the verse 'असाः सरोविषी', which occurs in the *Vikramorvasīya* (1st act). The same verse is cited by the अर्थोक्तं सूत्र as an example of this variety. असाः.....कान्तिप्रदः 'Was it the moon, the source of lovely radiance, that was the creator in forming her?' शृङ्गार एव एको रसः यस्य who is solely devoted to the sentiment of love. पुष्पाकरः spring. जटः dull, free from emotions. विषयेभ्यः व्यावृत्तं कौतूहलं यस्य whose mind is turned away from objects of sense. पुराणो मुनिः Brahmi. In this verse, although the Creator is connected with the act of creating her, he is represented as not being connected with that act. This verse is cited by Mammata as an instance of *ससन्देहः* (or *सन्देहः* of our author). उद्योतु remarks (p. 59) that this verse cannot be an example of *अतिशयोक्ति* as there is no certainty here. In *अतिशयोक्ति*, there must be certain knowledge. In the above verse, the speaker raises doubts as to who created the woman.

An instance of '*असम्बन्धे सम्बन्धः*' is 'वदि स्वाम्नाहते etc.' Here, a connection, which is unreal, is fancied by means of a supposition brought in by the force of the word 'if.' इन्दीवरश्च does not exist in the moon i.e. there is *असम्बन्धः*; but by the force of the particle *वदि* this connection of lotuses with the moon is brought in. Therefore there is *असम्बन्धे सम्बन्धः*. A beautiful example of this variety is cited by Vāmana 'उमौ वदि न्योत्रि पृथक्पथाद्वाकाक्षमहापयसः पठेताम् । तेनोपनीयेत तमालनीलमामुक्तमुत्तमाल-तमस वधुः ॥' शिशु० III. 8.

कार्यकारण.....महीक्षितान् (p. 34, ll. 15-21). The inversion of the sequence of causation may occur in two ways: (I.) the effect may be supposed to precede the cause, or (II.) it may be supposed to take place simultaneously with the cause. An example of the first is 'प्रागेव हरिणाक्षीणा' etc. Supply *जातम्* after *वत्सलिकाकुलम्* and *जाताः* after *शिवः*. *वत्सलिकाकुलम्*-agitated by fancy. *वद्विजानां प्रकुतानां वकुलानां रसावमुकुलानां* (आममुकुलानां) च शिवः the beauty of the blooming *bakula* and the blossoming mango (manifested itself). Mangoes put forth blossoms, which generally are the exultants of love (उद्दीपन). But here this sequence is inverted. The heart is said to be agitated first and then the mangoes blossomed. Another instances of

this variety is 'इदमपि क्षितिमादौ मालत्वाः कुसुमचोषणाय । चरणं रमणीयतनं लोचनविषयं त्वया भजता ॥' (दामोदरयुग्मं कुट्टनीमलम् verse 96). Another is 'तव प्रसादस्य पुरस्तु सन्दः' शाः 7. An example of the cause and effect taking place at the same time is 'सममेव' etc. This is Raghu. IV, 4. समाकान्तम् was trodden, was attained. सममेव at the same time. Here the cause, viz., coming to the ancestral throne and the effect, viz., conquering the kings, are represented as taking place at the same time. The reason why the relation of cause and effect is inverted is to give expression to the idea that the cause produces the effect speedily, as said by Mammata 'कारणस्य संप्रकारितां दत्तं कार्यस्य पूर्वमुक्तौ' etc.

इह केचिदाहुः.....लघुणस्य इति (p. 34, ll. 22-24). In these words our author refers to the view of the ब्रह्म-सूत्र. The question is:—in अतिशयोक्ति what is introsuscepted in another? For अतिशयोक्ति, सिद्ध अव्यवसाय is necessary. When it is said that two varieties of अतिशयोक्ति are भेदेऽभेदः and अभेदे भेदः, the question arises what two things are अभेदेन अव्यवसित. According to the view of the ब्रह्म-सूत्र, the ordinary excellence belonging to the woman's tresses etc. in the verse 'कृष्णमुपरि कलापिनः' is fancied as being extraordinary. It should not be supposed that tresses etc. are introsuscepted under the character of the peacock's tail. What is अभेदेन अव्यवसित is natural beauty (वास्तव सौन्दर्य) which is here fancied to be identical with the beauty imagined by the poet (कविसमर्पित सौन्दर्य). It is not the केशपाश that is fancied to be identical (अभेदेन अव्यवसित) with the peacock's tail. If it were intended to be so (i. e. if it were intended that the अव्यवसाय in this variety should be between two वर्गीः, such as केशपाश and कलाप and not between the two वर्गीः, वास्तव सौन्दर्य and कविसमर्पित सौन्दर्य), then the definition of the figure would not include, as it ought to include, such instances as 'Different is the beauty etc.' The reason why the instance 'अन्यदेवाङ्ग' etc. would be excluded is:—If we say that केशपाश and कलाप are अभेदेन अव्यवसित, we mean that for अव्यवसाय, two वर्गीः are necessary; two वर्गीः would not do. In 'अन्यदेवाङ्गलावन्दम्' etc. there are no two वर्गीः, but only two वर्गीः. If two वर्गीः were necessary for अव्यवसाय, this instance cannot be an example of अतिशयोक्ति. Therefore in order to include it, we should say that it is two वर्गीः that are everywhere अव्यवसित. Vide the words of the ब्रह्म-सूत्र, p. 69 "यु पञ्चसु भेदेषु भेदेऽभेदादिवचनं लोकातिक्रान्त-नीवरम् । अत्र चातिशयाख्यं यत्कलं प्रयोक्तव्यमिति तत्राभेदाव्यवसायः । तथाहि 'कमलमनममलि' इत्यादौ वदनादीनां कमलाद्यभेदेऽपि बालाख्यं सौन्दर्यं कविसमर्पितेन

सौन्दर्येणामेदेनाध्यवसितं मेदेऽभेदवचनस्य निमित्तम् । तत्र च किङ्कोऽध्यवसाय इति
अध्यवसितप्राधान्यम् । न तु वदनादीनां कमलादिमिरमेदाध्यवसायो योजनीयः ।
अमेदे भेद इत्यादिषु प्रकारेषु अन्यमिति । तत्र हि 'अण्यं लङ्घ्यतणम्' इत्यादी
सातिशये लट्भात्वं निमित्तभूतमभेदेनाध्यवसितम् । एवमन्यत्रापि हेयम् ।" On
this अवश्य remarks "कमलमनन्मसि" इत्यत्र यदि वदनादीनां चर्मिणामभेदाध्य-
वसाययोजनं कियते ततस्तु धर्मिणस्तत्वेनैवेष्टेरिह चर्माणां न स्वादन्वाप्तिः । अतश्च
पूर्वत्र चर्माणामेवाध्यवसायो योजनीयो वेन सर्वाथैव एव पशुः स्वादिति तात्पर्यावेः ।"
p. 69. The two verses, referred to in this passage, are 'कमलमन-
न्मसि कमले च कुवलये तानि कमलकलिकायान् । सा च मुकुमारसुभगेत्पुलातपरम्परा
केचन ॥' (भेदेऽभेदः); 'अण्यं लङ्घ्यतणम् अण्णा वि अ काणि वराणच्छाया ।
सामा सामण्यवञ्चरणो देहञ्चिण ण होइ ॥ (अन्यत् सौन्दर्यमन्वापि च काणि कर्तव्य-
च्छाया । इयामा सामान्यप्रजापते देहैव न भवति ॥).

Our author replies to the above reasoning in the words
'तत्रापि etc.' तत्रापि...अध्यवसीयते There too, i. e. in 'अन्यदेवाङ्गलावण्यम्'
the lady's beauty, which is generally not different from that
of other women, is fancied as different. So that here also
there is अध्यवसाय. We need not say that वास्तवसौन्दर्यं is fancied
to be identical with कविसमर्पितसौन्दर्यं. In 'अन्यदेवाङ्ग' etc. one thing
viz. the beauty of the woman, is poetically represented as
being another thing, viz., a beauty different from all other
beauty. तत्रापि to explain, to make clear what is meant.
अन्यदेव...अङ्गीक्रियते If we substitute अन्यदिक् for अन्यदेव in the
verse 'अन्यदेवाङ्ग' etc. (in which case it would mean 'her beauty
is, as it were, quite apart from that of other women'), we
should admit the figure उत्प्रेक्षा, as there is then साध्य अध्यवसाय.
Everybody admits that in 'अन्यदिवाङ्गलावण्यम्', there is उत्प्रेक्षा.
We have shown above that in *Utprekshā* there is अध्यवसाय
(साध्य of course). So we must admit that in 'अन्यदेवाङ्ग' etc.
also there is अध्यवसाय, which is सिद्ध, because the word इव,
which is सम्भावनाधीतक, is absent. In 'प्रायेव इतिणाङ्गीर्णा' etc., the
beauty of *bakula* though coming first is fancied as coming
last i. e. there is अध्यवसाय. Here also if we employ the word इव,
there is उत्प्रेक्षा. Similarly in the other two, सुन्दर्येऽस्तम्बन्यः and
अस्तम्बने सुन्दर्यः i. e. प्रजापति, who is the creator of the beauty,
is represented as identical with *Brahmā* who does not create
such a beauty; two blue lotuses which are not connected
with the moon are fancied as identical (अध्यवसित) with two
lotuses connected with the moon. Hence the opinion of the
अकं. स. that there is अध्यवसाय of two धर्मैः (one कान्तव and the
other कविसमर्पित) and not of धर्मैः is wrong. अवश्य also finds
fault with the अकं. स. "उपलक्ष्यं चैतत् । वायता हान्यवसितमावन्वयमस्या

अनुपमम् । तच्च धर्मिणामनु धर्मोणां वेति को विशेषो येनाभ्यासिः स्यात् । प्रस्तुत धर्मयोरभेदाध्यवसायान्मुपगमे अप्रसदीनामभ्यासिः शोभति सङ्गः स्यात् । तत्रापि धर्मोणामेव भेदेऽभेदविवक्षणात् । एवं च विजातीयत्वेन भेदे धर्मयोरभ्यभ्यासिः प्रसज्यत इत्यनुपमसङ्गतप्रत्ययार्थोदारेणम् ।' pp. 69-70. As to the remark of our author that when we read 'अन्यदिव' for 'अन्यदेव' in 'अन्यदेवाङ्ग-लावण्यम्' etc. there is तत्पेक्षा, vide the remarks of R. G. and Nāges'a thereon (p. 315.) "यदपि तैरेव (अन्यदीक्षितैः) उक्तम् 'सन्वन्धातिशयोक्तिः स्वाद्योगे योगकल्पनम् । सौभाग्यानि पुरस्पास्य सृशन्ति विधुमण्डलम् ॥' तदपि न । अत्रैव 'सृशन्तीकेन्दुमण्डलम्' इति कृते कोऽङ्ग-द्वारः । उल्लेखेति चेद, तद्विजादेरनावाङ्मयोऽभिज्ञेनमुचिता । स्वादिसत्त्वे वा वाच्योत्प्रेक्षा सैवेवावभावे गन्वोत्प्रेक्षेति नियमस्य सर्वसंगतत्वात् । 'लत्कीर्तिर्भ्रमणमान्ना विवेकः स्वर्गनिष्ठायाः' इति लघुक्तगन्वोत्प्रेक्षायाः 'सौभाग्यानि' इत्यस्य चोत्प्रेक्षायां विशेषानुपलम्भात्..... तस्मादुत्प्रेक्षासामग्री यच्च नास्ति तादृशमुदाहरणमुच्यते । यथासदीयं 'वीररत्नमिरले ते नीरद मे नासिको गमेः । ऊमदवारणपुङ्गवा मध्येवठरं स-मुच्छन्नति ॥' इत्यादि । सुन्दरत्वे सति उपस्कारकत्वमलङ्कारसामान्यलक्षणमिहापि न विस्मरणायम् ।' p. 315.

14 तुल्ययोगिता (Equal Pairing).

पदार्थानां..... क्रियाभिसम्बन्धः (P. 34, l. 29-p 35 l. 5). When objects in hand or others are associated with one and the same attribute, the figure is तुल्ययोगिता. An attribute is either a quality or an action. So, although our author does not say so specifically, तुल्ययोगिता has four varieties; all the things may be प्रस्तुत, or all may be अप्रस्तुत; and the common attribute in each case may be a गुण or a क्रिया. There is another point on which our author is silent, उद्भट, कलङ्कारसर्वस्व, एकावली and many others say that in तुल्ययोगिता, औपम्य is always implied; compare 'औपम्यस्य गन्वत्वे पदार्थगतत्वेन प्रस्तुतानामप्रस्तुतानां वा समान-धर्मोभिसम्बन्धे तुल्ययोगिता' अलं० सू०. This means that between the प्राकरणिक or अप्राकरणिक things that are connected with the same attribute, there must be implied resemblance. It is not sufficient that they are connected with the same attribute. Our author, by omitting the words औपम्यस्य गन्वत्वे, leads us to infer that he did not regard implied resemblance between the प्राकरणिक or अप्राकरणिक things as necessary to constitute the figure तुल्ययोगिता. The reason why the figure is called तुल्य-योगिता is given by एकावली as 'तुल्यधर्मेण योगो जातोऽस्त्विति सन्वर्धेनामा तुल्ययोगिता' p. 239. i. e. that in which there is a connection (of प्रकृत or अप्रकृत things) with the same attribute. अनुल्लेखनाति..... कवोविपत्—This is S'isa. IX. 24. The printed edition of S'isa. reads दीपक्षिणाः for दीपदशाः and 'विरसुतमनोव-

शेषं समन्वयोपिषत्' for 'सुचिरं शक्तिप्रतिबोधितस्मरमन्वयोपिषत्'. Construe—
 देन समयेन जनुलेपनानि, कुसुमानि, पतिषु कुतस्मन्वयः (कुतकोपाः) जवलाः,
 शेषदशाः (शेषदशाः) सुचिरं शक्तिप्रतिबोधितस्मरं (सुचिरं शक्तिः यथाह
 प्रतिबोधितः स्मरः कामः यथा आत्मा.) मन्वयोपिषत् (बोधितानि). Unguents
 of sandal, white flowers, fair ones indignant against their
 lords and the flames of lamps were by that time (i.e. by
 evening) lighted up so as to awaken Love that had long
 fallen asleep. Here, as the description of the evening is the
 matter in hand, sandal ointment etc. which are connected with
 the evening are also प्रसृत; they are all connected with the one
 action (क्रिया) of शेषन (being lighted up).

उद्भट्टः.....सम्बन्धः (p. 35, ll. 6-13). उद्भट्ट—'This is Udbhata V.
 12, Who, that has perceived the softness of thy body, feels not
 that the jasmine, the digit of the moon and the plantain plant
 are hard? Here the heroine is the subject of description and
 साक्षी etc., which are the उपमान, are (generally, of course) व्यस्तुत.
 They are all connected with the single attribute
 'hardness' (which is a गुण). दानं...आहरेत्. दानं विचार्य, कर्तुं (सत्यं) वाचः
 etc., 'charity from affluence, truth from speech, fame and piety
 from life, beneficence to others from the body—from unsub-
 stantial things, man ought to extract substantial good.' Here
 दानं, कर्तुं, कीर्तिवर्णं, परोपकरण, which are all in the objective case,
 being all connected with the attribute of substantialness, are
 also connected with the action of extracting. Our author
 gives an example of तुल्ययोगिता where all the things are con-
 nected with the same गुण and the same क्रिया. An example
 where all साक्षरान्ति things are connected with the same गुण
 is 'योगरहो जगत्पदं तारुणी स्वप्रकाशविनम् । उज्ज्वलानि तदाहस्य वयम्नि
 तदुज्ज्वलान् ॥' उद्भट्ट V. 13.

15 दीपक (Illuminator).

अप्रस्तुतप्रस्तुतयोः (दक्षमोशिसम्बन्धः यथा साक्षात्) दीपकं तु निगमते ।
 When a thing, which is the subject in hand, and another
 which is not the subject in hand, are connected with the same
 attribute, there is दीपक. Also when the same case (कारक)
 is connected with more than one verb.

Some writers like उद्भट्ट, जगन्नाथ etc. say that in दीपक also
 there must be गन्ध औपम्य. Our author is silent on this point.
 It must be noted that if गन्ध औपम्य is necessary for दीपक, then

the 2nd variety of दीपक given by our author, where one case is connected with many verbs, must be excluded altogether, as there can be no resemblance in that variety.

The reason why this figure is called दीपक is that it is like a lamp, which, when employed for illuminating one object, also illumines others. 'प्राकारिकाप्राकारिकयोर्मध्यादेकत्र निर्दिष्टः समानो धर्मः प्रसङ्गेनान्यत्रोपकारादीपनादीपसादृश्येन दीपकाद्वारोप्यारोपादकः ।' अलं० सू० p. 72; 'प्रकृताप्रकृतान्यदरसानिचमभिलिखन्ति साधारणो धर्मः प्रसङ्गेनान्यदपि दीपयतीति दीपकम् ।' पञ्जा० p. 242; 'प्रकृतार्थमुपात्तो धर्मः प्रसङ्गादप्रकृतमपि दीपयति प्रकाशयति सुन्दरीकरोतीति दीपकम् । यदा दीप इव दीपकम् । संवाचां कम् (पा० V. 3. 75) दीपसादृश्यं च प्रकृताप्रकृतप्रकाशकत्वेन बोध्यम् ।' R. G. p. 322.

वसवलेपा.....भवान्तरेष्वपि (p. 35, ll. 17-18)—This is S's'a I. 72 विगोपुना देन (शिशुपतेन) वसवलेपात् (वलमवीत्) पूर्वेवत् अनुतापि वसवः प्रवाच्यते । भवान्तरेष्वपि (वनान्तरेष्वपि) सती योषित् (साध्वी सावा) निश्चला प्रकृतिः (स्वभावः) च पुनोपसम्येति. Here unchanging nature is the subject of description; while, chaste wife is उपकृत. Both of them are connected with one *dharma* viz., the one action of 'accompanying'. The printed edition of S's'a. reads सतीव योषित् प्रकृतिः सुनिश्चला. The Nirpayaśāgara edition of S. D. reads सतीव for सती च. But then the figure would be उपमा. In the above verse, there is उपान्तरेष्वपि also दूत...सङ्गेन (p. 36, ll. 21-24). This is an instance of the 2nd kind of दीपक, called by some कारकदीपक. Here, the heroine, who is one, is connected with many actions, viz., rising, sleeping, going to the house of the lover and so on.

एव च...सम्भवात् (p. 35, l. 26-27)—Some say that this figure has three varieties according as the single धर्म, whether गुण or क्रिया, is mentioned in the beginning, middle or end. The Kāvya-dars'a, Bhāmaha, Udbhata and many others divide Dīpaka into three varieties according as the single *dharma* occurs in the beginning, middle or end. "आदिमध्यान्तविपरं विधा दीपकलोप्यते । प्रकृतैव प्रवक्ष्यतादिति तद्विषये विधा ॥ समूहि कुर्वन्तव्यो—मन्त्राख्यामर्थदीपनात् । विमिश्रितलोप्येक्षरे विधा निर्दिश्यते यदा ॥" भागवत् II. 15-16; 'आदिमध्यान्तविधयाः प्राधान्येतरलोचिनः । अन्तर्गोपया धर्मा एव तदीपकं विदुः ॥' उद्भट I. 30. An example of आदिदीपक is 'इयामला प्रवृष्यामिदिशो जौमूलांजलिः । सुवक्ष्य सुकुमाराभिर्नवशास्त्रलघुविभिः ॥' काव्या० II. 100, where इयामलत्वं, the common property is mentioned in the beginning of the verse. 'मल्लिनीरंशुकचूतः शिबोऽष्टद्वये नभुः । हारीतशुक्राचक्ष भूषणानुपलब्धः ॥' (अनङ्ग II. 18)

and 'तदानीं स्तौतव्यवपुन्द्रिकामरभिधरः । कान्ताननेन्दुरिन्दुस्य कलं नानन्दकोऽभवत् ॥' (उद्भट. I. 33) are examples of मध्यदीपक and अन्तदीपक respectively. Our author remarks upon this that this threefold division need not be given, because a thousand such varieties may be found out. There is no special charm in these divisions; whether the single attribute be mentioned in the beginning or end it does not matter. The charm of this figure lies in several प्रस्तुत and अप्रस्तुत things being connected with the same attribute.

The distinction between Dipaka and तुल्ययोगिता may be stated as follows:—In Dipaka, one or more प्रस्तुत things and one or more अप्रस्तुत things are connected with one attribute; while in तुल्ययोगिता, all the things must be either प्रस्तुत or अप्रस्तुत; there cannot be both प्रस्तुत and अप्रस्तुत things. Those who regard दीपक as implied in both the figures make a further distinction. In Dipaka, the Upameya is प्रस्तुत and the उपमान (implied, of course) is अप्रस्तुत; while in तुल्ययोगिता, as all things are either प्रस्तुत or are all अप्रस्तुत, it is left to the volition of the hearer to regard one as the Upameya and the other as the Upamāna. 'अयं नानयोरपरो विशेषः । उपनोरनयोरपमालङ्कारस्य सम्बन्धाविशेषेऽपि अत्र (दीपके) अप्रस्तुतमुपमानं प्रस्तुतमुपमेयमिति व्यवस्थित उपमानोपमेयभावज्ञानं (तुल्ययोगितायां) तु विशेषाग्रहणार्थैच्छिकः स इति ॥' कुव० p. 81. In Dipaka, the प्रस्तुत (उपमेय) and the अप्रस्तुत (उपमान) are connected with the same attribute. A question arises:—how are we to distinguish दीपक from उपमा as in 'कमलमिव मुखं मनोहरम्' where कमल is उपमान (and therefore अप्रस्तुत) and मुख is उपमेय (i. e. प्रस्तुत) and both are connected with the single attribute मनोहरत्व. The reply is that in Dipaka the resemblance is only implied, if at all and there are no words, like इव, expressive of simile; while in simile the resemblance is directly expressed.

Vide Jagannātha's criticism of those who cite कारकदीपक as a separate variety; R. G. pp. 324-326 'प्रथमावर्गलक्षणमेव दीपक-द्वयस्यापि संशयः द्वितीयं लक्षणं स्वयमेव । युग्मिनां कारकाणां न गुणविराटरूपधर्मत्वेन क्रियाणामपि कारककृपणमैतत् सकृदुच्यते सामान्यत्वात् । एवं न 'विश्रान्तिं कृण्वति वेष्टति विवर्धति निमिषति विलोकयति तिर्यक् । अन्तरन्दवि सुम्नि तु मोच्छति नवपरिणया बहुः क्षयने ॥' (रामदास' example of कारकदीपक) इत्यादिपराहरणमपि न सङ्गच्छते । क्रियाणां शुद्धप्रकृतत्वात् । किं न दीपकतुल्ययोगितायोऽन्वयान्वयौपम्यं जीवातुरिति सर्वेषां संभवः । न चात्र स्वेदनकृपणमादीनामेककार-कान्वितानामौपम्यं कविर्गुरुमनोहरः । तस्मात्समुच्चालङ्कारश्चादाभीष्टा ॥' Jagannātha further criticises those who regard दीपक and तुल्ययोगिता as two distinct figures. He says that they should

not be considered as separate, because the charm in both is the same, viz., the occurrence of the common attribute only once. What leads to the separate enumeration of figures is some difference in charm. It cannot be said that, because in दीपक the common *dharma* is connected with both प्रकृत and अप्रकृत things and in तुल्ययोगिता either with प्रकृत things or with अप्रकृत things, there is difference of charm in the two figures; because, in तुल्ययोगिता also, as defined by you, you will have to make two figures according as the common *dharma* is connected with only प्रकृत things or with अप्रकृत things. But you do not do so. Therefore regard दीपक also as a variety of तुल्ययोगिता. “अवेदं नोध्यम् । तुल्ययोगितातो दीपकं न दृग्भावावयैति । धर्मसङ्कटचिन्काया निश्चितैरविशेषाद् । विशिष्टिषैल्लक्ष्मणस्वैवाङ्कुरविभागे हेतुत्वाद् । न च धर्मस्य सङ्कटैरविशेषेऽपि धर्मिणा प्रकृतत्वाप्रकृतत्वाभ्यां प्रकृताप्रकृतकत्वेन च तुल्ययोगिताया दीपकस्य विशेष इति वाच्यम् । तत्रापि तुल्ययोगितायां धर्मिणा केवलप्रकृतत्वस्य केवलप्रकृतत्वस्य च विशेषस्य सत्तादङ्कुर-द्वैतापत्तेः । केपेऽपि द्वैतापत्तेः । सर्वेषामप्यलङ्काराणां धर्मेदवैकल्यन्यादैक्यव्यापत्तेः ।तस्मात्तुल्ययोगिताया एव वैविध्यमुच्यते । प्रकृतानामेव धर्मस्य सङ्कटं, अप्रकृतानामेव, प्रकृताप्रकृतानां चेति । एवं च प्राचीनानां तुल्ययोगितातो दीपकस्य दृग्भावाङ्कुरतामात्रागानां दुराग्रहमात्रमिति नव्याः ।” R. G. pp. 326-327.

An example of कारकदीपक is ‘कामान्मुग्धे निप्रकर्षत्यब्धौ कीर्तिं यत्ते दुष्कृतं वा हिनस्ति । तां वाच्येतां गतरे महत्त्वानां येन धीराः यज्ज्वा वाचमाहुः ॥’ उत्तररामः V.

16 प्रतिवस्तूपमा (Typical Comparison).

यत्र गन्धसान्धयोर्वाक्चयोः एकोऽपि सामान्यः धर्मः दृग्भावं निर्दिशयते सा प्रतिवस्तूपमा—That is प्रतिवस्तूपमा, where in two sentences, resemblance between which is implied, the same common attribute is differently expressed. We have explained above under Upamā the meaning of the word वस्तुप्रतिवस्तुभावः. धन्यासि.....तर्लीकरोति (p. 36. ll. 2-3). This is Naishadhiya III. 116. वैदग्धि—Oh Damayanti! उदरैः noble. इतः etc.—What greater praise can be bestowed upon the moonlight than this that it agitates even the ocean! Here one and the same action is expressed in two different words, viz., ‘attracting’ and ‘agitating’ (in two different sentences) in order to avoid repetition. समाकर्षण and उत्तरलीकरण are really one and the same in sense. But if the word ‘समाकर्षण’ had been used in the 2nd sentence, the fault called दोषवृत्त्य (repetition of the same word in the same sense) would have been committed. Therefore in

प्रतिवस्तूपमा the same common property is expressed in two different but synonymous expressions. This figure is found in a series also. विमल.....सज्जनः—(p. 36 ll. 6-7). शिवनिधिः mountain of S'iva i. e. Kailāsa, which is white. Compare 'ईशः करस्वीकृतकाञ्चनादिः कुबेरमित्रे रजताचलसः ।' विश्वगुणादशं. शिवशालग्रहोपरः Brother of i. e. akin to S'iva's laughter. Here the words 'glorious,' 'pure' etc. are the same in their ultimate meaning. This figure also occurs under a negation of the attribute. चकोर्य एव.....रत्नमैत्रि (p. 36 ll. 9-10). This verse occurs in अलं १० pp. 74-75 in the same connection. विनावन्दीने etc. 'none but the fair ones of Avanti are skilled in the pranks of love.' Other examples of प्रतिवस्तूपमा under वैषम्ये are:—'वंशजवो गुणवानपि सज्जनिषेधेन दूष्यते पुण्यः । नहि तुम्बीकृतविकलो वीणादम्बः प्रवाति नहियानम् ॥'; 'वदि सन्ति गुणः पुंसां विकलत्वेव वै स्वयम् । नहि कस्तूरिकामोदः शपथेन विभाव्यते ॥' कुव० p. 54.

The reason why this figure is called 'प्रतिवस्तूपमा' is given by कुव० as 'प्रतिवस्तु प्रतिवाक्यार्थमुपमा समानवर्मेऽस्त्विति' p. 52. Here the sense of the sentence constitutes the उपमान or the उपमेय. मम्मट says 'वस्तुनो वाक्यार्थस्योपमानत्वात्' on which उद्योत remarks 'एष चोपमेयत्वमपि वाक्यार्थस्येति ध्वनितम्'. 'वस्तुशब्दस्य वाक्यार्थाभिधानित्वात् प्रतिवाक्यार्थमुपमेति साम्यकतामिधानेन दिवा' एका० pp. 243 and 254.

The distinction between Upamā and प्रतिवस्तूपमा is as follows:—In Upamā, the resemblance is expressed, while in प्रतिवस्तूपमा it is only implied; 2dly, in Upamā there is only one sentence, while in प्रतिवस्तूपमा there are two sentences; 3dly in प्रतिवस्तूपमा, words like इव are always absent, while in Upamā they are generally present.

A beautiful example of this figure occurs in Śāk. (1st act) 'मानुषीषु कथं वा स्वादस्य रूपस्य सम्भवः । न प्रमातरलं ज्योतिरुदेति वस्तुधातकात् ।'. Another is 'मानुः सकृदुक्तपुरह एव रात्रिदिवं गन्धर्वहः प्रधाति । ज्ञेयः सदैवाहितभूमिमारः पट्टांशहृत्पेरपि कर्न एषः ॥' शा० ३.

17 दृष्टान्त (Exemplification).

समर्पण* = सहस्य. दृष्टान्त is the reflective representation of a similar subject. We have explained above under Upamā what is meant by विम्बप्रतिबिम्बभाव. The word 'समर्पण' serves to distinguish this figure from प्रतिवस्तूपमा. This figure also is two-fold, being founded either on similarity or on contrast. अतिद्विज...

* Should we not rather expect समर्पणः according to the sūtra 'धर्मादनिच्छेदकात्' (स. V. 4. 124)!

...साल्मीमाहा (p. 36, ll. 14-15). This is taken from the *Vāsavadattā*, a romance of Subandhu (p. 8, Hall's edition). अविदित...
मणितिः—A good poet's song, though its merits have not been closely examined. अनभिगतपरिमला although its fragrance has not been perceived. Now, here, the subject of description is the song of the poet, which pours a honeyed stream into the ear. Corresponding to 'pouring etc.', we have the attribute 'riveting the eye'. These two are not the same, but there is some similarity between them, as there is between the original and its reflected image. So also गङ्गा corresponds to मणिति and अनभिगतपरिमला to अविदितगुणा. त्वयि दृष्टे.....कुमुदसंहतेः. संसृते stops, is gone. अनुदयमाणि इन्दौ कुमुदसंहतेः ग्लानिः दृष्टा the assemblage of water-lilies has been seen to droop, when the moon is not risen. This is an example based on वैषम्यं. The fact that lilies droop when the moon is not risen implies that they do not droop when it rises; this idea corresponds to the one in the first line. वसन्त...वह्निमन्वाम् (p. 36, ll. 18-19). वसन्तलेखायामेव पक्ष्मस्य निवृद्धः भावः यस्य तत् (मनः) the affections of which are fixed upon Vasantalekhā alone. प्रकुह...मन्थान् Does the bee, extremely fond of the honey of the blooming jasmine, desire any other plant? In this verse the figure is not दृष्टान्त, but प्रतिवस्तूपमा, because the two expressions, viz., 'how can our mind turn' and 'Does the bee desire another plant,' ultimately convey the same sense. In दृष्टान्त, in the two sentences the attributes are only similar and not the same (but differently expressed) as in प्रतिवस्तूपमा. इह तु...न त्वैकरूपम्—In the present figure, in the example 'अविदित etc.', 'the pouring of a stream of honey' and 'riveting the eye' are only similar, and not identical.

The term दृष्टान्त etymologically means that in which the ascertainment of the matter in hand is observed i. e. made authoritatively. It is that in which the truth of the matter in hand is confirmed by the example given in illustration, as said by Mammata 'दृष्टः अन्तः निश्चयः यत्र', which Mallinātha explains as 'दार्ष्टान्त्रिके सुनिश्चयसाधनेष्वत्र निश्चयदर्शनादयं दृष्टान्तः' p. 245 शरर.

The distinction between प्रतिवस्तूपमा and दृष्टान्त may be stated as follows:—Although in both similarity is implied, still in प्रतिवस्तूपमा the attribute is the same in both the sentences, being only expressed in different words; while in दृष्टान्त, the attribute in one sentence is only similar to (and not identical with) the attribute in the second sentence. In दृष्टान्त the two attributes

mentioned in the two sentences stand in the relation of the original and its reflection. 'अस्य चालङ्कारस्य प्रतिबल्यूपमया भेदकमेतदेव वक्तव्यं यमो न प्रतिबिम्बितः, किं तु दृष्टान्तान्यात्मनैव स्थितः । इदं तु प्रतिबिम्बितः' R. G. p. 337. जवरय draws another distinction. In प्रतिबल्यूपमा something is stated in order to convey the idea that it is similar to the matter in hand; while in दृष्टान्त, in order that the matter in hand should not be indistinctly apprehended, we give an instance where a similar state of things exists. 'यतोऽस्याः प्रकृत्यापेक्ष विज्ञेयमिष्टित्वा सादृश्यापेक्षप्रकृतमर्थान्तरमुपादीयते । अत एव चात्र प्रकृताप्रकृतयोरेषमानोपमेवभावः । दृष्टान्ते पुनरेतादृशो दृष्टान्तोऽन्वयापि स्थित इति प्रकृतसाधैत्याविरुद्धा प्रतीतिर्मा भूदिति प्रतीतिविशदीकरणार्थमर्थान्तरमुपादीयते' विचारिणी p. 74. जवरय says further on that similarity is not absolutely necessary for दृष्टान्त. Vide the severe criticism of these views of जवरय in R. G. pp. 337-339. अत्र.....न त्वेति भेदः (p. 36, ll. 22-24). In अर्थान्तरन्यास a general proposition is strengthened by particular instances or a particular instance is confirmed by a general proposition. In प्रतिबल्यूपमा or दृष्टान्त the two sentences do not stand in the relation of general and particular propositions. In them if the first is a particular proposition, the second also is so. Compare जवरय's words 'केचिच्च दृष्टान्ते द्वयोः समर्थ्यसमर्पकभावेन अन्ययोः (of प्रतिबल्यूपमा and दृष्टान्त) भेदमाहुः । तदसत् । यतः स्वरूपयोर्विशेषयोः समर्थ्यसमर्पकभावो न भवति । वस्तुवन्तरिण वस्तुवन्तरितिर्यन्युपपत्तेः ।.....वदि चात्र समर्थ्यसमर्पकमानः स्वादर्शान्तरन्यासादस्य उपमालङ्कारता न स्यात्' विमं p. 75.

Jagannātha is willing to regard प्रतिबल्यूपमा and दृष्टान्त as two varieties of one figure. 'नदि तु न तेषां दाक्षिण्ये तदेकत्वेनालङ्कारस्य द्वौ भेदौ प्रतिबल्यूपमा दृष्टान्तश्च । यवानयोः किञ्चिदेकदृश्यं तत्रमेतदावा एव साधकं नालङ्कारताया इति सूचकम्' R. G. p. 339.

A good example of दृष्टान्त is the following from Raghu. कामं नृपाः सन्ति सवस्योऽग्ने राजन्वतीनादुरवेन भूमिम् । नक्षत्रतारायस्तद्वृक्षापि ज्योतिष्मती चन्द्रमसौ च रात्रिः ॥ also स्तब्धमनिरमिलायः शिखरो लोकेशतोः प्रतिज्ञिनमप्या ते वृत्तिरेवंविधैः । अनुभवति हि नृपां पादपस्तीव्रमुष्णं शमयति परितोषं छायाया संभितानाम् ॥ श्लो० V; कुतो धर्मक्रियाविघ्नः सतां रक्षितं त्वयि । तमस्यपति वर्मशो कथमाविर्गमिष्यति ॥ श्लो० V.

18 निदर्शना (Illustration).

'When a possible or, as is sometimes the case, even an impossible connection of things implies a relation of type and prototype, it is निदर्शना.' An example of निदर्शना under a possible connection of things is 'कोट्य' etc. Construe ततः दिनेन अथ नृगिकल्पे वनान्मुखा तावन्तः सुखिन् सम्पदम् इति इति वेदवन् मानुषान्

चमोचकम् आसताम्—“Who, that vainly torments creatures in this mundane sphere, enjoys prosperity for a long time” telling this, the sun, in a day, then reached the western mountain.” Here the connection of the sun as the agent in the act of intimating such an idea is quite possible, inasmuch as the attribute of reaching the western mountain, which (attribute) belongs to him, is quite capable of conveying such an idea. स च refers to वेदलक्रियार्ता कर्तृत्वेनान्वयः. This (possible) connection conveys the relation of Type and Prototype (original and reflection) between the sun’s setting and the falling into adversity of those who oppress others.

The ingredients which constitute निदर्शना are:—there must be a connection of things, which is, (A) either possible or (B) impossible; and moreover this connection must lead on to or end in implying the relation of similarity. An example of A has been given above. There the sun is represented as telling a moral truth. This connection of the sun with telling leads us to suppose a similarity between ज्ञानाचलमन and विपत्त्याप्ति. The second variety of निदर्शना, where an impossible connection of things causes us to suppose the existence of similarity, is of two kinds, as (1) occurring in a single sentence or (2) in more sentences than one. An instance of B (1), is ‘कल्यति etc.’ (p. 37, ll. 5-6). ‘Her sidelong darting glance bears the loveliness of the blue lotus; her underlip, the fairness of the tender leaf; her face, the charm of the moon.’ Here the impossibility of the darting glance etc. bearing the loveliness of the blue lotus garland etc.—for how can a thing possess the property of another?—suggests a loveliness like thereto and implies the relation of similarity between the wreath of blue lotuses and the darting of a glance. This is एकवाक्यम् because there is a single sentence in ‘कदाचनविशेषः कुलसुखमालालितं कल्यति.’ Another example of the same is प्रयागे etc. Here it is impossible that the feet can give up the gait of the royal swan, with which they are in no way connected; we are to understand, therefore, that their (of the feet) connection with it (gait) is only fancied; this fancied connection, being actually impossible, implies a gait similar to that of the swan. An example of निदर्शना based upon an impossible connection of things (i. e. B. above) occurring in more sentences than one is ‘हृदि किल etc.’ (p. 37 ll. 15-16). This verse occurs in Sak. I. Here the connection of identity between the significations

of the two sentences, respectively marked by the relative pronoun *यद्* and the demonstrative *तद्* (i. e. *यः साधयितुं इच्छति स च्छेत्तुं व्यवस्यति*) being impossible, terminates in the relation of *विभक्त्यतिविन्दभाव* thus:—the desire of making such a body fit for penance is like the desire of cutting the creeper with the edge of the blue lotus. Or to take another example of the same. 'कन्देदं etc.' (p. 37 ll. 21-22). *कन्देदं* नीहन् rendered fruitless. *भव...सिक्तया* by the desire to enjoy the pleasures of the world: *कान्तमूलने...मया* I have sold the (invaluable) *Chintāmaṇi* (desire-yielding jewel) at the price of glass. Here there is no possible connection between leading a useless life in the eager pursuit of pleasures and selling *Chintāmaṇi* at the price of glass. This impossibility ultimately terminates in implying a comparison, viz. the wasting of life in the pursuit of pleasures is like selling *Chintāmaṇi* at the price of glass. *क...सागरम्* (p. 37 ll. 25-26). This is *Raghu. 1. 2. अल्पविषया मतिः* Intellect of little compass. *उदुपेन* by means of a raft. Here, the description of the solar race by a narrow intellect and the crossing of the ocean on a raft are unconnected; but as they are brought together, they lead us to understand a comparison thus:—the description of the solar race by the intellect is like the crossing of the ocean on a raft.

इदं च.....भोगवित्तने (p. 37, l. 28-p. 38, l. 4). *इदं च...मयति*—This variety (*विविधत्वसमुच्चय*) may also be found where some circumstance belonging to the *उपमेय* cannot be found in the *Upamāna*. In the foregoing examples, e. g. in '*कलपति कुवत्कमालाहसितं*' a property of the *उपमान* (here *हसितं* of the *कुवत्कमाला*) was represented as borne by the *Upameya*, *कदाचिद्विज्ञेयः*; one thing cannot bear what belongs really to another alone and so we are led to suppose similarity. Sometimes a property of the *Upameya* is represented as belonging to the *Upamāna* and leads to the supposition of similarity. An example is '*बोऽनुभूतः* etc.' *सुदीकारले* in the juice of the grape. Here the attribute of sweetness belonging to the lower lip, which is the subject of description (and hence the *उपमेय*), being impossible in the grape-juice (the *उपमान*), the sense terminates in bringing out a comparison, as in the preceding examples. Our author here closely follows the *बले० सू०* "इदं सामान्येनैवात्मन्यात् प्रतिपादितं उपमेयवृत्तस्वोपमानेऽस्मन्मवादि भवति । उपमेयवृत्तिः सामान्यविषयस्य विद्यमानत्वात् । उपमेय 'विज्ञेय' गीतनारीणां बो गणिततत्त्वपाणिद्वयः । बलवत्तत्त्वं स गीतनारीगरीमरीयुः ॥" अथ गणिततत्त्वं प्रकृतम् "

p. 78. निदर्शना is found in a series also, as in क्षिपसि etc. इयदंशकः a cat. दृगदतः a hyena (तद्वस्तु दृगादतः। अमरः II. 5. 1). रत्नाः a tooth. भोगविताने चेतो विदधत् (त्वर) thou who settest thy heart on the series of worldly enjoyments.

इह विन्व.....सादृश्यपर्वदत्तानामावात् (p. 38, ll. 5-7). The author distinguishes between निदर्शना and दृष्टान्त. In the former the sense of the sentence or sentences is not complete, until the relation of type and prototype (i. e. of similarity) is implied. But in दृष्टान्त, the sense of the sentences is complete; and then through the completed sense we understand the relation of type and prototype. Briefly put, in निदर्शना, resemblance is supposed in order to account for the bringing together of two things; while in दृष्टान्त, the sense is quite complete and then that sense simply implies resemblance. The अलङ्कारः सूत्रं draws another distinction. In दृष्टान्त, the two sentences are independent and stand in the relation of type and prototype; while in निदर्शना, with the sense of the sentence, which is the subject of description, another sense is co-ordinated and the impossibility of the connection thus brought about, is the cause of supposing similarity. "निरपेक्षवोहि वाक्यार्थयोर्विन्वमतिविन्वमानो दृष्टान्तः। यत्र न प्रकृते वाक्यार्थे वाक्यार्थान्तरमात्रेणैव सामानाधिकरण्येन तत्र सम्बन्धानुपपत्तिमूला निदर्शनैव युक्ता न दृष्टान्तः।" अलङ्कारः सूत्रं, p. 77. Nor can it be said that this figure is the same as अर्थापत्ति (Natural Inference), because in the example of the latter, 'ह्योऽयं' etc., the sense does not terminate in a comparison, as it does in निदर्शना. In the example 'कोऽयं भूमिचन्द्रे' etc., one may say that the meaning is 'Even the sun, who torments people, sets; what of others?' Therefore there is अर्थापत्ति, which will be explained below. Our author replies that this is not so. The essence of निदर्शना is that we must be led on to suppose comparison. This is not so in अर्थापत्ति. In 'कोऽयं' etc. we are led to suppose a comparison and therefore it is not an example of अर्थापत्ति.

Some writers like हयक divide असम्बन्धद्वस्तुसम्बन्धा into two varieties, पदार्थवृत्ति and वाक्यार्थवृत्ति, which correspond to पदवाक्यवाच्यता and अनेकवाक्यवाच्यता of our author. The अलङ्कारः सूत्रं gives 'लसदादनन्तरत्तानां यदलङ्कारमात्रेणम्। इदं श्रीचण्डलेपेन वाण्डुरीकरणं विधोः॥' as an example of निदर्शना. R. G. finds fault with it and calls it वाक्यार्थरूपक (p. 343). Uddyota defends the अलङ्कारः सूत्रं and says that this is शब्दाधीन निदर्शना, while 'कं दृष्टं' etc. is an example of अर्थाधीन निदर्शना. His reasons are 'न चेदं वाक्यार्थरूपकम्। लोकप्रसिद्धोपमानत्वेनैवैवतोरने-

दस्यैव रूपकत्वात् । किं च तत्र सादृश्यलक्षणाभेदप्रतीतिः । इह तु प्रतीयमाना-
भेदानुपपत्त्या तत्त्वकल्पनेति चेदात् । p. 47. R. G. is willing to regard
‘त्यत्पादनखरकानि वो रजवति वाक्कैः । स्तुं चन्दनलेपेन पाण्डुरीकुले हि सः ॥’
(p. 344) as an example of निदर्शना.

Some good examples of निदर्शना are:—

- (A) सम्मक्कस्तुनिदर्शना—चूडामणिपदे भक्ते वो देवं रविमागतम् । सप्ता
कार्दासिर्वैकीति बोधयन्नुद्भवेतिनः ॥ अथ मन्दबुद्धिर्भोस्तानस्तं प्रति विद्या-
सति । उदयः पतनायेति श्रीमतो बोधयन्तरात् ॥ गान्ध III; उदयत्रेण
सविता पद्मोच्चपति शिवम् । विभाववितुदृढोना कलं सुहृदनुग्रहम् ॥
K. D. II 349.
- (B) असम्मक्कस्तुसम्बन्धनिदर्शना—विनोचितेन पत्न्या च रूपवत्यपि कामिनी ।
विधुवन्धविभाकर्षा प्रविमर्ति विशेषतान् ॥ उद्भट V. 10; शुक्रान्तदुर्लभ-
मिदं वपुराभनवासिनो यदि जनस्य । दूरीकृताः सन्तु गुणैरुत्थानकृता वनक-
ताभिः ॥ S'ak. I; साक्षाद्विद्यामुपगतामवहाय पूर्वं त्विवार्पितं
मुनिरिमां बहु मन्यमानः । सोतावहां पथि निकामवकामतीक्ष्ण जातः सखे
प्रणवर्वाङ्मृगपुष्पिकायाम् ॥ छा. VI

19 व्यतिरेक (Contrast, Dissimilitude).

When the Upameya excels or falls short of the Upamāna, it is व्यतिरेक. The word व्यतिरेक means ‘difference or excellence’. The name व्यतिरेक given to the figure is therefore quite appropriate, as in it the excellence of the Upameya over the Upamāna or vice versa is pointed out. एक.....त्रिषः (p. 36, l. 11). This is single, when the reason is mentioned and threefold when the reason is not mentioned. The reason of the superiority of the Upameya over the Upamāna is some point of excellence belonging to the Upameya and some point of inferiority belonging to the Upamāna. If both of them are mentioned, there is one kind of व्यतिरेक; when any one of the two is mentioned (but not both) there are two more varieties; when none of the two is mentioned there is one more. Thus there are in all four varieties.

चतुर्विधोऽपि.....जहवत्वारिजदिषः पुनः—The fourfold व्यतिरेक becomes twelvefold according as the relation of Upamāna and Upameya is directly expressed by words or indirectly through the sense or is only implied. जहोप means ‘implication.’ These twelve varieties become twenty-four (three times eight) according as there is Paronomasia or not (the words ‘जहोप’ in the *tārīkā* implying the idea of जहोपेति). These 24 varieties occur when the Upameya is superior to the Upamāna.

These 24 varieties also occur in the same manner as above, when the Upameya is inferior to the Upamāna. Thus there are in all 48 varieties.

अकलङ्कं.....आधिव उदाहरणानि (p. 38, l. 23-p. 39, l. 3). In 'अकलङ्कं' etc., both the circumstances, viz., 'spotlessness' belonging to the Upameya and 'the stainedness' of the moon (the Upamāna) are expressed. If we read 'न कलङ्कि विधुरमम्' for 'न कलङ्कि विधुरम्' there is indirect comparison. We have to remember the distinction of और्वी and आर्षी उपमा based on the employment of words like यमा, इव or तुल्य etc. If we read 'नक्षत्रीन्दुं कलङ्किनम्' (triumphs over the spotted moon) for 'न कलङ्कि विधुरम्', we shall have an implied comparison, as words like इव, तुल्य are absent. The face cannot defeat anything; so we are led to infer similarity between the face and the moon. द्वयोरनुक्तौ—when both अकलङ्कं and कलङ्कि are omitted we shall have an example of व्यतिरेक, where there is no mention of उपमेयगतमुत्कर्ष-कारणम् or of उपमानगतनिकर्षकारणम्. In this case the sentence would stand as 'मुखं तस्या न विधुरम्'. Our author's view is open to the following criticism. Here it is simply stated that her face is not like the moon; i. e. there is pure सादृश्यनिषेध and nothing more. From this sentence, standing by itself, we cannot understand that the face is superior or inferior to the moon. When it is said that A is not like B, there is generally no idea of expressing the superiority of one over the other. What we do is to negative similarity. So, those varieties of व्यतिरेक (viz. शाब्द, आर्ष and और्वी) which occur when both उपमेयगतमुत्कर्ष and उपमानगतनिकर्ष are omitted, should really be not counted at all. Compare the criticism of R. G. "इदं तु बोध्यम्-इहोभयानुपादानमेदवर्षं दुरुपपादम् । वैषम्यानुपादाने हि किमाशयः शेषः स्यात् । न च यत्र द्वित्वसुराकवमातरि आदिशब्देनैवैवमालोपमेयेषु स्वशब्दोपात्त एव शेषो व्यतिरेकोत्थापक-साधनं तदुदाहरणं सूत्रपादमिति याच्यम् । तत्र स्वशब्दवेगस्यैव वैषम्यस्य सम्भवात् । इत्थं च चतुर्विंशतिभेदा इति प्राचासुक्तिर्विपुलोदाहरणमिशेषैवास्त्वस्मिन्नुपपादनीया । किं नोपमाप्रभेदाः सर्वे एवात्र सम्भवन्तीत्यलं चतुर्विंशतिभेदगणनम् ॥" p. 350. शेषे.....उदाहरणानि (p. 38, l. 29-p. 39, l. 3). अति etc. This is imitated from Mammata's words 'अतिगादगुणसास नाम्बन्धुगुणाः'. गुण means 'fibre' as well as 'merit'. मधुर frail. Here इत् is used in the sense of इव (according to the sūtra 'तत्र तस्येव'). Therefore it is शाब्दव्यतिरेक. Both the superiority of the Upameya (गादगुणत्व) and the inferiority of the उपमान (मधुरगुणत्व) are mentioned. गुण is paronomastic. Other varieties should be understood as before. Another example of शिष्टव्यतिरेक (आर्ष)

is "अखण्डमण्डलः श्रीमान्पश्यैव दुषिषीपतिः । न निशाकरवज्रात् कल्यैकस्य-
मागतः ॥". Here the word कल्य is Paronomastic (meaning
'phases' or 'arts'). All these are examples of the cases where
the उपमेय excels the Upamāna.

नूनत्वे दिङ्मात्रं यथा.....स्वाधिवान् (p. 39, ll. 3-6). क्षीणः
क्षीणोऽपि...वार्तं तु. This is सूत्र VII. 90. वार्तं तु बीवनं अनिवर्ति—
Youth, when gone, never comes back again. Here, the उपमान
is the moon and the Upameya is youth. The moon is pointed
out as waxing again after waning, while (the उपमेय) youth
never waxes, when once it is lost. So youth is inferior to
the moon. This is the opinion of our author, who closely
follows the ब्रह्म. स. which defines व्यतिरेक as 'नेदप्राधान्ये उपमाना-
दुपमेयस्याधिस्ये विपर्वदे वा व्यतिरेकः' p. 79. The ब्रह्म. स. following सूत्र
cites 'क्षीणः' etc. as an example of उपमेयनूनत्व. It remarks upon
'क्षीणः' etc. 'चन्द्रादेस्तथा च बीवनस्य नूनमुत्तमम् । इतिवैकल्येन तस्या-
पुनरागमात्' p. 80. This view is sharply opposed to that of
Mammata, Jagannātha and others, who say that व्यतिरेक
occurs only when the उपमेय is superior to or excels the
Upamāna in some way. They do not regard that the variety
where उपमेय is inferior to the Upamāna has any charm in it.
They say that 'क्षीणः क्षीणः' is an example of व्यतिरेक as defined
by them; i. e. in it also the उपमेय excels (and is not inferior
to) the Upamāna. The views of Mammata and others are
summed up by our author in 'अक्षोपमेय.....यत्केचिदाहुः'. They
say that the Upameya and Upamāna are not youth and the
moon respectively, but are the instability of youth and that of
the moon. Here, the waning of the moon is inferior, because
it is followed by waxing; but the instability of youth is su-
perior, because it can never return when once gone. Therefore
what the poet here intends to convey is the superiority of the
instability of youth over that of the moon. The verse then
means:—The moon, though she wanes, is easily found again;
but youth cannot be regained when once lost; so you should not,
cultured as you are, render it fruitless, by dwelling too much on
your wounded pride. This sense is quite favourable to the
object desired, viz., soothing the heroine's wounded feelings.
But, if we take the moon as the Upamāna and youth as the
Upameya and say that here youth is said to be inferior, then
the meaning of the verse would be unfavourable to the object
desired. The meaning would be 'As youth is inferior, why
should I give up my pride; let it pass, an inferior thing as it

is.' Therefore in this verse also, there is *आधिक्य* of *उपमेय* over *उपमान*. Therefore the words '*विपर्यये वा*' employed in the definition of *व्यतिरेक* by some (e. g. अलं. सू.) are useless. *व्यतिरेक* can never occur when the *उपमेय* is represented as being inferior to the *Upamāna*. These are the views of Mammaṣa and others. Our author does not agree with them.

तत्र विचारसदम्.....स्तुतमेव (p. 39, ll. 8-9). By *आधिक्य* and *न्यूनत्व*, we mean 'excellence' and 'inferiority' respectively. In this verse it is evident that youth is inferior to the moon in point of stability. Compare the words of जवरय 'अशिवौवनयोर्हि समानेऽपि गत्वरत्ने शशिनः पुनरागमनमपि सम्भवति न तु यौवनस्येति तयोऽस्य न्यूनगुणत्वम् । नन्वत्र विपर्ययमेवेति (विपर्यये वेति!) सन्नितं भवान्तरमनुक्तम् । उपमानादुपमेयस्य न्यूनगुणत्वे वास्तवत्वाच्चत्वे चाङ्कारत्वानुपपत्तेः । यौवनस्य चात्रास्मिरत्ने प्रतिपद्ये चन्द्रापेक्षयाधिकगुणत्वमेव निवक्षितम् । इदेतच्चन्द्रवद्वत् सन्न पुनरागतीति । (जवरय replies) असदेतत् । यतोऽत्र चन्द्रवद्वत् सयौवनं यदि पुनरप्यागच्छेत्तत्पि यं प्रति विरमीध्वानुक्तम् युज्येत आलान्तरेऽपि ह्यस्य तदवलोकनादिना सफलिकारः स्यात् । इदं पुनर्यौवनं वातं सत्पुनर्नोपच्छतीति ईर्ष्यापन्तरावपरिशारेण निरन्तरतैव प्रियेण सह सफलवितन्वमिति 'प्रिणीर्ष्या, त्वन्न प्रियं मति मय्युः, कुत प्रसादम्' प्रत्यक्षिन् प्रियवत्सोपदेष्टे प्रियं प्रति कोपोपशमाय चन्द्रापेक्षया यौवनस्यापुनरागमनं न्यूनगुणत्वेमेव विवक्षितमिति वाक्यार्थविद एव प्रमाणम् । न चैतद्व्यासवमुपमेयस्य न्यूनगुणत्वम् । तस्यैव सातिशयत्वेन प्रतिपाद्यत्वात् । प्रकृतान्धोपरजकले हि सर्वथा कवेः संरम्भः । तच्चाधिकगुणमुद्येन भवत्वितरया वा को विशेषः । तस्यास्यमेव विपर्यये वेति द्युजितम् ॥" p. 80. विम०

अस्तु वा.....न्यूनतायवा इति (p. 39, ll. 9-12). Our author concedes for argument's sake, that in 'हीनः हीनः' there is *उपमेयाधिक्य* (and not *उपमेयन्यूनता*). The reason why he concedes this is probably as follows:—That verse is intended to soothe a proud woman. It can produce the desired effect only if it is impressed upon her mind that by insisting upon nourishing her wounded feelings, she would be casting aside a rare thing, viz. youth. So in order to heighten the value of youth, it must be pointed out that it never returns again when once lost. It would not do to point out that it is inferior; so, instead of regarding *यौवन* as the *उपमेय* and as being inferior to the moon, it is better to point out that *यौवन* is the most unstable thing in the world (i. e. *यौवनास्त्वैव* is the *उपमेय*) and that the most must be made of it. After conceding that 'हीनः' etc. may be an example of *उपमेयमताधिक्य*, our author cites 'हनूमदाद्यैः' etc. as an example, where there is *उपमेयगतन्यूनत्व* and says that here the explanation offered on 'हीनः' etc. would not hold good. *हनूमदाद्यैः*.....सिद्धीकृतः.

This is the last half of Nai. IX. 123, the first half being 'स्वतन्त्रं दशान् सुभान् यवान् मो महेन्द्रकार्यं न ददेत्तदुज्जितम् ।'. The printed text of the नैययिक reads हृत्पथ, which appears to be better. Hanumat and others illumined the messenger's path by their fame (which is white), while I, by my foemen's laugh (which is also represented as white). Here हनुमत् and others (i. e. उपमान) are superior, because they carried out the errand on which they were sent by their masters; the उपदेश, Nala (who is the speaker), is inferior, because he failed in effecting the object for which he was sent by the gods, viz. winning over Damayanti for them. Our author suggests, by the words 'का नतिः', that we cannot anyhow show that the Upameya is superior to the Upamāna here. Therefore it is quite proper that the words न्यूनताश्च are inserted in the definition. But the उद्योत shows that even here it is उपमेयगताधिक्य and not उपमेयगतन्यूनता that is intended "अत्र नलमहीपतेः सनिन्दया लब्धतिर्वेदातिशयरूपप्रकृतवाक्यार्थे द्युलगत-न्यूनताया एवानुगुणत्वेनाधिक्यरूपत्वात् ।" p. 70.

The R. G., after quoting the अकं. सु. and the discussion of सिमशिली cited by us above, refutes their views as follows:—
 "तदुभयमप्यसत् । असिन्धि प्रियहितकारिण्या वचने नन्द्रादप्यधिकगुणत्वेन विवक्षितम्, न न्यूनगुणत्वम् । चन्द्रो हि पुनःपुनरागमनेन लोके सुखमः । अत एव न तादृशनादात्म्यशाली । इदं च पुनर्वीचनमपुनरागमनेनातिदुर्लभत्वादत्युक्तमिति गानादिभिरन्तराधैः शब्दजनसाधनीवैविध्यवशा भवत्या सुभा गमयितुमसाध्यमिति तावदुपासगुणकृतमुत्कृष्टत्वं स्पष्टमेव । नकलमुपनिदानवाच्यमुपासगुणकृतोऽप्युत्कर्षोऽत्र वाक्यार्थपरिपोषाद्य सङ्गदवहदवधारणमवतरति । अन्यथा 'किमित्यस्य कदर्वस्य वीचनस्य कुले मया मानादिरिच्यते गानु नाम वीचनमिति' प्रतिकूलेनाप्येव प्रकृतार्थेनाप्युक्तापत्तेः । किं यत्र कापि शब्द उपमेयत्वापर्यवस्यति स तस्य वाक्यार्थपर्यवस्यति योऽप्युक्तार्थना परिणमति । यथा 'द्रोहो निरागता लोके द्वीनो दालादालादपि । अयं इति कुले साये नोत्तरं केवलं तु सः ॥' अत्र द्वीन, इत्याकर्षो दारुणताधिक्यरूपोत्कर्षात्मना परिणमति ।" R. G. p. 353.

20 सहोक्ति (Connected Description).

When a single expression, by the force of a term denoting conjunction, signifies two facts, it is सहोक्ति, provided hyperbole be at the basis of it. When a word conveying, by virtue of the power of denotation, a meaning connected with one thing, also conveys a meaning connected with another thing by the force of some word like सह, साथे, साथ, etc., it is सहोक्ति. In पुत्रेण सहगमत् पिता, the father is connected with the action of coming as well as the son. But the father, being in the nominative case, is principal, while पुत्र, being in the Instrumental

is indirectly (and therefore subordinately) connected with the action of coming. The employment of the word सह denotes the idea of गुणप्रधानभाव between the words, not necessarily between the things. It should never be forgotten that strikingness is the essence of every figure. सहोक्ति also must be striking. So पुत्रेण सहायनः पिता is not an example of the figure. सहोक्ति is striking only when it is based upon अतिशयोक्ति. This अतिशयोक्ति may be of two kinds (1) based upon अभेदाश्वयसाय ('Introduction of an object into an identity with another') or (2) upon the inversion of the sequence of cause and effect. The former again may rest upon (a) a Paronomasia, or (b) not. The *संस्कृत-सं.* remarks that in सहोक्ति the poet intends to convey the relation of उपमान and उपमेय, but it is not the natural one (as that of चन्द्र and मुख), but is entirely left to the volition of the writer. 'सहायप्रयुक्तशब्द गुणप्रधानभावः । उपमानोपमेयत्वं वाच्यैवञ्चिकम् । द्वयोरपि प्राकरणिकत्वादप्राकरणिकत्वाद्वा । सहायसामर्थ्यादित्येवमुक्तमश्वयम् । तत्र तृतीयान्तस्य निवर्त्तने गुणत्वादुपमानत्वम्, अर्थोच परिशिष्टस्य प्रधानत्वादुपमेयत्वम् । शब्दश्चात्र गुणप्रधानभावः । चतुस्तसु निपर्वणोऽपि स्यात् । तत्र निवर्त्तनादतिशयोक्तिमूलकत्वमप्युक्तम् । सा च कार्यकारणपरिसिद्धमविपर्ययवत्त्वा अभेदाश्वयसायरूपा च । अभेदाश्वयसायश्च केषामितिकीदृश्या वा ।' p. 81.

सहायप्रदलेन etc. Here the word रागनाकु is Paronomastic. There is अभेदाश्वयसाय between राग meaning 'redness' and राग meaning 'love.' Therefore this is अभेदाश्वयसायमूलकअतिशयोक्तिमूलक सहोक्ति (i. e. 1 a). सह कुसुम...सञ्चरन्ति. सह.....ज्वालन्तः 'awakening love along with the assemblage of water-lilies,' सह सरस्वति.....गीलन्तः 'closing the heart (in the contemplation of the beloved one), along with the multitude of lotuses.' Here the words ज्वालन्तः etc. are distinct, from the difference of the things they relate to, but not under a Paronomasia. The idea is:—in 'सहाय' etc. the two literal senses of the word राग (love, redness) are identified; while here, the word ज्वालन्तः has one general sense 'awakening,' which in relation to the lotuses means 'expanding' and in relation to love 'exciting'. These two, i. e. expanding and exciting, are spoken of under one word, because they are very similar. There is no Paronomasia (i. e. it is an example of 1, b).

An example of सहोक्ति based upon the inversion of the sequence of cause and effect is 'सममेव' etc. सममेव.....तदम्. The Nirṇ. edition says that this is taken from the Raghuvamsa. But this seems to be wrong. There is a similar verse in Raghu. "वपुषा कर्पोन्मिदमेव सा निपतन्वी पतिमव्यपातयत् । ननु वीरनिषेक-

विन्दुना सह दीपाचिकषेति भेदिनीम् ॥" VIII. 38. दुस्संमोहविभुमवेतना whose consciousness was taken away by a deep swoon. Here, the falling of the woman is the cause of the swoon of the king. Both cause and effect are spoken of as occurring at the same time. Therefore there is सहोक्ति based upon कार्यकारणपूर्वापर्यविपर्यय (i. e. 2 above).

लङ्गमेन.....साधर्मलकारः. In लङ्गमेन etc. there is no सहोक्ति, because there is no अतिशयोक्ति at the basis.

Jagannātha very strongly criticizes those who regard कार्यकारणपूर्वापर्यविपर्ययमूला सहोक्ति as a separate figure. He says that the charm lies simply in the inversion and therefore the figure is अतिशयोक्ति and not सहोक्ति. Vide his lucid and pointed remarks, R. G. pp. 361-362.

Other examples of सहोक्ति are:—'सह दीर्घा मम शरीरेणाः संप्रति रात्रयः । पाण्डुराश्व ममेकाङ्गैः सह तक्षन्द्रमूषणाः ॥ वर्षते सह पान्थानां मूर्च्छया चूतमञ्जरी । पतन्ति च समं तेषामसुभिर्मैकपालिनाः ॥' K. D. II. 352-353.

21 विनोक्ति (Speech of Absence).

यद् अन्येन विना वन्यद् न असाधु, असाधु वा (सा) विनोक्तिः—That is विनोक्ति, when a thing in the absence of another is represented (1) as not disagreeable, or (2) as disagreeable. वासाय means that it does not become unsightly. Thus, though the meaning of the words न असाधु is ultimately the same as 'शोभन' i. e. agreeable, still the reason why the attribute of agreeableness is expressed through the negative of disagreeableness (i. e. not positively as शोभन, but through two negatives as in न अशोभन) is to convey the idea that the अशोभनत्व (apparent) of some object of description is the fault of the proximity of another object (and not of the object to be described) and that the object of description is naturally fair in itself. Compare अलं. सु= 'नत्र च शोभनत्वाशोभनत्वसत्तायामेव वत्तन्वायामसत्तामुल्लेखानिधानमन्यनिवृत्तिमयुक्ता तन्निवृत्तिरिति स्थापनायैम् । एवं च तदन्यनिवृत्तौ विचिरेव प्रकाशितो भवति ।' p. 83. विना etc. निस्तन्द्रां यतः attained her unslumbering state (i. e. shone with all her natural brilliance). ग्रीष्मोष्णया विना without the heat of summer. मञ्जुः charming. Here the moon and woods are naturally charming, but become अशोभन only in the presence of clouds and summer respectively. When these latter are absent, they become agreeable i. e. this verse is an example of that variety, which is 'अन्येन विना वन्यद् अशोभनं न.' अनादीतं कान्तमनुवाक्या By you, who followed thy lord

who is dead. Here दिनश्री is अशोभन without the sun; i. e. अन्येन विना अन्यत् अशोभनम्. निरर्थकं.....न येन (p. 40, ll. 7-8). This occurs in अलं. स. p. 84 as an example of विनोक्ति. It is ascribed to विश्वम्भर and राजकन्या in the मुद्रावितावलि (No. 1964). तुहिर्नाशुः means 'the moon.' विनिद्रा awakened i. e. blooming. The Sarvasva reads the last *pāda* as 'न येन दृष्टा नलिनी प्रवृद्धा.' In this verse, there is a special strikingness, as there is a विनोक्ति with reference to each of the two i. e. नलिनीवन्म is said to be अशोभन without वर्द्धदर्शन and चन्द्रोत्पत्ति is said to be अशोभन without विनिद्रनलिनीदर्शन. अलं. स. remarks in the same way on निरर्थकं etc. 'इत्यादौ विनोक्तिरेव तुहिर्नाशुदर्शनं विना नलिनीवन्मनोऽशोभनत्वप्रतीतेः । इयं च परस्परविनोक्तिर्नगंवा चमत्कारातिशयकृत् । यथोदाहृते विषये ।' p. 84.

विनाशब्द etc. Although the very particle विना is not employed here, still, the figure is विनोक्ति, since the sense intended to be conveyed is that of विना. Similarly सङ्कोच may occur without the actual employment of सह. 'अत्र विनाशब्दमन्तरेणापि विनार्थविवक्षा यथाकथञ्चित्प्रित्तिर्भीभवति । यथा सहोक्तौ सङ्घर्षविवक्षा ।' अलं. स. p. 83. It should not be forgotten that here also strikingness is the essence of the figure.

Bhāmaha and Udbhata do not define this figure. A writer called अलङ्कारभाष्यकार defines it differently. विमं says "यदाहालङ्कारभाष्यकारः । 'निखसम्बद्धानामसम्बन्धवचनं विनोक्तिरिति विनोक्तिरपस्तम्बस्येति' " p. 83. An example of this विनोक्ति will be "दत्ताः शैलं विना ज्योत्स्ना गुणार्द्धः सौरभं विना । विनोष्णात्वं च द्रुतमुक्त्वा विना प्रतिभासते" इत्यत्र विनोक्त्यलङ्कारत्वमाहुः । अत्र हि ज्योत्स्नादीनां शैलादिना निखसविनाभावोऽपि विनाभाव उपनिबद्धः ।" विमं p. 83. Jagannātha also refers to this अलङ्कारभाष्यकार, quotes his definition and cites the following as an example:—रुणालमन्दानिलचन्दनानामुशीरशेखरकुशैः शवानाम् । वियोगदूरीकृतचेतनाया विनैव शैलं भवति प्रतीतिः ॥ R. G. pp. 365-366.

22 समासोक्ति (Speech of Brevity).

यत्र सन्नेः कार्यलिङ्गविशेषणैः अन्यस्य वस्तुनः प्रस्तुते व्यवहारसमारोपः सा समासोक्तिः—'When the behaviour of another is ascribed to the subject of description from a sameness of (1) action, (2) sex or gender, or (3) attribute, the figure is समासोक्ति. Another means 'a thing which is not the subject in hand.' In समासोक्ति the अग्रकृत thing is not mentioned in words; on the प्रकृत, the behaviour of the अग्रकृत is superimposed on account of a similarity of actions or on account of the gender of the word employed or on account of adjectives.

An example of समासोक्ति, where the behaviour of the अवस्तुत is ascribed to the प्रस्तुत from a sameness of action, is व्यावृत्त etc. व्यावृत्त...गन्धवाह (p. 40, ll. 15-16). अनुबलोचनायाः (कमलनयनायाः) कनककुम्भविलासमायोः वक्षोमयोः (स्तनयोः) वसनं (वस्त्रं) व्यावृत्त (दूरमपसार्य), वर मलयाः वक्षोर्ध्वं (सर्वे) मङ्गं प्रसभं (इडात्) जालिङ्गति (तत्) (हे) मलयवक्त्रगन्धवाह (मलयवक्त्रसम्बन्धवायो) त्वमेव वन्द्यः. Here it must be understood that the subject of description is the wind from the Malaya mountain. The action of embracing the woman belongs both to the wind and the lover. But the lover is not mentioned. So here from the sameness of action, there is an ascription of the behaviour of a rough lover to the wind. It must be noted that, if here it is not the wind that is the subject of description, but the lover, who does not succeed in embracing the woman and therefore calls the wind blessed, implying thereby that he is unfortunate, then the figure would be अवस्तुत-प्रक्षेप्त and not समासोक्ति.

समासोक्ति from a sameness of sex or gender (i. e. 2 above) is exemplified in 'असुनाह' etc. असुनाह.....रविः (p. 40, ll. 19-20). This is Rājatarāṅgiṇī IV. 441. 'How can the spirited man think of woman, when he has not gratified his desire of conquest! The sun does not court the Evening, without having triumphantly passed over the whole world.' In this verse, the behaviour of lover and heroine is ascribed to the sun and the evening, simply because of the words being respectively in the masculine and feminine genders. There is सर्वान्वयान्तास also.

Sameness of attributes (i. e. 3 above) may occur in three ways: (a) from a Paronomasia; (b) from community and (c) as implying resemblance. An example of (3 a) is विकसित etc. (p. 40, ll. 24-27). सुदिनयतिः (दिमांशुः चन्द्रः) पुरः (पुरतः) विकसित-मुखी (विकसितं मुखं एकदेशः वस्त्राः साः विकसितं मुखं कर्तुं वस्त्राः साः) रणासहाद् (रागस्य रक्तवर्णस्य आसृजात्; रागस्य अनुरागस्य आसृजात्) गच्छिमिरावृत्तिम् (गच्छन्ती ब्रह्मन्ती विमिरस्य अन्धकारस्य आवृत्तिः आवरणं वस्त्राः साः पक्षे गच्छन्ती विमिरावृत्तिः विमिरसदृशं वसनं वस्त्राः साः) दिनकरकरच्छदान् (सूर्यकिरणस्पृष्टान्; करः हस्तः लेन स्पृष्टान्) केन्द्री (प्राची) दिशो निरीदय, जटलवलीपाण्डुच्छायः (पङ्कजवलीवत् पाण्डुः छाया कान्तिवन्ध साः) कटुषान्तरः (कटुषं मलिनं अन्तरं वस्त्रः पक्षे कटुषं दीपं वा बाहुलं अन्तरं मनः वस्त्र साः) प्राचैतसी (वसुधाविहितां प्रवीचीं) वृत्तं (दिशं) लवति (बध्ने). In this verse, the words मुख, राग etc. are Paronomastic. Here the moon is the subject of description; as the morning rays redden the eastern horizon, the moon approaches the western horizon with faded lustre. The Paronomastic adjectives

convey the idea that, on seeing that his beloved (a fickle woman), touched by another's hand, grows joyous, the lover loses his colour through jealousy. Here, to the moon is ascribed the behaviour of the lover and to the eastern quarter that of an unchaste woman.

अथैव हि.....मुखसञ्चारत्नाभावात् (p. 40, l. 28-p. 41, l. 11).
अथैव.....समासोक्तिरेव. In the above example, even if we read 'तिमिरांशुकान्' for 'तिमिरावृत्तिम्' and thus turn a part of the verse into a metaphor (गडत्तिमिरांशुकान् would be equal to गडत्तिमिरमेव अंशुकं यस्याः सा), the figure is still समासोक्ति and not एकदेशविवतिरूपक- तत्र.....ईशः. The author now proceeds to assign his reasons for saying that there is समासोक्ति. There (i. e. in तिमिरांशुकान्) the figuring of darkness as vesture would, from their evident resemblance on account of both being covering things, rest in itself independent of the help of any other metaphor (such as that of the East as a woman); so it (रूपरूपकभावः) could not preclude our recognizing समासोक्ति to be the figure in this verse. What the author means is—तिमिर and अंशुक are both covering things; their resemblance is therefore quite evident; they can very well be superimposed the one on the other on account of this resemblance. The superimposition of अंशुक on तिमिर would be quite independent of any other आरोप in the verse and may stand by itself. It is not necessary for us to suppose a superimposition in any other part of the verse. Therefore the figure in the whole verse is समासोक्ति although in one part (i. e. तिमिरांशुकान् read for तिमिरावृत्तिम्) there is Rûpaka. यत्र.....रूपकमेव. Where the thing figured and the thing figuring it do not bear an evident resemblance, there indeed the metaphor being unintelligible apart from a metaphor in another part, we have to recognize an implied metaphor in another part of the description, although it be not expressed in words. In such a case there is एकदेशविवतिरूपक. The author says:—In एकदेशविवतिरूपक, we have one metaphor expressed in words, but the resemblance of the two things is not quite evident. This leads us to recognise a metaphor in another part of the description, although it be not expressed. But in the verses 'विकसितहनुर्मी' etc. the रूपक in तिमिरांशुक is quite independent of any other Rûpaka, as the two things greatly resemble one another. We need not suppose, to account for तिमिरांशुक, that there is a रूपक of प्राची and नाविका, although it is not directly expressed. Therefore तिमिरांशुक

standing by itself, the figure in the whole verse is समासोक्ति and not एकदेशविवर्तिरूपक. An example of एकदेशविवर्तिरूपक is 'जस्त' etc. (p. 40, ll. 4-5). 'यस्य रथान्तपुरे करे कुर्वतो मण्डलाग्रकृतान् । रससंमुखवपि सहसा पराङ्मुखी भवति रिपुसेना ॥'. This verse is cited in the K. P. as an example of एकदेशविवर्तिरूपक. 'मण्डलाग्रकृतान् खड्गकृतान् । करे कुर्वतः भारवतः । युद्धार्थे रथाय च । अन्तःपुरत्वारोपलान्ध्याल्लताया नायिकात्वावगमात् । रसेन वीररसेन श्लाघयेय च । संमुखी सुमुखं रिरंमुख । पराङ्मुखीभवति मयापुद्गलिवर्तते क्षोपाद्वियसहनाच्च ।' उ. च. p. 385. Here the resemblance between battle-field and the अन्तःपुर is not quite evident. Here, although there is the superimposition of the character of a heroine on मण्डलाग्रकृता, because the gender of both words is the same and although the behaviour of the rival heroine (प्रतिनायिका) is superimposed upon the hostile army, because both turn their faces away (the one in running away and the other through jealousy), still the figure is एकदेशविवर्तिरूपक (and not समासोक्ति where also there is the superimposition of अपस्तुतव्यवहार on a प्रस्तुत thing); for these two superimpositions (of नायिका on मण्डलाग्रकृता and प्रतिनायिका on रिपुसेना) are made solely to account for the superimposition of अन्तःपुर on रथ. इति च.....तिरोभावकत्वात्. In those cases also where there is an expressed figuring of many objects bearing evident resemblance to those with which they are identified, and an implied figuring in a part, there also there is एकदेशविवर्तिरूपक. The author said above that even if we read (in 'विकसितमुखी' etc.) 'तिमिराङ्गकान्' the figure will be समासोक्ति; the Rūpakas in तिमिराङ्गकान् may stand by itself, as the resemblance between darkness and vesture is evident. Now suppose that there are several Rūpakas, all expressed in words, in a verse and the things superimposed bear great resemblance to the things on which they are superimposed; and also that there is one superimposition which is implied and not expressed. Now the question is:—Is the figure of the whole verse समासोक्ति or एकदेशविवर्तिरूपक? It may be said that, as in तिमिराङ्गकान्, the Rūpakas, being all of them as regards things between which there is evident resemblance, may stand by themselves and the figure will be समासोक्ति as there is one superimposition which is implied (as in समासोक्ति) and not expressed. The author says that this should not be so. The figure must be taken to be Rūpakas, as the cognition of metaphor is the pervading one (on account of there being a number of directly expressed Rūpakas) and as this all pervading cognition prevails over

the cognition of समासोक्ति (which is possible, in the case supposed, in a solitary part of the whole verse).

ननु.....चेत्. It was said above that the resemblance between रण and अन्तःपुर was not quite evident. An objection is raised against this in these words:—"There is evident resemblance between रण and अन्तःपुर, as in both of them the hero moves with ease." The author replies 'सत्यं...सुखसञ्चारत्वाभावात्.' It may be conceded that there is a clear resemblance between रण and अन्तःपुर, but this resemblance is dependent upon (i. e. arises only after) a consideration of the sense of the whole sentence; it does not arise independently. Because, a battle-field and an अन्तःपुर are not, in themselves, places for easy movement, as a face and the moon are charming in their very nature; i. e. as सुख and वन्द्य are charming independently of anything else, we may independently superimpose the one on the other; but रण and अन्तःपुर are not in themselves places of easy movement; they become so only in the case of a particular king; so their resemblance is perceived not in itself, but only by considering the sense of the whole passage.

साधारण्येन.....प्रतीवेरसम्भवात् (p. 41, ll. 11-16). An example of 3 b above is 'निसर्गं etc. निसर्गं...सरोजिनी—उदिते वासराधीने (सूर्ये) निसर्गसौंदर्येण उद्भ्रान्ताः ये वृद्धाः तेषां वत्सर्वात् तेन युक्ता सरोजिनी (कमलिनी) स्मेरा (स्मितवती) अत्रनि (जाता). In this verse, the adjective 'निसर्गं...द्राक्षिणी' is applicable both to a lotus plant and to a fair woman (as she also is often represented as having a fragrant breath); this leads us to recognise the lotus under the character of the heroine, by reason of the attribution of the action of smiling (the meaning of स्मेर being 'smiling'), which belongs only to a human being (and not to the plant). स्मेरत्वं primarily belongs to the woman only; it is then identified with the द्रिक्तात्वं of the lotus. So the adjective स्मेरा is the cause of the superimposition of the behaviour of the woman on the lotus plant. Unless there be some such attribute (primarily going with the अपस्तुत, as स्मेरा here), it would be impossible to recognise the behaviour of a woman (in the lotus plant) merely from a community of epithets. 'इदं च साधारण्यविशेषणमस्तुतासाधारण्यसौरोपादिसङ्कलनेनार्थान्तरप्रतिपादकमिति फलितम्.' रामः. Compare the words of जयरथ 'तदेवं साधारण्येन समासोक्तिविशेषणसाम्ये सत्यप्यप्रकृतसम्बन्धिपर्यवसायसमारोपमन्तरेण तद्व्यवहारप्रतीतिर्न भवतीति सिद्धम्.' p. 86 and vide the adverse criticism of R. G. pp. 379-380.

भीषमगर्भेत्.....प्रतीतिः (p. 41, ll. 16-25). The circumstance of the common qualification implying a resemblance (i. e. 3 c above) is possible in three ways according as a simile, a metaphor, or a commixture (of the two figures) is included. तत्रोपमागर्भेत् etc. दन्तप्रभा.....हरिणेषुणा. This occurs in अलं. स. p. 86. Compare the following from उद्भट (ll. 23.) 'दन्तप्रभासुगमसं पाणिपल्लवशोभिनीम् । तन्वीं वनगतां लीनकमपद-
चरणवह्निम् ॥'. In this verse the adjective सुवेष्टा (well dressed) applies primarily to the woman. Therefore the other adjectives दन्तप्रभा etc. must be interpreted in such a way as to be applicable to her. दन्तप्रभापुष्पचिता is to be dissolved as दन्तप्रभाः पुष्पाणि इव तैः चिता. In so dissolving, the word दन्तप्रभाः will be prominent, and the figure, in the compound, will be Upamā. Afterwards, the compound दन्तप्रभापुष्पचिता being dissolved in another manner (as दन्तप्रभासुगमसं पुष्पचिता, which is a मञ्जुमपदलोपि-
समास, 'covered with flowers resembling the brightness of the tooth') we recognise the fawn-eyed lady under the character of a creeper, by the force of the qualifications (such as दन्तप्रभापुष्पचिता, पाणिपल्लवशोभिनी etc.) which are equally applicable both to the lady and the creeper (by a difference in the way of the dissolution of the compounds). Our author here copies the very words of the अलं. स. p. 16 'अत्र दन्तप्रभाः पुष्पाणांवेति सुवेष्टत्ववशादुपमागर्भेत्वेन च कृते समासे पश्चादन्तप्रभासुगमसं पुष्पचितावेति समासान्तरा-
वयवेन समानविशेषणमाहात्म्याल्लक्षणवहाउपतीतिः'. रूपकगर्भेत्.....इत्यादि (p. 41 ll. 22-23). The verse 'लज्जामयुग्मि' has been cited above as an example of एकदेशनिर्दिष्टरूपक. The way in which this verse will be समासोक्ति is as follows:—लज्जा and युग्म are both delightful; similarly लोचन and रोदन are both श्वात; therefore there is evident resemblance between them. These two Rūpakas may stand by themselves; they are independent and do not require the आरोप of पश्च on सुख. The adjective विकस्वर (expanding) primarily applies to पश्च and not to सुख. Therefore, as in 'मिलने-
सौरभ' etc., the figure is समासोक्ति. The number of Rūpakas being only two (and not many), there is no all-pervading idea of Rūpakas; and so the figure may well be समासोक्ति. It will be seen below that our author's view is quite different and that he does not approve of रूपकगर्भा समासोक्ति. In giving this example he simply follows ancient writers. सुहृत्गर्भेत्.....प्रतीतिः (p. 41 ll. 23-25). सुहृत् will be treated of at length below. It has been briefly explained in the notes (p. 21) on 'वः कीमारहर'. If we read परीक्षा for सुवेष्टा in 'दन्तप्रभा' etc, then

समासोक्तिः will be सङ्कलनम् (of उपमा and रूपक). परीता is an adjective that may apply to the woman as well as to the creeper. There is no criterion for settling whether there is a simile or a metaphor in दन्तप्रमायुष्मिता. Therefore there is सन्देहसङ्कर. We may dissolve the compound in one way or the other. When we have dissolved it in one way, then we shall recognise the lady under the character of the creeper. Compare "अत्रैव 'परीता हरिणैक्येणा' इति पाठे उपमारूपकसाधकबाधकामावासाङ्कर-समाश्रयणेन कृते बोधने पश्चात्पूर्ववद् समासान्तरमभिप्रायः कृतमतीतिर्बोधा ।" अलं. स. pp. 86-87.

एष च...मुचिता (p. 41, ll. 28-28). Of these three cases (viz. उपमागर्भ, रूपकगर्भ, and सङ्कलनगर्भ) there is समासोक्तिः in the first and third according to the opinion of those who hold that a simile and सङ्कर cannot be partial. It is उद्भट who regards that उपमा and सङ्कर cannot be एकदेशविवर्ति. Compare जयरथ on the words of अलं. स. p. 87. 'उपमासङ्करयोरेकदेशविवर्तिनोरुभावः'—"अभावादिति उद्भटमतेन । वदाहुः 'न च सङ्करस्यैकोद्भटस्यैकदेशविवर्तिरूपक-वदुपमासङ्करयोरेकदेशविवर्तिनो स्याः ।' अतश्च एतन्मताभिप्रायेणोक्तम् ।" p. 87. The author of अलं. स., perhaps simply following Udbhata, says that उपमा and सङ्कर cannot be एकदेशविवर्ति; but afterwards (on p. 92) he himself says that एकदेशविवर्तिनो उपमा must be admitted "एकदेशविवर्तित्युपमा यदि प्रतिपदं नीत्वा तदा सा केन प्रतिषिद्धा । सामान्यव्युत्पन्ना-नामावासात्तस्या नवानि सम्भवाद् ।". Jagannātha takes Ruyyaka to task for this inconsistency; 'न चोद्भटमते एकदेशविवर्तिनोरुपमासङ्करयोरेकदेशविवर्तिरिति वाच्यम् । अनुसन्नेन स्वयं तस्वीकाराद् ।'. द्वितीयेषु.....एव. The 2nd (viz. रूपकगर्भसमासोक्तिः) is nothing but एकदेशविवर्तिरूपक. In साधपदमयुभिः पूर्ण etc. there is एकदेशविवर्तिरूपक and not समासोक्तिः (as the author said following ancient writers); because here the charm lies in the Rūpaka and not in समासोक्तिः; besides what is first perceived is the Rūpaka. मयु cannot possibly be connected with the face and hence from the very first we must superimpose पद्मत्व on मुख. Compare 'मुखे सनाधनव्यवसायसम्भवात्प्रथमत एव पद्मान्वाहारेण प्रतीतिः । कुतो म्यङ्गनामाधनाया समासोक्तिरिति भावः ।' रामः. 'रूपकगर्भत्वेन तु समासान्तराश्रयणालम्बमानविवर्तिवत्त्वमवशिष्टं न समासोक्तिः प्रयोक्तव्यम् । एकदेशविवर्तिरूपकमुखेनैवाध्यान्तरप्रतीतेस्तस्या वैयर्थ्याद् ।' अलं. स. p. 87. पयोधोचने.....उचिता. On careful consideration, however, it will appear that in the first variety (viz. उपमागर्भसमासोक्तिः) it is proper to recognize no other figure than Partial Simile.

अन्यथा...धारणासम्भवाद् (p. 41, l. 28-32). हेन्द्र...नकार. This verse occurs in अलं. स. p. 92 and मुनाशिताकलि, both of which

read प्रसादवन्ती (which is better) instead of प्रमोदवन्ती*. गण्डवृक्षो-
 धरेण आर्द्रनखशृताभम् ऐन्द्रं वनुः दधाना इरद् सकलवृक्षमिन्दुं प्रमोदवन्ती रवेः
 अभ्यविकं तार्यं चकार. The autumn bearing on her pale प्रमोद
 (cloud ; breast) the bow of Indra (the rain-bow) resembling
 the fresh wound of the nail and delighting the spotted moon,
 increased the distress (or the heat) of the sun. If एकदेशनिव-
 र्तिनी उपमा be not admitted and in its place समासोक्ति be recognis-
 ed, then in the above verse, how can we recognise the autumn
 as behaving like a woman, when it is impossible that the
 breast of the woman should bear the rain-bow resembling a
 fresh wound of the nail? What the author means is:—In
 the above verse, every one admits that the sun and the moon
 are apprehended as the Nāyakas. Now the question is whether
 this apprehension is due to Upamā or समासोक्ति, or whether the
 figure in the verse is एकदेशनिवर्तिनी उपमा or समासोक्ति. The words
 आर्द्रनखशृताभम् ऐन्द्रं वनुः convey, by the force of the word आन,
 that the figure is Upamā. The only thing that is specially
 noteworthy is that all the *āṅgas* are not mentioned in words.
 नायिका and नायक are not mentioned, but we can understand
 that they are the Upamānas here from the fact that ऐन्द्रं वनुः
 is expressly compared to आर्द्रनखशृत. So the figure is एकदेशनिवर्तिनी
 उपमा. But, it is said by some that the figure is समासोक्ति.
 Here the qualification प्रमोदवन्ती (or better प्रसादवन्ती 'making
 clear of clouds ; ' 'propitiating') is common to both इरद् and
 नायिका and therefore here, the behaviour of the नायिका and
 of नायक is attributed to इरद् and रविचन्द्र respectively. Thus
 the figure is समासोक्ति. Our author brings forward against
 this the objection that then the qualification 'आर्द्रनखशृताभं
 ऐन्द्रं वनुर्दधाना' cannot be applied to the Nāyikā. It is
 applicable only to Autumn. It cannot be applied to Nāyikā,
 whose breast cannot be said to bear the rainbow. So, in taking
 समासोक्ति to be the figure, one qualification would have to be
 regarded as practically purposeless. This is not good. We
 must understand the figure to be that which would explain
 everything. If we take एकदेशनिवर्तिनी उपमा to be the figure,
 then we can explain ऐन्द्रं वनुः as compared to नखशृत, इरद् to नायिका
 and the moon to a नायक; and so on. 'प्रसादवन्ती सकलवृक्षमिन्दुमिति
 विशेषणान्याच्छरदो नायिकात्वपतीती तदानुगुण्यात्तयोः (इन्दुवर्त्योः) समासोक्त्या
 नायकत्वपतीतिरेति चेत्, आर्द्रनखशृताभमैन्द्रं वनुर्दधानमिति विशेषणं कथं साम्येन
 निर्दिष्टम् ?' अलं. स. p. 92.

* The Subhā. ascribes the verse to Pāṇini.

ननु.....मन्विष्यतीति चेत् (p. 41, l. 32-p. 42, l. 3). An objection is raised in these words against the position taken above that the figure is एकदेशविचरिणी उपमा, as in one part, viz., नखक्षतामम्, it is directly expressed. Though here, according to the letter, the character of Upamāna belongs to the nail wound, still, if we consider the spirit of the passage, the nature of the Upamāna must be transferred to the rainbow. What is meant is:—As the word ज्ञान is used after नखक्षत, at first sight it appears that नखक्षत is the Upamāna; but if we reflect upon the spirit of the passage, which is the apprehension of the behaviour of Nāgikā, we shall find that नखक्षत is the Upameya and देन्द्र वतुः is the Upamāna; therefore we should construe the words in a different way, viz., देन्द्रचापामं नखक्षतं दधाना. A parallel instance of interpretation is given in the words 'यथा दग्धा...विधिः'. विधि is a Vedic sentence which enjoins something which is not known from any other source, 'विधिरत्यन्तमप्राप्ती.' Vide notes below on परिसंख्या. The sentence 'दग्धा जुहोति' (he makes an oblation of curds) is a विधि. The question is:—what is laid down in this sentence; whether हवन is laid down or the oblation of curds is laid down. The reply is:—The Vedic sentence अग्निहोत्रं जुहोति has already enjoined हवन. So, although in दग्धा जुहोति the verb जु occurs, still, what is enjoined is not हवन, which is अन्वयासिद्ध (i. e. which we already know from another source, viz., the Vedic injunction अग्निहोत्रं जुहोति), but दधि as the material with which the हवन is to be effected. Here the words apparently lay down हवन, but from the spirit of the passage and other circumstances, we say that the object is not to lay down हवन, but to give information about the material to be used. Similarly, the clause 'देन्द्र वतुः नार्द्रनखक्षतामं दधाना' will imply 'देन्द्रचापामं नखक्षतं दधाना.' The words from ननु.....प्रतीतिर्नविष्यतीति are copied almost verbatim from the अर्थ. स. "अथात्र नोपमानत्वेन नायकाः स्वरूपेण प्रतीयन्ते तथापि रविशङ्किनोरेव नावकत्वव्यवहारप्रतीतिः । तपोरत्र नावकत्वात् । तदप्राप्तनखक्षताममित्यत्र स्थितमपि कुलोपमानत्वं वस्तुपर्यालोचनया देन्द्रे वतुनि सञ्चारणीयम् । इन्द्रचापामं नखक्षतं हवनेति प्रतीतेः । यथा 'दग्धा जुहोति' इत्यादी दग्धि सञ्चार्यते विधिः, एवमित्युपनानुवाणिता समासोक्तिरेव ।" p. 92; or यथा दग्धा etc. जयरव remarks "एतदेवं शास्त्रान्तरप्रसिद्धदृष्टान्तमुखेन हृदयपरी- करोति—यथेत्यादिना । अग्निहोत्रं जुहुयादित्यनेनोक्तचित्तिविधानत्वेन हि होमो विहितस्तस्य च पुनर्विधानमदृग्भवनत्वात्वेन यावदप्राप्तं विधेर्विषय इत्यनुपगमात् सुव्यक्त इति तत्रासुक्तत्वाद्युपपत्तेरिति सञ्चार्यते इत्यर्थः "; compare "'मृतमन्वस- मुच्चारणे मृतं मन्वादीपदिव्यते' इति कारकस्यार्थाः क्तिवापदार्थनान्वीयनानाः प्रधा-

नक्तिवामिर्वैतकस्त्वक्तिवामिसम्बन्धात् साध्यावमानतां प्राप्तुमन्ति, ततश्चादग्गदहनन्वायेन वाकरप्राप्तं तावद्विधीयते यथा कत्विष्यचरणे प्रमाणान्तरात्सिद्धे 'लोहितोष्णीषा कत्विष्यः प्रचरन्ति' इत्यत्र लोहितोष्णीषत्वमात्रं विधेयम्; इवनस्यान्यतः सिद्धेः 'दग्ना जुहोति' इत्यादौ दध्वादेः करणत्वमात्रं विधेयम् । K. P. 5th Ul. pp. 226-227 (Va): "यथा दहनेनादग्गदहनात् न तु दग्गमपि तथा वाक्वैवाप्राप्तं तावदेव शब्देन विधीयते न तु प्राप्तमपि । यथा.....इवनस्य अन्यतः सिद्धौ च 'दग्ना जुहोति' इत्यनेन दग्गः करणत्वं न तु इषि इवनं वा" प्रतीय pp. 176-177; the *pramā* says on न तु इषि etc. "केवलमित्यर्थः । दधिवचनकरणताया अपि अप्राप्तिः । प्रकाशेऽपि 'दध्वादेः करणत्वमात्रम्' इति माकना-इवनस्यावृत्तिर्वैवा ।"

एवं.....उपासत्त्वात् (p. 42, ll. 3-4). Our author replies to the above ingenious argument in these words. It is better to admit the existence of एकदेशविवर्तिनी उपमा here, rather than resort to a far-fetched interpretation like the above, to which recourse is to be had only when there is no way out of a difficulty (जनिवोद्दे).

अस्तु वाच.....गत्वसम्बन्धात् (p. 42, ll. 4-6). Granting, however, that समासोक्ति may somehow be recognized in the verse 'देन्द्रे वनः', we shall still have to admit एकदेशविवर्तिनी उपमा in such a verse as 'नेत्रैरेव' (cited on X. 24 p. 21 of the text above), as there is no other alternative. The word अन्तर्गतसम्बन्धात् is to be connected with 'एकदेशविवर्तिन्युपमेवाहोमितुमुक्तिः' above. The particle इव is invariably associated with the Upamāna; so in 'नेत्रैरेव' etc., उत्पल, वृक्ष and चक्रवाक are compared expressly with नेत्र, मुख and मान respectively; अङ्गना, the उपमान of सरःश्री, is not expressed. We cannot construe इव with उत्पल, the Upameya, as आश्रय was above taken away from its place and construed with देन्द्रे वनः. The words मुख etc. (of which मान is one) are construed with the Upamāna or Upameya or both; but as said above (on p. 91) इव goes with the Upamāna alone. So in 'नेत्रैरेवोत्पलैः' समासोक्ति is not possible. किं च...रुद्धा. Besides, how can समासोक्ति (which consists in the attribution of the behaviour of one thing to another) have room in simile, on which (in such examples as दन्तप्रमा etc.) समासोक्ति depends, and in which there is no idea of the attribution of the behaviour of one thing to another? In simile, what is apprehended is that one thing is similar to another thing; while in समासोक्ति the behaviour of one is attributed to another. So the two figures are quite distinct and to a certain extent antagonistic. It was said above that 'दन्तप्रमा etc.' is an example of समासोक्ति based upon उपमा. Our author says that if you once admit that there is

simile, you cannot in the same breath admit समासोक्तिः. 'विशेषणानां सादृश्योपलम्भमादेष्टा विशेष्यस्याप्यव्याहारेण प्रथमत एव सादृश्य-प्रतीतिरनुभवसिद्धा तत्रैव श्रोतुराकांक्षाविरहाद् व्यवहारव्यञ्जनं न भवतीति भावः' (राम०. Compare "नेषैरिव" इत्यत्र सरःप्रिया नाविकात्वप्रतीतिर्न समासोक्त्या। विशेषणसाम्प्रदायात् । तस्मादापिकाशोपमानत्वेन प्रतीयते न तु सरःश्री-कर्मत्वेन नाविकाप्रतीतिरित्येकदेशविधित्युपमैवाभ्युपगम्या । गत्यन्तरासम्भवात् ।¹⁹ अलं. सु. p. 93).

The author supports his position by a quotation. 'व्यवहारो... स्फुटः'. All the printed editions read तत्रौपम्यं समासोक्तिः which is also the reading of राम०. Pramādāśa, in a foot-note (p. 400), asks us to read तत्रौपम्यसमासोक्तिः. This latter is better, because the context is favourable to it. The author is discussing whether समासोक्ति based upon औपम्यगम्यविशेषण is possible. If we read तत्रौपम्यसमासोक्तिः, the verse will mean that समासोक्ति based on औपम्य (i. e. औपम्यगम्यविशेषण) is not possible. If we read तत्रौपम्यं समासोक्तिः and also तत्त्वौपम्ये as N does, the meaning will be:—व्यवहारो अथवा तत्त्वम् (स्वरूपं) यद् औपम्ये प्रतीयते तद् औपम्यं समासोक्तिर्न (सा) एकदेशोपमा स्फुटा. 'That resemblance in which the behaviour or the nature of two things is understood (to be similar) is not समासोक्ति, but it is evidently partial simile.' An objection against this is that the word औपम्य is needlessly repeated in the second half. राम० supports this interpretation. B and J read तत्त्वं औपम्ये. There the meaning would be 'since in उपमा, neither the identical action nor the nature (of the उपमान) is understood (to be attributed to the Upameya), there is no such thing as समासोक्ति (in which this is done) based upon simile but it is evidently एकदेशविवर्तिनी उपमा.' To us this appears better, as it agrees well with the words above 'किं औपमायां व्यवहारप्रती-तेरभावाद् etc.' Some say that in समासोक्ति the nature (रूप) of one is apprehended as identical with that of another. It is, however, generally said that the behaviour of one is represented to be identical with that (व्यवहार) of another. In Upamā one thing is simply understood to be similar to another.

पक्षे च.....नास्मा विषय इति (p. 42, ll. 10-11). Thus the possibility of a partial simile and partial metaphor being admitted, it follows logically that समासोक्ति is not possible in a सङ्कर (commixture) founded upon the two (Upamā and Rāpaka). So in fact, समासोक्ति does not admit of being sustained by epithets implying comparison. The author said above that विशेषणसाम्य is possible in three ways, स्थितया, साधारण्येन, औपम्यगम्यत्वेन. The last he divided into three, उपमानगम्य, रूपकगम्य and उपमारूपक-

सद्वृत्तम्. He established above that the first and second of these latter are respectively एकदेशविधित्वेना अप्रमा and एकदेशविधित्वे-
रूपम्. He shows here that the third also is not समासोक्ति but
purely सद्वृत्त. So, विशेषणसाम्य as based upon औपम्यवर्त्म्य is im-
possible. So that variety should not be recognised at all.
The author, following ancient writers, first said so; but now
finally withdraws his words.

विशेषण.....बहुवचनं समासोक्तिः (p. 42, ll. 12-18). The
author now tells us finally that the 3rd variety of समासोक्ति
(viz. विशेषणसाम्य, the other two being कार्यसाम्य and लिङ्गसाम्य) is
only twofold (and not three-fold as said above), as resting
upon Paronymastic or common epithets: समासोक्ति is due to
कार्यसाम्य, लिङ्गसाम्य or विशेषणसाम्य; the last is of two kinds, विधिविशे-
षण or साधारणविशेषण. Thus समासोक्ति has four varieties. In all
these four varieties, the essence is the attribution of the
behaviour of one thing to another. Compare 'सर्वत्र चात्र व्यवहार-
समारोप एव जीवितम्' अहं. स. p. 89. स च.....इति चतुर्णो—सः means
व्यवहारसमारोपः. This attribution of the behaviour of one thing
to another is again fourfold:—(1) The behaviour of a thing
belonging to ordinary life is attributed to another thing of
ordinary life; (2) The behaviour of a thing pertaining to some
branch of science is attributed to another thing pertaining
to science; (3) The behaviour of a लौकिकवस्तु is ascribed to a
शास्त्रीयवस्तु; (4) The behaviour of a शास्त्रीयवस्तु is attributed to a
लौकिकवस्तु. These four are mentioned by अहं. स. p. 89 and by
R. G. p. 364. लौकिकवस्तुभिः...अनेकविधम्. The things belonging to
ordinary life may be divided into many classes from the
difference of cases etc, which they are capable of developing.

दिशार्थं यथा.....एवमन्वयः (p. 42, ll. 19-24). In the verse
'आवृष्ट' etc. occurring above we have an example of (1) the
behaviour of a rude lover, a being of ordinary life, being
attributed to the Malaya wind, another thing of ordinary life.

इति हेतुरूप...मन्वे—This verse is cited in the अहं. स. p. 90, with
the remark 'अथायमव्याख्यानप्रसिद्धे वस्तुनि व्याकरणप्रसिद्धवस्तुसमारोपः.' Here
ईश्वर is addressed. ईः अक्षिज्वायु (सर्वायु) अपि वृत्तिषु (विवर्तितेषु; कृतक-
वादिषु वृत्तिषु, as said in ति. तौ. 'कृतकित्समासैकदेशसमाधत्तवस्तु-
रूपाः पञ्च
वृत्तयः । परावर्तिमानं वृत्तिः' p. 201) एकरूपं मन्वयं (अविनाशिनः; अव्ययवचनात्
च) अहंमयतया प्रवृत्तम् (अनन्तरूपैः परिदृश्यमानम्; संख्याप्रतिपादकमात्रवत्त्वेन
वर्तमानम्) वक्ष्यद्भिः (भीषणिषदैः; तुषैर्वैवाकरजैः) परलज्जुषः (कलहमाजस्तवः
परवर्तिन्याः) विमर्कैः (नेदस्य; स्वादेः तिक्तादेर्ना according to Pāṇini's sūtra

'विमलित्व' I. 4. 104. मुद्रिको विमलित्वं शी लः । ति. कौ.) लोपः कृतः सः तत्र लक्षणं ध्रुवेन कृतं इति मन्ये. 'They, I think, have surely definitely understood Thee, who (they), seeing Thee as the one unchangeable in all phenomena, the imperishable and evolving manifold forms, have lost all notions of difference (quality) in Thee who art the highest.' This is the meaning of the verse as understood with reference to God. We understand the अत्रानुत्त also, viz. निपात (a particle-like न, इव etc.), through the force of the qualifications एकरूपम्, अव्ययम् etc., although the word निपात is not mentioned. The grammatical meaning would be 'they, I think, have defined thee (properly), (Oh *nipāta*), who seeing thee the same in all connections, called an अव्यय, used without reference to number, omit the application of terminations after thee.' Compare Pāṇini's sūtras 'प्राप्तीश्वरादि-पाताः' I. 4. 56. 'अदवोऽसत्त्वे' I. 4. 57 (अद्वयार्थाश्चादयो निपातलक्ष-स्तुः । ति. कौ.) ; 'प्रादयः' I. 4. 58 (अद्वयार्थाः प्रादयस्तथा । ति. कौ.) ; on अद्वयः, the तत्त्वबोधिनी remarks 'सिद्धसंख्यान्वितं द्वयम्.' In the above verse, the properties of a thing known from the science of Grammar are ascribed to the Being (God) known from the Vedas. Many Vedic passages say that the truth about God can be known only from the Vedas; compare 'न त्वीपदिपदं पुरुषं वृष्ट्यामि' etc. पञ्चमन्यत्र. The author has given examples of two varieties only, viz. लौकिके वस्तुनि लौकिकवस्तुव्यवहारसमारोप and शास्त्रीये शास्त्रीयवस्तुव्यवहारसमारोप. For the examples of the other two, see अले. नृ. pp. 90-91 and R. G. pp. 384-5. An example of लौकिके वस्तुनि शास्त्रीयवस्तुव्यवहारसमारोपः (4 above) is पार्वत्याः सहादुपबहदय स्वाधेपरताममेदैक्यं यो वदति गुणमूलेषु सततम् । स्वनावावसानतः स्फुरति ललितोद्गतामहिमा समर्थो यो लिखे स अयस्मिन्ना कोऽपि पुरुषः ॥ अत्र समर्थ-सूत्रममहाभाष्यभाष्येण (समारोपः) । एवं हि 'अयं वे वृत्तिं वर्तयन्ति किं त आहुः' इत्यादिना जहत्स्वाभां वृत्तिरजहत्स्वाभां वृत्तिरिति पक्षद्वयं निरुक्तिम् । तत्रैवोपसर्गेनाथे कमेदैक्यसंख्यानि चलिता । R. G. p. 384. An example of शास्त्रीये वस्तुनि लौकिकव्यवहारसमारोपः (3 above) is कृत्वा यज्ञैः सुगुहायैः प्रकृतेः प्रत्ययं परम् । आगमान्भावयन्नाति वैवाकरणपुङ्गवः ॥ अत्र राज्यव्यवहारस्य । R. G. p. 385.

The reason why this figure is called समासोक्तिः is given by Mammata as 'समासेन संक्षेपेण (एकैवैव शब्देन) अव्ययकथनम्' because (one and the same word) briefly conveys two things. वस्तुवाक्य-न्यायप्रस्तुतस्य प्रतीयमानत्वे संक्षेपेणार्थयोः कथनमित्यन्वयो समासोक्तिः । एकवर्णी p. 254.

Mammata defines समासोक्ति differently 'द्वयोक्तिर्भेदकः स्थितः समासोक्तिः'. There are two points in which Mammata appears to

differ from our author. (1) According to Mammata, Paronomastic adjectives are necessary to constitute समासोक्ति, while according to our author Paronomastic adjectives are not necessary. (2) Mammata simply says 'परस अप्रस्तुतस्य वक्तिः' he does not intimate that in समासोक्ति, the behaviour of the अप्रस्तुत is attributed to the प्रस्तुत while our author distinctly says so.

रूपके.....भेदः (p. 42, ll. 24-28). The author now proceeds to distinguish समासोक्ति from other figures of speech. रूपके..... इत्याहुः In रूपक a thing which is not the matter in hand, by superimposing its own nature, covers over the nature of the thing, which is the subject in hand; while in समासोक्ति the अप्रकृत, by the attribution of its own condition (to the प्रकृत), distinguishes the प्रकृत from its original condition, without covering its nature. It is therefore that they say that here (i. e. in समासोक्ति) there is simply the attribution of the behaviour of the अप्रकृत to the प्रकृत and not the superimposition of the nature of the अप्रकृत on the प्रकृत. The author here appears to refer to the words of the अर्थ. सू. 'विवेकस्यान्वयादि प्रतीयमानमप्रस्तुतं प्रस्तुतावच्छेदकत्वेन प्रतीयते । अवच्छेदकत्वं च व्यवहारसमारोपी न रूपसमारोपः । रूपसमारोपे त्ववच्छादितत्वेन प्रकृतस्य तद्रूपकमित्यादेन रूपकम् ।' p. 85, वयस्य remarks 'पूर्वं समासोक्तौ व्यवहारसमारोपादप्रस्तुतेन प्रस्तुतस्य वैशिष्ट्यलक्षणमवच्छेदकत्वं विधीयते । रूपके तु रूपसमारोपादप्रकृतितयास्यावच्छादकत्वमित्यस्योभेदः' । In Rūpaka, as instanced in मुखे चन्द्रः, the very nature of the moon (रूप) is superimposed upon the face, without any regard to the mention of common qualifications. There is not merely the attribution of the behaviour of the moon to the face, but rather the face is looked upon as the moon i. e. the face is covered over, as it were, by the moon. In समासोक्ति, as instanced in 'रेन्द्रीमुखं चुम्बते चन्द्रमाः', the nature of the अप्रस्तुत i. e. नायक is not superimposed upon चन्द्र, but the behaviour of the Nāyaka is attributed to the moon. This attribution of behaviour only results in heightening the beauty of the अप्रस्तुत (it results in the distinguishing of the अप्रस्तुत from its former condition i. e. if it be plainly stated). The behaviour of one object cannot properly belong to another. Therefore the attribution of the behaviour of one to another suggests by the invariable concomitance of व्यवहार and its साधन, that in which the behaviour rests. The अप्रस्तुत which is thus suggested only distinguishes the प्रस्तुत (but does not cover it), as a crow sitting on a house-top serves to distinguish the house but does not cover it. 'न जन्वन्मिसम्बन्धिनो यमोः स्वमिष-

सन्तरेणान्यथावतिष्ठन्ते । न ह्यनावकैः नावकधर्माणामन्वयो दुष्यते । अन्यधर्माणामन्यत्रान्वयासम्भवाद् । अत एवान्यत्रारोप्यमाणोऽन्यव्यवहारोऽप्यत्र न सम्भवतीति तद्विनाभावकारणव्यवहारिणमाक्षिपतीत्याक्षिप्यमाणेनाप्रस्तुतेन धर्मिणैव प्रस्तुतो धर्मवच्छिद्यते न पुनराच्छाद्यते ।' विन० p. 85; 'एवं न समासोक्तौ प्रकृतव्यवहारेऽप्रकृतव्यवहारोपः । रूपके तु विशेष्ये प्रकृतेऽप्रकृतरूपारोपः ।' उद्योत p. 43; 'तस्माद्विशेषणसाम्यमहिम्ना प्रतीतोऽप्रकृतवाक्यार्थः स्यानुगुणं नाविकादिनर्धमाक्षिप्य तेन परिपूर्णविक्रिष्टशरीरः प्रकृतवाक्यार्थं स्वावयवतादात्म्यापन्नतदवयवोऽभेदेनावतिष्ठते ।...अत्र चाप्रकृतार्थेन पृथक्शब्दानुपादानाद्व्यापकवाक्यार्थसम्बन्धिनो वैलक्षण्यं सदाप्युक्त्यापु स्फुटमेव ।' R. G. p. 371; 'समासोक्तौ हि प्रकृतवृत्तान्तोऽप्रकृतवृत्तान्ताभेदेन स्थित इति सर्वसंमतम् ।' R. G. p. 483. उपमाध्वनी..... विशेषणमादृत्य—In the suggestion of simile and in अवर्णय, there is sameness of the विशेष्य (the thing qualified) also; while in समासोक्ति, there is sameness of the attributes alone. उपमाध्वनि occurs when the sentence as a whole suggests a comparison as the principal meaning, as remarked by R. G. 'एवैव न वदा सकृदेन वाक्येन प्राधान्येन ध्वन्यते तदा परिहृतालङ्कारमात्रा ध्वनित्वपदेशहेतुः ।' p. 185. An example of उपमाध्वनि is 'अनिरुद्धमिगलदानोदकवारासारसिक्थपरिणतलः । धनदाग्रमहितमूर्तिर्जयतितरां सार्वभौमोदयम् ॥' on which Nāgajībhāṣya comments 'अवं राजा सार्वभौमः सर्वभूमीश्वरः । उदरिदग्मवत् ।... धनदातृशाममे वृजितमूर्तिः । कुबेराग्रे पूजितमूर्तिश्च' R. G. p. 185. Here दान in the first line means 'gift' or 'the juice issuing from an elephant's temples'. Here the word सार्वभौम means a sovereign and the दिग्गज of that name. A comparison between the two is suggested. The विशेष्य 'सार्वभौम' is the same (and not only the विशेषण अविरल etc.). अवर्णय will be treated of below. R. G., after defining समासोक्ति as 'वच प्रस्तुतधर्मिको व्यवहारः साधारणविशेषणमात्रोपस्थापिताप्रस्तुतधर्मिकव्यवहाराभेदेन मासते सा समासोक्तिः', says about the insertion of मात्र after विशेषण "शब्दशक्तिमूलध्वनिवारणादभावेति । तत्र (as exemplified in अविरल etc. above) विशेष्यस्यापि क्लृप्ततामकृतेतरधर्मुपस्थापनद्वारा तादृशधर्मिकव्यवहारोपस्थापकत्वात् ।' R. G. p. 367. अप्रस्तुत.....भेदः—अप्रस्तुतप्रशंसा will be defined below; in that figure, it is the प्रस्तुत that is implied from the mention of the अप्रस्तुत, while in समासोक्ति, it is the अप्रस्तुत that is implied. Compare 'गन्धर्वं प्रस्तुतनिष्ठमप्रस्तुतप्रशंसाविषयः । अप्रस्तुतनिष्ठं तु समासोक्तिविषयः ।' अलं. स. pp. 84-85.

Some examples of समासोक्ति are 'उपोदरागेण विलोक्यतारकं तवागुह्यं सञ्जिना मिशानुक्त् । यथा समस्तं तिष्ठिरांशुकं तथा पुरोषि रामाङ्गलिनं न लक्षितम् ॥' quoted in the चन्द्रालोक I p. 35; 'उत्तमैः तत्र गते धर्मं पावं परोक्षिपुरतरम् । शमितालिलधमनरः कथय कदाहं चिराय शनितादे ॥' R. G. p. 377 (अत्र मिश्रवचनोद्घातान्ताभेदेन स्थितः प्रकृतवृत्तान्तः).

23 परिकर (Insinuator, the significant.)

A speech with a number of significant epithets is the figure called परिकर. The plural विशेषी: in the definition implies that there must be many significant epithets to constitute the figure. The example is अह्राव etc. It occurs in the Vepi-samhāra (III). These words were addressed by As'vatthāman to Karpa, who had ridiculed Droṇa and also his son, when दुःशासन was about to be killed by Bhīma. Each word is significant. "You are a king; you must be able to protect the whole country; let me see whether you can save your own brother" etc. 'तथा च राज्ञो जगद्रक्षितव्यमस्य पुनरनुजमावरक्षणासिद्धेरन्वयेव नाममन्त्रेण राजत्वमित्युपहासपरत्वम् ।' विम० p. 95. In this figure the adjectives are सामिप्राय i. e. suggest a sense which is striking and serve to bring the expressed meaning into prominence. The suggested sense is not the prominent one; it is subordinate to the expressed sense. Therefore this figure is properly so called, because in it the suggested sense is dependent on the expressed sense. 'विशेषणानां सामिप्रायत्वं प्रतीयमानार्थगर्भीकारः । अत एव प्रसन्नगम्भीरपदत्वान्नायं चनेर्विषयः । एवं च प्रतीयमानार्थस्य वाच्योन्मुखत्वाद् परिकर इति सावैकं नाम ।' अडे. स. p. 94. (परिकरः पदद्व-परिवारयोः ॥ अमर० III. 3. 165).

There is a difference of opinion among rhetoricians in connection with this figure. Mammata, Śervasva, the Vimarśinī, Ekāvalī, our author hold that to constitute this figure there must be many significant epithets; one would not suffice. On the other hand Pradīpa, Uddyota and Jagannātha hold that even one significant epithet would constitute this figure. Compare for the former view the following:— 'विशेषणैर्बलवत्कृतेरक्तिः परिकरस्तु सः' K. P. X. 'वचन्यदुष्टार्थस्य दोषतामिधाना-त्तद्विराकरणेन पुष्टार्थस्वीकारः कुतः, तथाप्येकनिश्चयेन बहुना विशेषणानातेवमुपन्यासे वैचित्र्यमित्यलङ्कारमध्ये यणितः' इति in K. P.; 'विशेषणानां चात्र बहुत्वमेव विवक्षितम् । अन्वयाद्दुष्टार्थस्य दोषतामिधानात्तद्विराकरणेन स्वीकृतस्य दुष्टार्थस्यार्थ-विषयः स्यात् । एवमेव विधानेकविशेषणोपन्यासद्वारेण वैचित्र्यातिशयः सम्भवतीत्यल-ङ्कारत्वम् ।' विम० p. 94. They mean:—Epithets that do not nourish the meaning are said to be अपुष्ट; अपुष्टत्व is a fault. An example of it is 'विक्रोक्व विषये व्योहि विषु मुञ्च स्वं शिवे'; here the word विक्रुक् does not serve to nourish the sense of the passage, which is the removal of wounded pride. From this it naturally follows that the epithet employed must be significant and thus the employment of significant epithets is not an

atankāra, but only the absence of a fault. Mammata replies to this argument that, although this is so, the fact that many epithets qualifying one noun are used gives rise to a special charm, which is called परिकर. So according to Mammata and others of the same school, the charm lies in the number of significant epithets. Those who hold the other view say:—the presence of even a single significant epithet would constitute this figure; that freedom from the fault called अपुष्टार्थत्व may be brought about by not employing epithets at all; that therefore परिकर is not the same as the absence of अपुष्टार्थत्व and that a distinct charm is perceived from a single significant epithet. "तादृशैकविशेषणोपन्यासेऽपि नन्वकारत्वमुच्यते। अपुष्टार्थत्वविरहस्य निर्विशेषणत्ववाऽप्युपपत्तेरपेक्षितत्वाभावादेवित्यस्य चानुभवसिद्धत्वात् ।" प्रदीप; "ननु निष्प्रयोजन-विशेषणोपादानेऽपुष्टार्थत्वस्योक्तत्वात्सप्रयोजनविशेषणे दोषाभावमात्रं कष्टत्वाभावाच्च-वित्तुमर्हति, न त्वलङ्कार इति । अत्र विमर्शिनीकारादय आहुः—'विशेषणानां बहुत्वमेव विवक्षितम् । सामिप्रायविशेषणगतवहुत्वकृत एव चात्र वैचित्र्यातिशयः । एकविशेषणे तु दोषाभावमात्रस्यावकाशः ।" इति । तदसत् । विशेषणमेकत्वं हि ज्यम्याविवक्षाया-कस्यादेवित्यविशेषणपायकमस्तु नाम । न तु प्रकृतालङ्काररजरीमेव तदिति स्वयं वक्तुम् । 'बौचिज्ञाहितकालियाहितपदे' इति द्वायुक्ते एकरवैव विशेषणस्य चमत्कारिताया अमयह्वनीयत्वात् । 'अग्नि सावप्यज्ज्वालय तस्या हा हन्त मीनमवनावाः । दूरत्ये खग्निं किं वा कथयामो विसरेणात्मन् ॥' जर्जरीकविशेषणमात्रेणैव सकलवाक्यापे-सजीवनाच्च ।" R. G. p. 387; "यथा नित्ये संख्याबन्धनादौ दोषाभावसाह-चैक्येऽपि सिद्धौ, साहचर्यकरणं कलातिशयायैव । तथा दोषाभावस्य विशेषणानुपादानेऽपि सम्भवेन सामिप्रायैकविशेषणनित्यबन्धनचमत्कारो दुरपह्य इति नात्र । किं च 'सुधांशुकलितोत्तमस्तार्पं इत्यु वः शिवः' इत्यादौ यत्र सुधांशुकलितोत्तम इति विशेषणमात्रेऽपि तापहरणसामर्थ्यस्य सामर्थ्यातिशयेनाप्युपपत्तेसाद्विशेषणानुपादानेऽपि न क्षतिस्तत्र तद्विशेषणोपादानमधिक्यमलङ्कारादिवेति बोधवम् ।" उद्योत p. 108.

Some writers, like विद्याधर (author of एकावली), Appaya-likashita speak of a figure called परिकराङ्कुर, which occurs when the विशेष्य is significant and not the विशेषणम्. An example is 'चतुर्णां पुरुषार्थानां दाता देवश्चतुर्भुजः'. Here the विशेष्य, चतुर्भुज (विष्णु), is significant as it suggests the power of God to give the four objects of human life (with his four hands as it were). Most writers on the अलङ्कारशास्त्र, however, do not speak of परिकराङ्कुर. Uddyota remarks that the word विशेषणः in the definition of परिकर is to be taken as comprehending विशेष्य also and therefore परिकराङ्कुर is not a separate figure. "अत्र विशेषणैरित्युपलक्ष्यं विशेष्यस्यापि ।

* 'बौचिज्ञाहितकालियाहितपदे स्वर्लोककक्षोस्तिनि त्वं तार्पं तिरवाधुना स्वमव-न्धावलीदालनः ॥' This is the latter half of a verse quoted in R. G. p. 386 under परिकर.

तेन साभिप्राये विशेषेऽप्यवम् । यथा 'चतुर्णी' इत्यत्र । अथ चतुर्मुख इति विशेष्यं
पुरुषार्थचतुष्टयदानसाधनानि प्रायवर्गम् । बाहुलकलभ्यकर्मस्तुल्यन्तकरणस्तुल्यन्तविशेषण-
शब्दचोदकयोरो वा । उत्तिरित्त्वसार्धकप्रतिस्तेर्वावेः । एतेन 'साभिप्राये विशेष्ये
परिकराङ्कुरनामा मित्रोलङ्कारः' इत्युपास्तम् ।" उच्यते p. 108.

A good example of परिकर is 'तव प्रसादात्कुसुमायुधोऽपि सहायमेकं
समुनेव लब्ध्वा । कुर्वा हरस्यापि शिनाकगणैर्धैर्येच्युति के मम चञ्चिनोऽन्वे ॥'
कुमारसं० III.

24 श्लेष (Paronomasia).

The expression of more than one meaning by words natu-
rally bearing one signification is called श्लेष. The words
'naturally bearing one signification' serve to distinguish this
figure (अर्थश्लेष) from शब्दश्लेष; and the word 'expression' serves
to distinguish this figure from स्वनि (suggestive Poetry).
We shall explain this below. An example of अर्थश्लेष is 'प्रवर्तयन्
etc.' (p. 43, ll. 4-5). विभाकरः the sun; or a king so called.
प्रवर्तयन् क्रियाः सार्वीः occasioning the performance of good actions
(the sun and the king both do this). मालिन्यं हरन् dispelling the
gloom of the quarters (the sun by his lustre, and the king by
his spotless fame). भूयसा महता दीप्तः brilliant with excessive
glory (both the sun and the king are brilliant). In this verse
as there is no such determining element as प्रकरण (context)
etc. both the king and the sun are expressly meant. We have
seen above (परिच्छेद II.) that संयोग etc. determine the sense of a
word capable of many significations. Here there is no such de-
termining element; therefore the word विभाकर is used to express
both the king and the sun; both of them are the subjects of
description (वाक्यनिरूपक). We cannot say that one is प्रस्तुत and the
other अवस्तुत. Both are intended to be expressed. The words
क्रियाः प्रवर्तयन्, मालिन्यं हरन्, महता दीप्तः are applicable both to the
king and the sun and even if we substitute such words as
कर्माणि, इयामर्ता, तेजसा for क्रियाः, मालिन्यं and महता respectively,
the figure will still be the same. It must be remarked that in the
word विभाकर there is शब्दश्लेष and not अर्थश्लेष, as, if we substitute
another word for विभाकर such as प्रभाकर, it will not apply to
the king. So in this example both शब्दश्लेष and अर्थश्लेष are
combined; it is not an example of pure अर्थश्लेष. 'नन्वेवं शब्दश्लेष एवायं
विभाकरवदस्य राजवर्षाभवशक्तत्वादिति चेत्, सङ्कीर्णमेवेदमुदाहरणम् ।' राम०.

It was said above that this figure is to be distinguished
from शब्दश्लेष. श्लेष is of two kinds शब्दश्लेष and अर्थश्लेष. शब्दश्लेष
is, according to our author, of three kinds, समश्लेष, असमश्लेष

and उभयात्मक (i. e. both समग्र and अग्र). An example of all the three varieties of शुद्धरूप is देन च्चस्तमनोभवेन वलिखित्वाद्यः पुरास्तीकृतो वक्ष्येत्तुमुज्ज्वलहारकर्मो गङ्गां च श्रीधरयत् । यस्याहुः शशिमान्छिरोहर इति स्तुत्यं च नामामराः पाषात् स्वयमन्वकक्षयकरत्वां सर्वदो माभवः ॥ In this verse, both Viṣṇu (माभवः) and Ś'iva (उमाभवः) are addressed. लोचन comments on this:—देन च्चस्तं वातजीहायाम् अनः शक्यत् । अमवेन अनेन सत्ता (i. e. the word च्चस्तमनोभवेन is to be split up into च्चस्तम् अनः अमवेन) वलिनो दानवान्यो जयति तादृशेन कायः क्षुपः पुरामृतहरणकाले (स्तीकृतः) कीर्त्तये प्रापितः । वक्ष्येत्तुं समं कालिगारुणे मुवर्त्त इत्यम् (the word ends with मुवर्त्तद्वा, nom. singular of मुवर्त्तयन्) । एवे शब्दे लघो यस्य 'जकारो विष्णुः' इत्युक्तेः । यद्य अगं गोवर्धनपर्वतं गी च भूमिं पातालमलानचारयत् (i. e. we have to suppose that there is an अवग्रह after वल्यो) । यस्य च नाम स्तुत्यध्वप आहुः । किं तद् शशिने मप्यायीति किम् (i. e. we get शशिमद् meaning राहुः) तस्य शिरोहरः मूर्धोपहारकः । स त्वां माभवः विष्णुः सर्वदः (सर्वं ददातीति) पाषाद् (अचतु) । कीदृक् । अन्धकनासां (a clan of the Yādavas) जनानां येन क्षयो निवासो दारकायां कृतः । यदा मौसले शीकामिस्तेषां क्षयो विनाशो देन कृतः । This is the meaning when Viṣṇu is meant to be addressed. The second meaning, when शिव is meant to be addressed, is given by लोचन (pp. 95-96) as follows:—देन (च्चस्तमनोभवेन) च्चस्तकामेन सत्ता वलिखितः विष्णोः कायः पुरा विपुरनिर्दग्धनावसरे जलीकृतः शरत्वं नीतः । उद्गृह्णा मुवर्त्ता एव हारवल्वाश्च यस्य । गङ्गां मन्दाकिनीं च श्रीधरयत् । यस्य च क्षयः (we have अमराः; लोचन appears to read नामभेदः for नामामराः) शशिमत् चन्द्रवुक्ते शिर आहुः । हर इति च नाम स्तुत्यमाहुः । स भगवान् स्वयमेवान्धकात्प्राक् विनाशकारी त्वां सर्वदा सर्वकालम् उमावा भवो वल्लभः पाषादिति । In the above verse, in च्चस्तमनोभवेन etc. there is समग्ररूप, because the expression has to be differently split up in each connection (once as च्चस्तम् अनः अमवेन; and then as च्चस्तः मनोभवः देन देन). If we substitute for मनोभव the word मदन, the second sense will vanish altogether; च्चस्तमदनेन will not yield the 2nd sense yielded by च्चस्तमनोभवेन (च्चस्तम् अनः etc.). So here the particular word employed is the most important thing. In अन्धकसमकरः there is अग्ररूप, as the expression is not split up differently, but in the same way (अन्धक + क्षय); the only thing note-worthy being that here also the particular word employed is the most prominent thing. We cannot substitute another word for अन्धक or क्षय. If we do so, we shall get only one sense. As both समग्ररूप and अग्ररूप, are exemplified in the same verse, it is also an example of उभयात्मकरूप. All these three varieties are called शुद्धरूप, because here everything depends upon the particular word employed. The determining element in calling

a figure as belonging to शब्द or अर्थ is अन्वयव्यतिरेक. If an *alanākāra* occurs only when a particular word is present, and disappears when that word is not employed, (but a synonymous word is employed) it is an *alanākāra* of शब्द. In all the three abovementioned varieties of शब्दश्लेष, the particular word employed was necessary for the figure, which would disappear if other words were used (as shown above). But in अर्थश्लेष, as instanced in 'प्रवर्तयन् etc.' even if we substitute synonymous words for क्तिवा, गालिन्य etc., the figure will still persist i. e. this figure does not depend upon the particular word employed, but upon the sense. Hence is it that the words स्वमानार्थैः distinguish this figure from शब्दश्लेष.

On this point there is a great divergence of opinion among the different writers on Rhetoric. (I) Udbhata speaks of श्लेष as an अर्थालङ्कार only. He then divides it into two, अर्थश्लेष and शब्दश्लेष, which correspond respectively to our author's असङ्ग and समङ्गश्लेष. An example of the two is 'स्वयं च पल्लवात्मागमात्स्वत्कर-
विराजिनी । प्रभातसंध्येवास्वापकलकुम्भे हितप्रदा ॥' उद्धट IV. 36 ('न केवलं
सामिसापेक्षतयैव पल्लवदा गौरी किं स्वयं च स्वयमपि अस्वापे दुष्प्रापे फले तुभ्यामा-
मिष्टप्रदेत्यर्थः । केच प्रभातसंध्येव । कीदृशी । पल्लवात्माश्च पल्लवास्पर्णी भान्वन्तौ आग्निपुत्री
करी इतीं ताम्बां विराजिता शोभिता । संस्थां तु तादृशैर्भास्वतः सूर्यस्य करैः
किरगैर्विराजिता । तथा अस्वापः तदानीं निद्रादग्मावः तत्कले लक्ष्मीलानः तत्र कुम्भे
नेने हितप्रदा ॥' उ. च. pp. 351-52. In this verse, there is अर्थश्लेष (i. e. असङ्गश्लेष of our author) in the first half and शब्दश्लेष (i. e. समङ्गश्लेष) in the 2nd. (II) The views of Mammata and our author coincide. They say that what is called अर्थश्लेष by Udbhata is really शब्दश्लेष and that there is contradiction in saying (as Udbhata does) that श्लेष is an अर्थालङ्कार and yet dividing it into two varieties called शब्दश्लेष and अर्थश्लेष. 'तनु स्मरिता-
दिगुणभेदाद् मिश्रप्रयत्नोच्चारणां, तदभावादभिन्नप्रयत्नोच्चारणानां च शब्दानां वृत्ते-
ऽलङ्कारान्तरप्रतिनोत्पत्तिः शब्दश्लेषोऽर्थश्लेषश्चेति द्विविधोऽर्थालङ्कारमभ्ये परिगणितोऽन्यै-
रिति कथमर्थ शब्दालङ्कारः । उच्यते । इह दीर्घगुणालङ्काराणां शब्दार्थगतत्वेन यो विभागः
सः अन्वयव्यतिरेकाभ्यामेव स्ववर्तिष्ठते । संभाति कल्लवादिनादत्वास्तनुमासादयः व्यर्थत्वा-
दिप्रौढाश्रयमाश्रयसद्भावसदभावानुविधावित्वादेव शब्दार्थगतत्वेन व्यवस्थाप्यन्ते ।' स्वयं
च पल्लवात्मा' इति अभङ्गः, 'प्रभातसंध्येव' इति समङ्गः, इति द्वावपि शब्दैकसमाश्रया-
विति द्वयोरपि शब्दश्लेषस्यमुपपन्नम्, न स्वावस्थाप्यत्वम् । अपरैकैवस्तु न विषयो यत्र
शब्दपरिवर्तनेऽपि न श्लेषत्वसम्भवा । यथा-लोकनोन्नतिमायाति लोकनोन्नायत्वयोगातिम् ।
अथो सुप्तदृशी वृत्तिस्तुलाकोटेः सुखस्य च ॥" K. P. IX. Ul. pp. 516-520
(Va); "शब्दश्लेष इति बोध्यते अर्थालङ्कारमभ्ये च लक्ष्यते (यथा उद्धटेन) इति
कोऽर्थं नया" K. P. IX Ul. p. 527. In this passage Mammata
clearly enunciates the difference between शब्दश्लेष and अर्थश्लेष.

The former is शब्दपरिवृत्त्यसमर्था (i. e. incapable of enduring a change of words), while the latter is शब्दपरिवृत्तिसमर्था (capable of enduring a change of words). (III) The अश्लेष. स. treats of श्लेष among the अर्थालङ्कार just as Udbhata does. He then divides it into three varieties (and not two as उद्भट्ट does), viz. शब्दश्लेष, अर्थश्लेष and उभयश्लेष. The former occurs when the same expression, being differently split up, yields two meanings. Here the words are really different, as would be indicated by the difference of the accent in them such as स्वरित etc. and the effort that would be required in pronouncing them. They present the appearance of being one, as lacquered wood appears to be one single thing, though really lac is put upon the wood. अर्थश्लेष occurs where the expression is the same and has the same accent etc., but has two meanings, just as two fruits hang down from a single stem (as in अन्धकस्तु above). उभयश्लेष is that where both these varieties occur. "एष च शब्दार्थोभयगतत्वेन वर्तमानत्वात् त्रिविधः । तत्रोदात्तादि-
न्यरमेदात्प्रत्ययमेदाच्च शुब्दान्वाये शब्दश्लेषः । यत्र प्रायेण वदमज्ञो भवति । अर्थश्लेषस्तु
केव स्वरदिमेवो नास्ति । अत एव तत्र न समग्रपदत्वम् । सङ्कलनया उभयश्लेषः ।"
अश्लेष. स. p. 96. All these three views are very clearly and
concisely put forward by R. G. "सोऽयं श्लेषः समग्रोऽप्यत्रार्थालङ्कार
एवेत्युक्तः । (१) उभावापेक्षी शब्दालङ्कारी । शब्दस्य परिवृत्तिसमर्थादन्वय-
व्यतिरेकान्वा । तदाभितत्वावधारनात् । तृतीयस्त्वर्थालङ्कारः । अर्थमाभासितत्वात् ।
इति सम्मदमज्ञः । (२) अन्वयव्यतिरेकान्वा हि हेतुवाक्यमो घटं प्रति द्रव्यादेरित्यास्तु ।
न स्वाभ्यगत्यावगमः (This is an attack on Mammata) । स तु
पुनस्तद्व्यतिरेकान्वाधीनः । इह हि समग्रश्लेषस्य शब्दव्यवृत्तित्वं कतुकाद्यन्वायेन,
उभयश्लेषं चार्थव्यवृत्तित्वमेकश्रुतगतकलदवबधं स्फुटमेवेत्येकस्य शब्दालङ्कारस्य
परम्यार्थालङ्कारत्वम् । इत्यलङ्कारसर्वसंस्कारादयः ।" R. G. pp. 401-402.

'वाचने' इति च ध्वनेः—We have now to distinguish between
श्लेष and शब्दसंज्ञिहृत्यवनि. In श्लेष, both the विशेषण and the
विशेष्य are छिद्र (Paronomasia). In वचने (शब्दसंज्ञिहृत्य) also,
they are छिद्र (as exemplified in दुर्गाद्विजयविग्रहः in the 3rd
Pari). But the difference between them is:—In श्लेष, the
विशेष्य are both प्राकरणिक or अप्राकरणिक; while in वचने, only one
topic is प्राकरणिक, the expressive power of the words being
limited by the context etc.; but another अप्रकृत meaning is
suggested, after the प्राकरणिक meaning is understood, by the
force of the double-meaning expressions. In प्रवर्तयन् किंवाः
(example of अर्थश्लेष), there is nothing to tell us that only the
king or the sun is the subject of description. Both may be
उक्त or both may be अप्रकृत. But in 'दुर्गाद्विजयविग्रहो' etc., from

the context we know that the प्रस्तुत is the king, who was the husband of queen Umā; while by the power of suggestion, another meaning, viz. the description of Śiva (who is अप्रस्तुत) is conveyed. An example of शब्दशक्तिमूकध्वनि given by Ānanda-varḍhana is 'उन्नतः प्रोक्तस्तद्वारः कालागुरुमलीमलः । पयोधरभरसत्त्वाः के न चक्रेडमिलापिणम् ॥' (उन्नतः मदान् उन्नतश्च; प्रोक्तस्तद् द्वारः यस्मिन्, प्रोक्तस्तन्ती धारा यस्मिन् कालागुरुणा मलीमलः इवाम्, कालागुरुवद् मलीमलः; पयोधरः स्तनो मेवयम्). Here the subject of description is the breast. The words also suggest the description of a cloud. But this has nothing to do with the subject of description. So the ultimate meaning that is conveyed is the idea that the breast is similar to the cloud. प्रदीप puts the difference between श्लेष and शब्दशक्तिमूक-ध्वनि as "यद्येवमयोरेयोस्तावत् स श्लेषः । यत्र त्वेकमिदमेव तत्, सामर्थीमक्षिप्त्वा तु द्वितीयापेक्षतीतिः सा ध्वजनेति ।" p. 56 (Nir.); "विशेष्यविशेषणसाम्येन पुनरेव प्रकरणादिना प्रकृतार्थे एव शृङ्खलितार्थमभिधायामप्रकृतार्थमभिधानात् सामर्थ्यविधुरत्वेऽपि शब्दसाप्रकृतार्थोपि प्रतीतिसरणिमनुसरति तत्र शब्दशक्तिमूकानुरणनकरसम्बन्धो ध्वनिः ।" इत्यादि p. 261; "यत्र तु प्रकृताप्रकृतोभयविशेष्ययोरपि श्रिद्धपदोपासत्वं स तु ध्वनेर्दिष्यः ॥" R. G. p. 396. The difference between श्लेष and समासोक्ति is as follows:—in the former, both the विशेष्य and विशेषण are श्रिद्ध; while in समासोक्ति only the विशेषण may be श्रिद्ध. Besides in श्लेष, the two objects are either both प्रकृत or both अप्रकृत; while in समासोक्ति one is प्रकृत and the other अप्रस्तुत. "केवलविशेषणसाम्यं समासोक्त्युक्ते विशेष्ययुक्तविशेषणसाम्यं त्वभिहितत्वेरनुम्यते ।" अलं. स. p. 95; "नार्थसमासोक्तिः, विशेषणमात्रसाम्यस्य तां एति प्रयोजकत्वात् । विशेष्यविशेषणसाम्यमभिहितं चास्य (श्लेषस्य) प्रवृत्तत्वात् ।" इत्यादि p. 259; "यत्र तु न विशेष्ये श्लेषः, नापि द्वितीयापेक्षतीति विनाऽन्यथानुपपत्तिः, तत्र प्रस्तुतान्वयनोपेक्षते विशेष्यश्लेषमात्रमाहात्म्येन अप्रस्तुतवृत्तान्ते व्यसिते ध्वजननादरभिन्नप्रस्तुतवृत्तान्तारोपः प्रकृते तत्र समासोक्तिः ।" उच्यते p. 72.

There is another point in connection with श्लेष on which also a fierce controversy has been carried on. We have seen above that श्लेष is at the root of many figures, e. g. रूपक, समासोक्ति etc. The question arises whether श्लेष should be regarded as stronger than any of these (and thus dispelling the notion of these figures), or (2) as being equally powerful and therefore entering into combination with other figures, or (3) as being weaker and therefore not prominent where other figures occur. "अथ चाकङ्कारः प्रायेणाकङ्कारान्तरस्य विषयमभिनिविशते तत्र किमस्य वाचकत्वं स्यादाद्येति सङ्कीर्णत्वमुदाहरो वाच्यत्वमिति ।" R. G. p. 393. Considerations of space and utility prevent us from discussing at length these three views. The curious reader is referred to the K. P. IX. Ul. pp. 516-527 (Vā), the Alākāraśarvaṣṭa p. 97 ff.,

R. G. pp. 393-396. The first view mentioned above is that of उद्भट, who says that रूपे is more powerful than any other figure, that when it is present, there is merely the appearance of another figure (like उपमा) and that the real figure in such verses (where उपमा etc. and रूपे appear to be combined) is रूपे and not the former. His words are "एकप्रयोजोच्चारणार्था तच्छब्दा येन विभ्रतान् । स्वरितादिगुणैर्मिश्रैर्वन्धः क्षिप्तमिदोच्यते ॥ अलङ्कारान्तरगतां प्रतिमां जनकपदैः । द्विविधैरप्येकचोक्तिविशिष्टं तत्प्रतीयमानम् ॥" उद्भट IV. 24-25. The second is the view of Mammata, Sarvasva, Jagannātha and almost all writers on Rhetoric. The सत्तं, च, briefly puts all the three views "एष च नाप्राप्तेषु अलङ्कारान्तरोपरारम्भमात्र-स्वरूपावकाशेन तत्प्रतिभोत्वत्तिहेतुरेति केचित् । (2) 'येन अलङ्कारमनोभवेन वल्लिल्लासः पुरास्कीकृतः' इत्यादी निविकोऽस्य विषय इति निरुक्ताशल्या-भाषाशान्वाशकत्वमित्यन्यैः सह सङ्करः । (3) दुर्बलत्वानावाधान्वाशकत्वमित्यन्यैः (दुर्बलत्वान्वाशकत्वमित्यन्यैः) ।" p. 97. "अत्राहुस्त्वद्वचनावाः- 'येन नाप्राप्ते न आरम्भते स तस्य वाचकः' इति न्यायेनालङ्कारान्तरविषयः एतावदारम्भमात्रोऽलङ्कारान्तरं वाधते । न चास्य विविक्तः कश्चिदस्ति विषयो यत्र सावकाशो वाच्यं वापेक्ष ।..... 'गदीनां सन्धर्दं विभ्रद्रावायं सागरो यथा' इत्यादी उपमादीनां प्रतिमानमात्रं न तु वास्तवा स्थितिः ।...तस्मादुपमादिप्रतिभोत्वत्तिहेतुः रूपे एव स्वविषये सर्ववालङ्कारः इति । (2) एतावतापरे न क्षमन्ते ।..... रूपेण नापवादकत्वं सङ्कीर्णत्वं तु स्यात् ।..... (3) अलङ्कारान्तरोपरकारकत्वा स्थितः रूपेः कथङ्कारे सगुह्यस्य इव रेषालङ्कारव्यपदेशं बोधनीयमिति बाध्यप्राय एव-इत्याहुः" R. G. pp. 393-396.

About रूपे Jagannātha says that it enters into combination with many figures and produces ever fresh charms in poetry. 'अयं चोपमेव स्वतचोऽपि तत्र तत्र सकलालङ्कारानुग्राहकत्वया स्थितः सरसत्वा नवं नवं श्रीभाग्यमावहयानाविषेषु लक्ष्येषु सहृदयैर्मिमावनीय इति ।' R. G. p. 402. Similarly Dandin says 'रूपेः सर्वोऽपि पुण्याति प्रावो वक्तोक्तिषु भिद्यन् । निजं हि प्रा स्वभावोक्तिर्लक्ष्मिर्कोक्तिश्चेति बाध्यमयम् ।' K. D. II. 363.

25 अप्रस्तुतप्रशंसा (Indirect Description).

When (1) a particular from a general, or (2) a general from a particular, or (3) a cause from an effect, or (4) an effect from a cause, or (5) a thing similar from what resembles it, is understood, each of the former being in question and the latter not so, it is अप्रस्तुतप्रशंसा, which is thus five-fold.

कनेयोदाहरणम्...सामान्यमभिहितम् (p. 43, ll. 11-14). पदार्थः... रजः This is S'ish. II. 46. यत् (रजः) पदार्थः (सत्) उवाच स्वर्गमन्-सिरोवति तत् रजः अपमनोऽपि स्वसात् (अधुम्बात्) देहिनः (नरात्) परम्. Here, the topic in question is that even the dust is better than ourselves; i. e. it is a particular one, as referring to the speaker; but the general expression, 'man' is used here, instead of the particular one 'ourselves.'

लगिनं.....विषसीधरेच्छया—This is Raghu. VIII. 46. This is part of Aja's lamentation on the death of his queen caused by the fall of a garland. Here what is intended to be expressed is the general proposition that a thing which is ordinarily hurtful may work good and a thing which is ordinarily beneficial may do evil. This general proposition being प्रकृत the author speaks of only a particular example, viz. poison and nectar. Thus, there is the figure called अवान्तरन्वास founded on अमरुतप्रशंसा. In अवान्तरन्वास a general proposition is supported by particular instance or particular instances are supported by general propositions. In the above verse, Aja at first asks the question why the garland which killed his beloved does not kill him. He himself answers the question by a general proposition that a thing ordinarily beneficial may be sometimes hurtful (as the garland proved to be in the case of his wife). Therefore there is अवान्तरन्वास. But instead of laying down the general proposition, which was प्रकृत, he cites a particular case. Therefore there is अमरुतप्रशंसा. It might be said against this that the figure is दृष्टान्त, since विष acting rarely as nectar or nectar as poison is exactly parallel to (प्रतिबिम्बम्) the garland, which is generally beneficial, killing the queen. Our author declares that this is not दृष्टान्त; because in दृष्टान्त a well-known object alone is taken as the type (प्रतिबिम्ब), as instanced in सविदितगुणानि etc. above. But in this verse दृष्टान्त is not possible, because the fact of poison and nectar turning into nectar and poison respectively is not well-known.

रन्दुकिह.....षकीवरे (p. 43, ll. 21-26). रन्दुकिह.....सगर्दी इव. This occurs in अकं. स. p. 105 in the same connection. For विद्रुमदले we read there विद्रुमरुतिः and for कलदा न we have कलदानि. सीतायाः पुरतः—These words are to be construed with every clause. In the presence of Sita, the moon is, as it were, beamed with lamp-black. अरुतिः mentionless. प्रह्लादारुणिय इव विद्रुमदलम्—प्रह्लातः अरुणिमा यस्य तद्. The redness of the leaf-like coral appears to fade. The reading कलदानि (I think) would be better. काकंदले कलदा.....प्रस्तुतम्—It appears, as it were, that harshness has begun to manifest itself to a certain extent (कलदा) in the throats of female cuckoos. सर्पः सगर्दी इव—The long tails display as it were their defects (on account of the absence of blueness and delicacy). Here what is प्रस्तुत is the extreme beauty of the face etc. of Sita. This

beauty is the cause of the fancy of the moon being beameared with lamp-black as it were. So instead of speaking of the cause, viz., सौन्दर्यं, which is प्रस्तुत, the effects, viz., the fancy of the moon as beameared etc., are spoken of. Therefore there is अप्रस्तुतप्रशंसा. "अत्र सम्भाव्यमानेरेन्द्रादिगैरजनलितत्वादिभिः कार्वरूपैरप्रस्तुतैर्जोकोत्तरो वदनादिगतः सौन्दर्यातिशयः कारणरूपः प्रस्तुतः प्रतीयते । तेनेवमप्रस्तुतप्रशंसा ।" अंक. स. p. 105.

गच्छामीति...कारणमभिहितम् (p. 43, ll. 27-31). These words are addressed to his friend by a person who postponed his intention of going abroad. मृगदृशा is to be connected with आनापितः. उद्वेकिषं निश्वासं लपला heaving a swelling sigh. मरुपितं = मरि वर्णितम्. सोऽस्मालम् with a sad smile. Here what is प्रस्तुत is the prevention of departure. Instead of speaking of it, the cause of the prevention (viz., the lady's intimation that she would die if her lover went away) is mentioned.

तुल्ये प्रस्तुते.....प्रस्तुतः प्रतीयते (p. 43, l. 31, -p. 44, l. 13). That variety (5th) of अप्रस्तुतप्रशंसा in which one thing being in question, another thing, which is अप्रस्तुत though similar to it, is described, is two-fold, as being founded on Paronomasia (1) or (2) on simple resemblance. That sub-variety which is द्वेयमूल is again two-fold, (a) according as there is Paronomasia in the epithets alone as in समासोक्तिः, or (b) as there is Paronomasia in the विशेष्य also as in द्वेय. Compare K. P. X. "तुल्ये प्रस्तुते तुल्यभिधाने वयः प्रकारः, द्वेयः समासोक्तिः सादृश्यमात्रं वा तुल्यसाधुल्लस्य कालेने हेतुः"; on which Uddyota remarks 'प्रकाशे द्वेयसमासोक्तिरपि द्विष्टशब्दद्विष्टविशेषणपरं' p. 53. सहकारः...नायकस्य प्रतीतिः—सहकारः नामः सदाभोदः (सदा आभोदः सौरभं यस्य; सदा भोदः आनन्दः यस्य) वसन्तश्रीसमन्वितः (वसन्तभिवा समन्वितः; वसन्तकालानुरूपवैशद्ययुक्तः) समुज्ज्वलरविः (समुज्ज्वलरविः कान्तिर्वैद्य applies to both) श्रीमान् (श्रीमान्, सुवैशद्यशाली) प्रभूतोत्कलिकाकुलः (प्रभूताभिः उद्भूताभिः कलिकान्तिभिः मुकुलैः आकुलः पूर्णः, प्रभूतवा उत्कलिकया नायिकाविषयकोत्कण्ठया आकुलः). Here the lover, the subject of description, is understood by the Paronomastic epithets alone from the description of a mango-tree, which is अप्रस्तुत. पुंसवाचदि.....पुरुषः प्रतीयते. This verse occurs in अष्टशतक (verse 79). It is quoted in the K. P. also. The उद्योत comments as follows:—"तुल्यं पीकं पुण्यवत् च । नारीमूत्रं कस्तूररणात् । अथः सन्धर्द्धः पातालं च । वरादान्तारे पातालं गत्वा पृथिव्युद्धरणात् । प्रणयने वाचने । न सदा न मङ्गलरहितः कृत्यं वत्सल्यः । दलितार्थने वामनत्वमाप्त्वा जगद्व्यापारः । निषण्णोद्धरणं निषदिनाशनेन रक्षणम् । दिक् प्रकारः । पुरुषोत्तमः पुण्यवेद्यः श्रीकृष्णश्च ।" p. 53. रामः takes Parushottama to be the name of a king. Here the विशेष्य पुरुषोत्तम, as well as the qualifications

पुरुषादपि etc. is Paronomastic, as it is in द्वे. पुरुषादपि प्रविच्छेद—
 'Though he may give up the state of a male, as Vishnu did when he assumed the form of a damsel to tempt the demons into destruction'; as applied to the person it means 'although he may lose one of the cherished objects of man (पुरुषार्थे).' अप्येऽपि वापाद् although he may go down to the infernal regions, as Vishnu did to raise up the earth submerged under water; with reference to the person "although he may be reduced to a low condition."
 अत्र.....पुरुषः प्रतीयते—Here from the विशेष्य पुरुषोत्तम which is Paronomastic is first understood Vishnu because the word Purushottama is generally used in that sense. But as विष्णु is अमस्तुत, some person intended to be described is understood from the word पुरुषोत्तम. It might be said that in this verse the figure is द्वे, as both the विशेष्य and the विशेष्य are द्वि, and not अमस्तुतप्रशंसा. Both the senses, viz. विष्णु and some person, may be looked upon as intended to be expressed (प्रस्तुत). To this we reply:—this is not द्वे, but अमस्तुतप्रशंसा; because what we first understand is Vishnu, as that is the conventional meaning of the word पुरुषोत्तम and then we understand the etymological meaning 'best of men'; i. e. both meanings are not at once expressed; therefore there is no द्वे. Besides here the poet intends to give information of the matter in hand, viz. the person to be described, by describing Vishnu who is not the matter in hand. द्वे is subordinate as it simply helps to bring out this intention. Therefore the principal figure is अमस्तुतप्रशंसा. सादृश्यमात्र.....प्रतीयते. अम्बरमावृतिश्चन्द्रम्—The sky (the atmospheric region) affords no shelter (cover). सुरणं निवेः कृपा Divine Grace is the only refuge. Here, from the description of the pigeon, which is अमस्तुत, is understood some person, the subject of description, whom many enemies are pursuing. Here there is more similarity between कपोत (the अमस्तुत) and the person (the प्रस्तुत).

इयं च.....प्रस्तुतः प्रतीयते (p. 44, ll. 13-17). The figure also occurs under a contrast. The अलं. सु. says that the fifth variety of अमस्तुतप्रशंसा viz. सादृश्यमूला, is of two kinds, as based upon साधर्म्य and वैधर्म्य and gives 'कन्दाः कुतु' as an instance of वैधर्म्य: 'तत्रापि सादृश्यहेतुके मेदे साधर्म्यवैधर्म्याम्भा द्विविधम्' p. 104. कन्दारस्पर्शशीतलाः cooled by contact with lotuses. रामः tells us that these are the words of दशरथ. Here the प्रस्तुत is दशरथ and

सुता दुर्वोधनादयः समृत्ताः स्वसा मिश्रिता भवन्तु । कीदृशाः कुरावन्मुताः ।
 रक्ता अनुरक्ता प्रकर्षेण साधिता भूयैसादृशाः । हतो निर्वर्तितो विप्रहः कलहो
 वैरसामृताः । जन प्रभृतात् नाक्षात्, कथिरसोभितभूमवः, खण्डितशरीराः, स्वर्गसाः,
 इति अमहत्वाधीनं भाव्यधैर्यवक्तव्यं गुणः । उ० च० p. 302). In this verse,
 the plain sense is "may the sons of दूतराष्ट्र, who have made the
 world contented and who have brought all quarrels to an end
 rest in ease." But by the force of the double-meaning words
 रक्तसाधितभुवः etc., another sense is suggested, viz., 'may
 the Kauravas, who have besmeared the earth with blood,
 whose bodies are hacked into pieces, attain to Heaven
 (सः सः " means 'remaining in heaven' 'स्वर्गस्य स्वर्गनाक etc.'
 अपरः)'. This second sense is suggested purely by the force
 of the words; शब्दशक्तिमूलवस्तुचिनि is based purely on double-
 meaning words; while अपस्तुतप्रशंसा is not necessarily so based.
 Even when the latter is based upon words with two meanings
 it differs from शब्दशक्तिमूलवस्तुचिनि. In the चिनि, the expressed
 sense is complete in-itself and then suggests another matter;
 but there is no attribution of the behaviour of one to another;
 while in अपस्तुतप्रशंसा, the expressed sense is अपस्तुत and is
 identified with the suggested sense, which is प्रस्तुत; as e. g. in
 कन्तविज्झाणि etc., the behaviour of कमलनाभ is identified with that
 of a person who has many enemies. In समासोक्ति also, the
 behaviour of one is superimposed upon another. Then what
 is the difference between समासोक्ति and अपस्तुतप्रशंसा? It is as
 follows:—In समासोक्ति, the प्रस्तुत is described and suggests the
 अपस्तुत; while in अपस्तुतप्रशंसा, what is अपस्तुत is expressed and
 suggests the प्रस्तुत. अ. अ. अपस्तुतप्रशंसा is exactly the opposite of
 समासोक्ति. 'प्रस्तुतादपस्तुतमतीती समासोक्तिरक्ता अधुना तद्वैपरीत्येनाप्रस्तुता-
 त्प्रस्तुतमतीतात्प्रस्तुतप्रशंसाश्चते ।' अहं. स. p. 103; 'अप्राकरणिकेन
 प्राकरणिकाक्षेपोऽप्रस्तुतप्रशंसा प्राकरणिकेनाप्राकरणिकाक्षेपः समासोक्तिरिति विवेकः ।'
 प्रदीप p. 50 (Chān.). उपमा...व्यंग्यत्वम्. An example of उपमाचिनि,
 has been given above and explained under समासोक्ति. In
 उपमाचिनि, the अपस्तुत is only suggested; while in अपस्तुतप्रशंसा,
 the अपस्तुत is expressed and the प्रस्तुत is suggested. एवं समासोक्ती
 similarly in समासोक्ति (the अपस्तुत is implied and not expressed
 as in अपस्तुतप्रशंसा). The printed editions do not put a stop after
 समासोक्ती, but we think it is necessary. The author himself said
 above under समासोक्ति 'अपस्तुतप्रशंसायां प्रस्तुतस्य गम्यत्वम्, इह तु
 अपस्तुतस्यैव नैदः.' लेखेयम्.....वाक्यत्वम्. In श्लेष, both the things

* सः सः may also be written as सः सः according to the
 Vārtika उपरे श्लेषे वा विसर्गलोपो वक्तव्यः on पा० VIII. 3. 36.

denoted by the word are expressed, because there is no determining element such as प्रकरण etc. to tell us that a particular sense is प्रस्तुत and the other अग्रस्तुत. In अग्रस्तुतप्रशंसा, the अग्रस्तुत is expressed, while the प्रस्तुत is implied. Even when Paronomastic words are employed in अग्रस्तुतप्रशंसा, the first meaning that strikes us is connected with the अग्रस्तुत. 'विष्टशब्दप्रयोगे त्वर्थांतरत्वात्वाच्यत्वाच्चेष्टादिशेषः । ऐषे अनेकार्थस्य वाच्यत्वमित्युक्तम् ।' जलं. स. p. 104.

The word प्रशंसा in अग्रस्तुतप्रशंसा does not mean 'praise' but simply 'mention, description' (कथनम्). 'इहाग्रस्तुतस्वाग्रस्तुतत्वादेव वर्णनमनुचितमपि प्रस्तुतपरत्वेनैविविधीमाकम्बत इति प्रस्तुतं व्यंग्यमग्रस्तुततस्य वाच्यस्य सिद्धिमावधानीति वाच्यसिद्धयश्चमिदं गुणीभूतव्यांग्यम् । अत एवाग्रस्तुतस्य प्रशंसा कथनमित्यन्वयेतास्यवगमसामर्थ्यादग्रस्तुतस्य वाच्यत्वमत्र सूत्रानुपासनमपि लभ्यते ।' पृष्ठा. p. 293; 'एवं च लक्ष्यलक्षणयोः प्रशंसाशब्दः स्तुतिनिन्दास्वरूपास्त्वानुपास्यपापण-कीर्तनमात्रयोरेव दृश्यः ।' कुव. p. 79; 'प्रशंसने च वर्णनमात्रम्, न तु स्तुतिः' R. G. p. 402.

The student is advised to read the R. G. for some very beautiful examples of the 5th variety of अग्रस्तुतप्रशंसा (viz. तुल्ये प्रस्तुते तुल्यानिधानम्); some of them are:—नितरां नीचोऽस्मीति त्वं खेदं कृपया कदापि कृषाः । अत्यन्तसरसद्वयलो यतः परेषां गुण्यद्दीपांसि ॥ तावत्कोकिलद्विजान्मायाय विरसान्वनान्तरे निवसन् । वायग्निव्यस्तिमाळः कोऽपि रसज्ञः समुत्सृजति ॥ pp. 403-404.

26 व्याजस्तुतिः (Artful Praise).

When from blame and praise, that are expressed, are understood praise and blame respectively, it is termed व्याजस्तुति. निन्दाः.....व्याजस्तुतिः When praise is understood from apparent blame, the figure is properly called व्याजस्तुति, because it etymologically means 'व्याजेन स्तुतिः' (दुर्तीयातत्पुरुषः) i. e. praise by an artifice or disguise. But when blame is understood from apparent praise, how can the figure be called व्याजस्तुति (it should rather be called, it might be said, व्याजनिन्दा) ? The author says that in this second case, the word व्याजस्तुति is to be explained in another manner, i. e. as meaning 'false praise.' Compare the words of अमर "व्याजरूपा व्याजेन वा स्तुतिः"; "यत्र स्तुतिरितिपीवमानाऽपि प्रमाणान्तरादपितस्वरूपा निन्दायां पर्यवसति तत्रासत्प्रताद्व्याजरूपा स्तुतिरित्यनुगमेन तावदेका व्याजस्तुतिः । यथापि निन्दाशब्देन प्रतीपाद्यमाना पूर्ववद्वाधितस्वरूपा स्तुतिः पर्यवसिता भवति सा द्वितीया व्याजस्तुतिः व्याजेन निन्दामुखेन स्तुतिरिति कृता" । जलं. स. p. 112; 'दुर्तीयातत्पुरुषकर्मधारयान्यां योगार्थद्वयेन द्वयोरेषि शब्दापेक्षम्' । R. G. p. 416.

सूतयुग.....जाताः (p. 45, ll. 3-4). The reading in the text makes the metre of the verse faulty. If we read रिपुस्त्रियः there are 16 mātrās whereas there should be only 15 in the last pāda of an Āryā. It is therefore that the Nīrṇaya-sāgara edition proposes द्विरुस्त्रियः. But for this there is no warrant. सूतयुगे मुक्ताभरणं हारो वासां ताः (पक्षे, सूतयुगाद् मुक्ते गलितं आभरणम् वस्त्रं वासाश्च ताः) कण्टकैः रोमाञ्चैः कलिताः व्यासाः अङ्गयष्टयः देहलुपिकाः वासां ताः (पक्षे, कण्टकैः वीक्षणाग्रपृष्ठावयवैः कलिताः अङ्गयष्टयः वासान्), त्वयि कुपितेऽपि प्राप्तिव (कोपाद् पूर्वसिन् काले इव) रिपुस्त्रियः विवस्ताः निविन्ताः (पक्षे, विव्वाः 'विषस्ताविपवे स्मरे' अमर. II. 6. 11.) जाताः. The women formerly wore pearl necklaces etc.; now also they are सूतयुग etc. (i. e. in running away, when their lords were killed, for fear of capture, they had no time even to look to their garments). Formerly they felt secure (विवस्ताः); now also they are विवस्ताः (widowed). Here in this verse, at first sight it appears that the king is blamed for causing trouble to women (whose delicate bodies were pierced by thorns when fleeing for life into a forest etc.), but ultimately we perceive that praise is meant, because he utterly routes his enemies.

व्यावस्तुतिस्तव.....पथिकानिहत्. (p. 45, ll. 6-7). यद् जगतः जीवनाय तव जीवनानि (पथांसि), इदं (हे) पथोद (मेघ) मया तव व्यावस्तुतिः अतस्तवस्तुतिः उद्दिता उक्ता । वन (हे मेघ, पक्षे कठिनहृदय) इदं तु ते तव महद् स्तोत्रं स्तुतिः यद् पथिकान् निहत् (प्रियादिरहितानां पथिकानां चेतो मेघालोके उत्कण्ठितं भवति) धनैराजस्य (वमस्य) साहाय्यमर्नयसि. "This is, Oh cloud, but a false encomium I have bestowed on thee 'thy waters are the life of the world'. But this indeed is a great praise to thee, that thou renderest assistance to the Lord of Justice (Yama, the God of death) by killing the wayfarers (who are separated from their beloved)." Here at first sight it seems that the cloud is praised for rendering assistance to धनैराज himself; but ultimately we perceive that censure is meant, because the cloud kills poor wayfarers.

In व्यावस्तुति, the sense that is at first expressed by the words, whether praise or blame, is given up and is understood, on account of the context or the specialty of the speaker etc., as conveying blame or praise respectively. A question naturally arises:—what is the distinction between व्यावस्तुति and that अग्नि in which a sense, exactly opposed to that which is expressed, is suggested? The reply is:—in अग्नि, the expressed sense can stand by itself; it is not improper or improbable in itself; another sense is suggested when we reflect upon the speaker,

the context etc; while in व्याजस्तुति the expressed sense, whether praise or blame, being impossible because opposed to what we understand from the context, the speciality of the speaker etc., gives itself up and indicates something else, either blame or praise respectively. "अत एवास्मां ध्वनेर्भेदः । स हि विभ्रान्ते वाच्यार्थे वक्तुवाच्यौचित्यपदार्थोत्पन्नप्रलादवगम्यते । इह पुनः प्रमाणान्तराद्वाचितः सन्वाक्यार्थः स्वयमनुपपद्यमानत्वात्प्रत्ये निन्दादौ स्वं समर्पयति । तत्रैव प्रकृतवाक्यार्थस्य विभ्रान्तेः ।" विम० p. 112; "(आमुखप्रतीताम्वां निन्दास्तुतिर्न्यां स्तुतिनिन्दयोः क्रमेण पर्यवसानं व्याजस्तुतिः) आमुखेत्वादिविशेषणेन तयोः पर्यवसानाभावं वदन्वाचितत्वमभिप्रेति । अत एव नास्मां ध्वनित्वम् । ध्वनी हि निर्वाचने वाच्येनागूणमहिंसाऽन्तरजगम्यते । न चैवं प्रकृते ।" R. G. p. 415. व्याजस्तुति must be distinguished from अपस्तुतप्रशंसा. In both, something else is suggested by the expressed sense. From अपस्तुता निन्दा or स्तुति we understand प्रस्तुता स्तुति or निन्दा. But in अपस्तुतप्रशंसा, we understand a cause from an effect or vice versa, a general from a particular or vice versa, or a thing similar from another like it; but in व्याजस्तुति, there is no such thing. Besides in व्याजस्तुति, the charm lies in understanding blame or praise from praise or blame. स्तुतिनिन्दारूपत्वस्य विशिष्टितिविशेषस्य भावादपस्तुतप्रशंसातो भेदः । अलं. स. p. 112; on which Jyotir remarks 'तत्र हि सामान्यविशेषादीनां गम्यत्वम्' p. 113.; "न चावापस्तुतप्रशंसैवास्तु । स्तुतिनिन्दात्मकतया विशिष्टितिविशेषात् । काव्यकारणभावादिसम्बन्धाभावाच्च ॥" लघोत्त प. 89.

It should be remembered that व्याजस्तुति occurs only when the blame or praise is understood with reference to that object alone with reference to which the praise or censure was expressed. 'इयं च व्याजस्तुतिर्यस्यैव वस्तुनः स्तुतिनिन्दे प्रथममुपक्रम्येते तस्यैव चेन्निन्दास्तुत्योः पर्यवसानं भवेत्तदा भवति । नैयधिकरणे तु न इति प्राचामलङ्कारशास्त्रप्रवर्तकानां सुमयः ।' R. G. p. 419. Where from the praise or blame of one, we understand the praise or blame of another, there is no व्याजस्तुति, but it is an example of व्यंग्यकाव्य.

"किं वृत्तान्तैः परगृहगतैः किं तु नार्हं समर्थसूणीं स्वातुं प्रकृतिमुखो दाक्षिणात्यस्त्वानः । देशे देशे विषणिषु तथा चत्तरे पानगोष्ठ्यामुन्मत्तेन भ्रमति भ्रष्टो बहमा देव कीर्तिः ॥". This is cited as an example of व्याजस्तुति by Lochana. The अलं. स. and विमर्शिनी (p. 113.) say that it is not a proper example (इत्यत्र प्रकान्ताऽपि स्तुतिपर्यवसायिनी निन्दा इत्यन्त कीर्तितेति भणित्वा उन्मूलितेति न प्ररोहं गमितेति स्थित्येतदुदाहरणम् । अलं. स.). Jagannātha defends the Lochana and says that it is an example of व्याजस्तुति (R. G. p. 418) " "किं वृत्तान्तैः" इत्यादिना निन्दाया एव प्रथममुत्तरवनात्समासोक्तेस्तुतेर्वाच्यत्वस्यातत्त्वात् । अन्यथक्रमेणादौ बहमवैभान्ये उत्साह कीर्त्यभित्वेनावधाने सति पश्चाद्व्यकरणादिपदार्थलोचनवशाद्व्युत्क्रमेणान्यवबोधाच्च । उक्ताद् ध्वन्यात्कलोचनकारैरुक्तमुदाहरणं सङ्गतमेव. " Another

example of व्यावस्तुति is 'अर्धं दानववैरिणा निरिज्वाप्यर्धं सिक्त्वा हतं देवैर्धं ज्ञात्रीतले सरहरानावे समुन्मीलति । गङ्गा सागरमन्धरं रुक्मिकाया नागाधिपः समातले तर्कवत्त्वमयीभरत्तमामस्तां यां च निष्ठांशन् ॥' (सर्वज्ञः सर्वेश्वरोऽसीति राक्षः स्तुत्या व्यावस्तुत्या मतीयवैदुष्यादि शक्तिवादि सर्वं जानन्नपि बहुमदानेन रुक्मिणुं स्तुतोऽपि तच्छं किमपि न ददासीति निन्दा व्यस्यते । कुव० p. 92).

27 पर्यायोक्तम् (Periphrasis).

'Periphrasis occurs when the fact to be intimated is expressed by a turn of speech.' नङ्गि means प्रकार 'mode' (of speech). When what is to be conveyed is expressed, there is पर्यायोक्तम्. It may be asked, 'how can that which is गन्ध be at the same time सूक्ष्म' i. e. the same thing cannot be गन्ध and सूक्ष्म at the same time. The reply is:—the गन्ध is expressed through its effect, i. e. the effect is expressed and as there is invariable association between cause and effect, the express mention of the effect suggests the cause (which is गन्ध). This is what is meant by गन्धस्य महत्त्वा (प्रकारान्तरेण i. e. कार्यादिद्वारेण) अभिधानम्. Our author closely follows the अलं. स. in defining this figure, "गन्धस्यापि महत्त्वान्तरेणभिधानं पर्यायोक्तम् । वृत् । (वृत्ति) शब्देन गन्धत्वं तत्त्वैवाभिधाने पर्यायोक्तम् । गन्धस्य सत्तः कथमभिधानमिति चेत्, गन्धापेक्षया प्रकारान्तरेणाभिधानस्वामावात् । न हि तस्मिन् तदैव तदैव निश्चित्या गन्धत्वं तावत्त्वं च सम्भवति । अतः कार्यमुक्तद्वारेणाभिधानम् ।" अलं. स. p. 111.

An example of पर्यायोक्त is 'सृष्टाः' etc. सृष्टाः.....सैनिकैः (p. 45, ll. 10-11). The verse is cited by अलं. स. p. 112 as an example of पर्यायोक्त. वरु (हयग्रीवस्य) सैनिकैः नन्दने (इन्द्रस्तेन) शब्दाः (इन्द्राण्याः) केशसम्भोगलाजिताः (केशाणां सम्भोगात् भूषणात् लाजिताः यत्नेन संवृतिताः) पारिजातस्य मूर्ध्निः साकं सृष्टाः. The word साकम् (with contempt) implies that they were not afraid of Indra at all. Hence it is clearly implied that the heavens were conquered by Hayagrīva. Here what is प्रस्तुत and is to be intimated is the fact of the conquest of Heaven by Hayagrīva, which fact is the cause, and is expressed through the effect, viz, the scornful touching of the flowers of Pārijāta by the soldiers. The reason why the cause is expressed through the effect is that the description should be specially charming.

न चेदं.....प्रस्तुतम् (p. 48, ll. 14-16). It cannot be said that the figure is अप्रस्तुतप्रशंसा of that sort where a cause is understood from an effect. In अप्रस्तुतप्रशंसा, the description of the effect is अप्रस्तुत as in इन्दुलिप्त इवाजनेन etc. above. While here (in सृष्टाः etc.) the effect equally with the cause, is प्रस्तुत, as conveying the greatness of the power of the person who is the

subject of description. The reason why the effect is described and the cause is left to be understood is that, as the effect is more striking than the cause, its description lends a special charm to the verse "इह यत्र कार्यात्कारणं प्रतीयते तत्र कार्यं प्रस्तुतमप्रस्तुतं चेति द्वयी मतिः । यत्र प्रस्तुतत्वं कार्यस्य कारणवत्त्वस्यापि वरीणीयत्वाच्च कार्यमुत्तेज्य कारणं पर्यायेणोक्तमिति पर्यायोक्तप्रकारः । तत्र हि कारणपेक्षया कार्यस्वादिशयेन सौन्दर्यमिति तदेव वर्णितम् ।.....यत्र पुनः कारणस्य प्रस्तुतत्वं कार्यमप्रस्तुतं वर्ण्यते तत्र स्पष्टेनाप्रस्तुतमर्हति । यथा 'इन्दुकित्वाच्चेन' इत्यादी । अत्र हि इन्द्रादयः रघुर्दमन्युः प्राकरणिकाः । तस्यतिच्छन्दमृतां मुखादीनां प्राकरणिकत्वात् । तेनान्द्रादिगतेनाजन-लितत्वादिना अप्रस्तुतेन कार्येण प्रस्तुतं मुखादिगतं सौन्दर्यं सहृदयान्नादकारि गम्यते इति अत्राप्रस्तुतमर्हति । पूर्वं च यत्र वाच्योऽर्थोऽर्थान्तरं तदर्थमेव स्वीकृत्यकारकत्वेनागूरयति तत्र पर्यायोक्तम् । यत्र पुनः स्वात्मानमेवाप्रस्तुतत्वात् प्रस्तुतमर्थान्तरं प्रति समर्पयति तत्राप्रस्तुतमर्हति निर्णयः" । अ. स. pp. 106-107.

एवं च...पर्यायोक्तमेव (p. 45, ll. 18-20). अनेन...हाराः This is Raghu. VI. 38. The printed editions of the Raghuvarṇa's read उन्मुच्य स्त्रेण for आक्षेपस्त्रेण. The reading in the text is supported by रामः. It must be said that the reading उन्मुच्य is better, as it agrees very well with प्रत्यर्पिताः (returned or restored). उन्मुच्यतिस्त्रिणीनां स्त्रेणु मुक्ताफलसूक्तमान् अक्षुब्धेन्दुर् पर्याप्तता (प्रसारयता प्रात-यता) अनेन (अज्ञानायेन) आक्षेपस्त्रेण (प्रपन्नगुणेन) विनैव हाराः प्रत्यर्पिताः 'He restored to the fair ladies of his foemen their necklaces without the binding thread; as he caused tears to trickle down their breasts in drops large like pearls.' Here the effect—the tears shed by the weeping wives of the slaughtered enemies—is as much प्रस्तुत as the cause, which is merely गम्य (suggested) viz, the killing of the enemies, as it (the description of the tears) conveys the great prowess of the king who is the subject of description. Therefore the figure is no other than पर्यायोक्त.

राजन्...इत्याहुः (p. 45, ll. 21-28). राजन्...जासायते These words are addressed by some person to a king, who was preparing to march out against his enemies. राजः राजमुत्सस्य शुकस्यारिसवदे अच्यतेः काथैः पत्नराह मुक्तः शून्यावां वधनौ भिद्यौ चिरत्नान् (राजादीन्) अपडोष्य शक्यं प्रति शपथमाश्रये इत्यन्वयः । कीदृक् । तत्राह । राजनित्यादि । कुन्वे तादृशावाः भोजिकायाः सम्बोधनम् । कुमारसहितैः सन्निविः अथापि हि न दुष्यते इति काहुः । (यस्य भोजनसमये शुकस्यापि भोजनकामः) उ. च. p. 397. Here, the cause of the state of things described is in question, viz, 'the enemies have suddenly fled away, hearing that your majesty was ready to march.' With respect to this verse, some say that the effect too, viz, the talk of the parrot is प्रस्तुत as being fit to be described in connection with the cause, which is प्रस्तुत, and

therefore the figure in this verse is पद्यावोक्त. Others say that the figure is none but अप्रस्तुतप्रशंसा, inasmuch as the indescribably great power of the king in question is understood from the account of the royal parrot, which is अप्रस्तुत (not connected with the subject).

It is Mammata who cites राजनराजमुता etc. as an example of अप्रस्तुतप्रशंसा 'नव प्रसादोपेतं भवन्तं शात्वा सहस्रैश्च त्वदरयः पलाय्य गता इति कारणे प्रस्तुते कार्यमुक्तम्' K. P. X. The अलङ्कारसर्वस्व, on the other hand, says that the verse is an example of पद्यावोक्त as defined by it. 'उत्तश्चानया प्रक्रियया 'राजनराजमुता' इत्यत्र पद्यावोक्तमेव बोध्यम् । अन्ये तु द्रष्टव्यावोचं त्वां बुद्ध्या त्वदरयः पलाय्य गता इति कारणरूपपर्यवसानेन प्रस्तुतत्वात् कार्यरूपोर्ध्वप्रस्तुत एव राजशुकवृत्तान्तस्याप्रस्तुतत्वात् प्रस्तुतार्थं प्रति स्वात्मनः समर्पयतीत्यप्रस्तुतप्रशंसैवान्वय्येति वर्णयन्ति' । अलं. स. p. 107. There is a great difference in the definitions of पद्यावोक्त given by Mammata and Ruyyaka. We shall speak of it later on. As regards the present verse, the whole dispute lies round the question whether the talk of the parrot is प्रस्तुत or अप्रस्तुत. The अलं. स. takes it to be प्रस्तुत and according to its definition of पद्यावोक्त, the figure must be पद्यावोक्त. Mammata, on the other hand, regards शुकभाषण as अप्रस्तुत and therefore naturally says that the figure is अप्रस्तुतप्रशंसा. To us the opinion of Mammata appears to be more reasonable. If शुकभाषण, which is one of the many effects of the running away of the enemies, is to be looked upon as प्रस्तुत, then any other effect, however remote, will have to be regarded as प्रस्तुत. It will be then hard to say what effects are प्रस्तुत and what are अप्रस्तुत. So it is better to regard effects like शुकभाषण as अप्रस्तुत. Vis'vanātha does not positively declare what side he takes. But from the fact that he defines पद्यावोक्त as the अलं. स. does, and cites the opinion of अलं. स. on this verse first, we may infer that he leans to the view of the अलं. स. (and regards राजनराजमुता as an example of पद्यावोक्त) rather than to that of Mammata.

There is a great difference in the views held by different writers as regards this figure. Bhāmaha and Udbhaṭa define it in the same manner. 'पद्यावोक्तं वदन्नेन प्रकारेणाभिधीयते । वाच्यवाचकवृत्तिभ्यां ह्यनेनावगमात्मना ॥' उद्भट IV. 12. Where the प्रस्तुत meaning is conveyed in another manner, viz. by suggestion, which is apart from the primary power, there is पद्यावोक्त. According to them, what is expressed is the same as that which is suggested; only the words employed express the sense in a different manner and are more picturesque than they would otherwise have been.

Bhāmaha and Udbhata do not seem to have recognised चनिकाव्य as the best and a separate variety of काव्य. They included all suggestive poetry under पर्यायोक्त. The meaning of पर्यायोक्त as defined by them is given by Loehana as follows:—
 अत एव पर्यायेण प्रकारान्तरेण अवगमात्मना व्यंग्येनोपलक्षितं स्यादभिधीयते
 तदभिधीयमानमुक्तमेव सद्यः पर्यायोक्तेर्वाभिधीयते इति लक्षणादम्, पर्यायोक्तमिति
 लक्ष्यपदम्, अर्थालङ्कारत्वे सामान्यलक्षणं चेति सर्वे बुध्यन्ते (') p. 39. Mammata
 following उद्भट defines पर्यायोक्त as पर्यायोक्तं विना वाच्यवाचकत्वेन
 यद्वाः । वृत्तिः । वाच्यवाचकभावव्यतिरेकेन अवगमनस्यापारेण यद् प्रतिपादनम्,
 तद् (पर्यायेण भंग्यन्तरेण कथनात्) पर्यायोक्तम्. According to him also,
 the expressed sense and the implied one are practically the same, but they present different aspects. The mode of
 expression is more striking than the suggested sense. The
 only difference between the view of Mammata and that of
 Udbhata is that the former recognizes चनिकाव्य. When the
 suggested sense is most prominent, there is चनि; but in
 पर्यायोक्त, the suggested sense is not most prominent; besides the
 charm lies in the method of expression which is striking.
 The word पर्यायोक्त is to be explained as 'पर्यायेण भंग्यन्तरेण उक्तम्
 अमिहितं व्यंग्यं यत्' R. G. p. 410. अत्र. स., the Ekāvālī and our
 author define पर्यायोक्त in a different manner. When the su-
 ggested sense is expressed in a different manner there is पर्यायोक्त.
 The same thing cannot both be suggested and expressed at the
 same time. Therefore, expressing the suggested sense in
 another manner is to express it through its effect, which is also
 प्रस्तुत. So according to these writers, पर्यायोक्त occurs only when
 the प्रस्तुत cause is suggested through the description of the
 effect, which also is प्रस्तुत. It must be said that this unneces-
 sarily limits the scope of the figure and is opposed to the views
 of very respectable writers like Udbhata, Mammata, Jagannātha
 etc. Jagannātha points out that this figure has a very wide
 province. It may occur, (a) when the description of the
 cause suggests the effect which is प्रस्तुत, or (b) when the प्रस्तुत
 cause is suggested through the description of the effect which
 also is प्रस्तुत, or (c) when one thing which is प्रस्तुत is suggest-
 ed by the description of another, without any causal relation
 between the two. 'अथ चालङ्कारः कवित्कारणेन वाच्येन कार्यस्य गम्यते
 कवित्कारणेन कारणस्य, कविदुर्बोदासीनेन सम्बन्धिनाथेन सम्बन्धिमात्रेण चेति
 विपुलविषयः ॥' R. G. 415. An example of (a) is अणुर्बुद्धिरतिशं
 धृतराज तवात्मनैः । उष्यन्ते सृत्सुवीजानि पाण्डुपुत्रेषु निक्षिप्तम् ॥ Here, the
 description of the sowing of seeds, which is a cause, suggests

the effect which is प्रस्तुत, viz. destruction of the whole family. An example of (b) is त्वद्विपक्षमहीपाशः सर्वलोचरपक्षम् । पीडयन्ति त्वं दीनदाम्नीदेवसन्ततैः ॥ Here the description of the effect, viz. सुखदुःखभोग on the part of the enemies, suggests the cause which is प्रस्तुत viz. their death. An example of (c) is सूर्याचन्द्रमसौ वस्त्रवासो रक्षतः करैः । अन्नरागं सुखद्विदितं वन्दे परमेश्वरम् ॥ Here शिव is suggested to be गगनाम्बर (one whose garment is the sky, naked) by the description of him as one whose garment is dyed by the rays of the sun and the moon; he is also suggested to be smeared with ashes by the description of him as one whose toilet is furnished by the fire. Between the suggested sense गगनाम्बरत्व and the description सूर्याचन्द्रकररव्यमानवस्त्र there is no causal relation; and yet there is पर्यायोक्त. Therefore the views of अष्ट. स. and its followers that पर्यायोक्त occurs only when there is a causal relation is, in our opinion, wrong. Jagannātha points out that the modes of expressing an idea are numberless. "तदेवं मूर्ध्निपतन्निविष्टः । वाग्महीनां तु पर्यालोचने एकस्मिन्नेव विषयेऽनन्तप्रकारः सम्पद्यते किमुत विषयभेदे । यथा—'इह भवद्विरागन्तव्यम्' इति विषये 'अयं देशोऽङ्कदुर्लभः' इति, 'पवित्रीकर्तव्यः' इति, 'सकलमन्त्रा कर्तव्यः' इति, 'प्रकाशनीयः' इति, 'देशस्वास्व साम्यान्मुखीकर्णीयानि' इति, 'उमांति तिरस्करणीयानि' इति, 'अस्मत्प्रजनयोः सन्तापो हरणीयः' इति, 'मनोरथः पूरणीयः' इत्यादिः ।" R. G. p. 416.

Some examples of पर्यायोक्त are—वेन कम्बालकः सासः करावाताकृतस्तनः । अकारि ममवल्लो गवासुरवपूजनः ॥ उद्धृत IV. 13; चक्राभिवातप्रसन्नादप्येव नकारो यो राहुवपूजनसः । आलिङ्गनोद्यमविलासस्तत्त्वं रतोत्सवं चुम्बननावशेषम् ॥ quoted by the धन्यालोक (p. 89.); नमस्तस्मै इती वेन मुपा राहुवपूजनौ । चन्द्रालोक.

28 अर्थान्तरन्यासः (Corroboration).

When a general proposition is strengthened by a particular or a particular by a general one and when an effect is justified by a cause or vice versa, either under a similarity or a contrast, there is अर्थान्तरन्यास which is thus eight-fold.

बृहत्सहायः.....नगापगा (p. 46, ll. 3-4). This is S's'a II. 100. बृहत्सहायः (बृहन्तः महन्तः सहायाः यस्य) सोदीयान् अपि (सुदृढरोषि) कार्यान्ते (कार्यस्य अन्ते) गच्छन्ते (कार्ये साधनवीजि वाक्य) । नगापगा (तिरस्त्रणा निक्षेपिणी) महानगा सम्भूय (निलिता) अम्बोधि (सागर) जन्नेति. Here the general proposition laid down in the first half of the verse is confirmed by a particular illustration contained in the 2nd half.

वाक्यद्वेषदां.....मित्रभाषिणः (p. 46, ll. 7-8). This is S'iva's. ll. 13. वाक्यद्वेषदान् (वाचान् अर्थः वाक्यद्वेषम् अन्वयीभावः । वाक्यद्वेषं पदानि वक्ष्यामि सा) अभिषेकसंमिताक्षरान् वाचम् एवम् आदाप (गृहीत्वा उत्सवैलम्भः) भाषयः (कृष्णः) विरराम । महीवासिः (महत्तरा जनाः) प्रकृत्या मित्रभाषिणः (भवन्ति). वाक्यद्वेषदां वाचमादाप having discoursed in words that exactly conveyed the sense required to be expressed. The Nir. edition of S. D. reads वाक्यद्वेषदां and is supported by रामः. Our reading is supported by Mallinātha. वाक्यद्वेषदां will mean "वाचन्ति अर्थानि (अर्थादनपेक्षानि according to the sūtra 'वर्णपथ्यवर्णन्यासादनपेक्षे' । पा० IV. 4. 92) पदानि वक्ष्यामि" that in which all the words are significant. Here the particular proposition, viz. that Kṛṣṇa stopped after speaking in words that exactly conveyed the sense intended, is supported by the general proposition that all great persons (Mādhava being one) are naturally measured in their speech.

पृथ्वि सिरा.....आततज्यम् (p. 46, ll. 9-12). This is cited by the अतं. सू. p. 110. This occurs in the हनुमन्नाटक I. 27 (a ms. in the library of the Bom. Branch of the Royal Asiatic Society). These are the words of Lakṣmīnara when Rāma was about to make the bow of S'iva strung. पृथ्वि सिरा नव be firm, Oh earth (or otherwise by the formidable pressure it might totter). भुवज्जन (श्रेय) पदां (पृथ्वी) भारयः कुर्महेतवः ! त्वं ह्यद्वितीयं (श्रेयं पृथ्वी च) दधीषाः (भारयस्व) ; दिक्कुजराः (दिग्गजाः !) तथितये (त्रेधा त्रितये कुर्महेतवः अनन्ते पृथ्वी च) दिधीषीषी (भारणेच्छा) कुहूतः देवः (रामः) हरकामुकम् (हरस्य शिवस्य धनुः) आततज्यम् (आतता ज्या यस्मिन् तत्) करोति. For the idea that the great Tortoise, the serpent and the elephants of the quarters support the earth, compare "कमठकुलाचलदिग्गजगणपतिविष्टाणि चलन्ति वसुधेवम्" भर्तृहरि. Here we understand that the firmness etc. are the effects, as they are the things which are enjoined upon the earth etc.; the earth is naturally firm; so what is to be conveyed by the injunction is that it should be specially firm. The special firmness required is justified by the cause or occasion, viz., the stringing of S'iva's bow.

सहसा.....कारणस्य समर्थकम् (p. 46, ll. 14-15). सहसा विदधीत न किरासन्निवेकः परमापदां पदम् । इण्डे हि विद्वद्व्यकारिणं सुगुह्यम्वाः स्वयमेव सम्पदः ॥ This is Kīrti, ll. 30. Here, the effect, viz., prosperity's choosing the prudent man, justifies the cause, viz., the reverse of rash dealing i. e. prudence. Here, as the reverse of rash dealing is enjoined upon all (in the potential mood विदधीत),

we understand that it is the means to an end. Unless that end is mentioned, it cannot properly be the means. Therefore *सम्यग्दर्शन* is put in (as the effect) to justify the cause, viz., *सहस्रविधानावाद*. The above four verses are examples (four) resting upon *साधर्म्यं*.

वैषम्ये.....एवमन्यत् (p. 46, II, 16-20). इत्यमाराध्यमानः.....दुर्वैतः.
This is Kumāra. II. 40. This is spoken by Bṛhaspati with
reference to the demon Tāraka. Here a general proposition
supports the particular proposition (in the first half) under
वैषम्यं. सहसा विदधीत etc. Here, the reverse of rash behaviour
that is enjoined is justified by the effect (which is produced
by rash behaviour i.e. the opposite of सहसाविधानामाद्य) viz., causing
adversity. एवमन्यत् Out of the four varieties of असौन्दर्यान्वयः
under वैषम्यं, our author exemplifies only two, viz. विशेषस्य
सामान्येन समवेदनम्, and कारणस्य कार्येण समवेदनम्. Examples of the
other two, viz., (3) सामान्यस्य विशेषेण वैषम्येण समवेदनम्, and (4) कार्यस्य
कारणेन वैषम्येण समवेदनम्, are:—(3) गुणानामेव दोषात्पादोऽपि दुष्टो नियुज्यते ।
असृज्यत्किणस्कन्धः सुखं स्वयि गौर्गलिः ॥ (गुणरूपदोषादेव दुष्टः श्रेष्ठः पुरि
कावेमारे नियुज्यते । असृज्यत्किणः स्कन्धः दस्य । यः आसृज्यत् सुगं ब्रह्मात्मायति
स गौर्गलिः । उद्योत p. 82); (4) सहसा विदधीत etc.—Here the effect of
अविशेकः (which is the opposite of सहसाविधानामाद्य) viz., आपत्यदत्तः,
is justified by the cause सहसाविधानामाद्य (which is the same as
विदधत्यकारित्व mentioned in the 2nd half).

The name अर्धान्तरन्यास is significant. 'अर्धेतो इति अर्थः प्रस्तुतः इति यावत्.' रत्नावली p. 266. अर्थः अर्धः अर्धान्तरम् तस्य न्यासः. Compare the following definitions: 'वेद्यः सोऽर्धान्तरन्यासो वस्तु प्रस्तुतः किञ्चन । तत्साधनसमर्थस्य न्यासो बोधस्तु वस्तुनः ॥' K. D. II. 169; 'उपन्यसनमन्यस्य वर्यस्योदितादृते । वेद्यः सोऽर्धान्तरन्यासः पूर्वाधानुगतो वया ॥' भाष्य II. 71.

Our author, in the treatment of अर्थान्तरन्यास slavishly follows the ब्रह्म. स. Although this figure is of the most frequent occurrence, next to उपमा, रूपक and उत्प्रेक्षा, he borrows some of the examples also from ब्रह्म. स. 'निर्दिष्टस्माभिहितस्य समर्थनार्थस्य प्रकृतस्य समर्थकात् पूर्वं पञ्चाद्या निर्दिष्टस्य यत्सामर्थ्यं उपपादनम्, न त्वपूर्वत्वेन प्रतीतिरनुमानस्या सोऽर्थान्तरन्यासः । तत्र सामान्यं विशेषस्य विशेषो वा सामान्यस्य समर्थक इति द्वौ भेदौ । तथा कार्यं कारणस्य कारणं वा कार्यस्य समर्थकमित्यपि द्वौ भेदौ । तत्र भेदचतुष्टये प्रत्येकं साधन्यवैषम्यान्वां भेदद्वयेष्टौ भेदाः । विशब्दाभिधानानभिधानान्वां समर्थकपूर्वोपन्यासोत्तरोपन्यासान्वां च भेदान्तरसम्बन्धेन न तद्वृणना सङ्गदवस्यदवधारिणी । वैचित्र्यस्त्वानावात् । तस्माद्देहादृष्टमेवेवोद्भूतितम् ।' ब्रह्म. स. p. 109. In अर्थान्तरन्यास, the proposition to be supported is generally placed first and the proposition that supports is placed

last. But this order may be reversed. Similarly the relation of समर्थं and समर्थक may be directly expressed by such words as यतः, यत्, हि etc. or it may be left to be understood. "अभिज्ञानकुारे समर्थसमर्थकभाव आर्थः शाब्दशालङ्कारताप्रयोजकः । न तु काव्यलिङ्गे देतुदेतु-मन्त्राव इवार्थे एव । हि यत् यतः इत्यादेः प्रतिपादकत्वाभावे आर्थः ।.....तत्सत्त्वे शाब्दः" R. G. p. 472. Compare 'समर्थकस्य पूर्वं यद्वचोऽन्यस्य च पृष्ठतः । विपर्ययेन वा यत्सादिशब्दोच्यमान्यथाऽपि वा ॥ श्लोकः सोऽर्थान्तरन्यासः प्रकृतार्थसमर्थेनात् । अपस्तुतप्रसंतावा दृष्टान्ताच्च पूर्वस्मिन्तः ॥" लङ्कट II. 7-8.

The अर्थ. स. has been severely criticized for saying that अर्थान्तरन्यास occurs also when an effect is justified by a cause or *vice versa*. The अर्थ. स. and our author perhaps stand alone in holding this view. Even Jayaratha, the commentator of सर्वज्ञ says 'कार्यकारणभावव्यत्यय मेददवस्य काव्यलिङ्गत्वं ग्रन्थकृदेव वक्ष्यतीति सामान्यविशेषभाववाच्यमेव मेददवभाववर्णीयम् ।' विमो p. 109. Jagannātha says that when the cause is justified by the effect or the effect by the cause, the figure is काव्यलिङ्ग (which is admitted by the अर्थ. स. and our author also). "यत् 'कारणेन कार्यस्य कार्येण कारणस्य वा समर्थेन' इत्यपि मेददवमर्थान्तरन्यासशालङ्कारसर्वस्वकारो न्वरूपयत्, तत्र । तस्य काव्यलिङ्गविशेषत्वात्, अन्यथा 'यत्प्रादुर्भावात्' इति सकलालङ्कारकसिद्धं काव्यलिङ्गोदाहरणमसङ्गतं स्यात् । अपरार्थे वाक्यापेक्षस्य कारणत्वेनार्थान्तरन्यासो-दाहरणतापत्तेः ।" R. G. p. 474. The verse referred to in the quotation from R. G. is "यत्प्रादुर्भावात्तुमित्तिर्दं कल्पति पुरा पुरादे न प्रायः कचिदपि भवन्तं प्रणतवान् । नमस्तुतः संप्रत्यक्षमतनुरधेऽननतिभाक् महेश सन्तत्वं तदिदमपराधद्वयमपि ॥". This is cited as an example of काव्यलिङ्ग by Mammāṭa and many other rhetoricians. Here, the effect, viz., अपराधद्वयम्, is justified by the two causes, पुरा कचिदपि न प्रणतवान्, अथेऽपि ननतिभाक्. This would be an example of अर्थान्तरन्यास according to the अर्थ. स. and our author. But that would be going against all weighty authority. So अर्थान्तरन्यास should be so defined as not to trench upon the province of काव्यलिङ्ग. This can be effected by saying that अर्थान्तरन्यास occurs when a particular is supported by a general proposition and a general by a particular; while in काव्यलिङ्ग the effect is justified by the cause or *vice versa*. Compare उद्योत 'कारणेन कार्यस्य कार्येण कारणस्य वा समर्थेन काव्यलिङ्गस्य विषय इति बोध्यम् । समर्थसमर्थकयोः सामान्यविशेषभावसम्बन्धेऽपि, तदितरसम्बन्धे काव्यलिङ्गमित्युपगमात् ।' p. 82. It should not be forgotten that this distinction is not approved of by our author and that he tries to show that even when अर्थान्तरन्यास is defined as done by him, काव्यलिङ्ग will have a province quite distinct from अर्थान्तरन्यास. We shall see this later on under काव्यलिङ्ग.

अर्थान्तरन्यास must be distinguished from दृष्टान्त. In the former, a particular proposition is supported by a general one and vice versa; while in the latter, a general is illustrated by a general and a particular by a particular. Compare अनुपपन्नमानवया सम्मान्यमानस्वार्थलोपपादनार्थे वदर्थान्तरं न्यस्यते सोऽर्थान्तरन्यासः । दृष्टान्ते तु सामान्यं सामान्येन विशेषो विशेषेण समर्थ्यते इति ततो भेदः । उद्योत p. 81. We must also distinguish between अर्थान्तरन्यास and अपस्तुतप्रशंसा, where from the description of an अपस्तुत विशेष or सामान्य, the प्रस्तुत सामान्य or विशेष is implied. In अर्थान्तरन्यास, both the general and particular propositions are expressly mentioned; while in अपस्तुतप्रशंसा the अपस्तुत विशेष or सामान्य is expressly mentioned and the general or particular (which is प्रस्तुत) is left to be implied.

Jagannātha speaks of an अलङ्कार called उदाहरण, which occurs when, in order to understand a general proposition laid down, a particular case of that proposition is mentioned and the relation of the two as अवयव and अवयवि is expressed by such word as इव, यथा, निदर्शन etc. 'सामान्येन निरूपितस्वार्थस्य सुखप्रतिपत्तये तदेषरेष्ठं निरूप्य तथोरवयवव्यवस्थितत्वात् उच्यमान उदाहरणम्' p. 213. Examples are 'अमितगुणोऽपि यदार्थो दोषेषैकेन निन्दितो भवति । निन्दितस्तथायनराजो मन्वेनोद्येण लघुन इव ॥ उपकारमेव कुर्वते विपद्गतः सद्गुणो नितराम् । मूर्च्छा गतो मृतो वा निदर्शनं पारदोऽयं रसः ॥'. What distinguishes this figure, according to Jagannātha, from अर्थान्तरन्यास is that in उदाहरण, some word, such as इव, यथा, निदर्शन, which conveys the relation of अवयव and अवयवि is present, while in अर्थान्तरन्यास it is not present; and that in उदाहरण the predicate of the particular case is the same as that of the general proposition first laid down, as निन्दितो भवति in 'अमितगुणोऽपि' etc. "अस्मिन्नालङ्कारेऽवयवव्यवस्थितत्वावयवकस्त्वेषलङ्कारादिः प्रयोगः सामान्यविशेषयोरेकस्वरूपविषयान्वयव्यवस्थान्तरन्यासमेवैकैकलङ्कारापायक इति." R. G. p. 215; also pp. 472-473. On this, some say that the figure in उपकारमेव etc. is nothing but अर्थान्तरन्यास, for निदर्शन means nothing but समर्थक. Others say that the figure is Upamā. Very few writers recognise this figure. "प्राञ्चस्तु वदन्ति 'नावमलङ्कारो (उदाहरणालङ्कारो) अतिरिक्तः । उपमयैव गतापेक्षा । न च सामान्यविशेषयोः सादृश्यानुहातात्कथमुपमेति वाच्यम् । 'निर्विशेषं न सामान्यं' इति सामान्यस्य वत्किञ्चिद्विशेषं विना प्रकृतत्वायोगाच्छादश-विशेषमादाय विशेषान्तरस्य सादृश्योहासे वापकान्नायादिबादिभिरनुमे प्रतीयमानस्यापि सामान्यविशेषभावस्य परिणामे सादृश्ये एव विमान्तेः" इत्याहुः ।" R. G. pp. 215-16. "ननु 'उपकारमेव' इत्यत्र कोऽलङ्कार इति चेदयमेव (अर्थान्तरन्यास एव) । निदर्शनशब्दस्य समर्थकत्वत्वाद् । उपमाञ्चालङ्कार इति कश्चिद् । एतेनोदाहरणालङ्कारोऽयमतिरिक्त इत्यापास्तम् ।" उद्योत p. 82. The Chandraloka and the Kavalayananda speak of another figure called

विकस्तर where first a particular proposition is supported by a general one and then a particular case is mentioned. 'वस्ति-
न्विशेषतामान्यविशेषाः स विकस्तरः । स न जिग्ये महातो हि दुर्वर्षाः सागरा
इव ॥' The कुपलमानन्द cites the following as an example:—
'अमन्तरसप्रभवस्य वस्य हिमं न सौमान्यविलोपि वातम् । एको हि दोषो गुणसंनिपाते
निमज्जतीन्द्रोः किरणेष्विवाङ्कः ॥' कुमार I. 2. This, however, does not
deserve to be a separate figure. There is संसृष्टि of two
अर्थान्तरन्यास or of अर्थान्तरन्यास and उपमा. "एवं चार्थान्तरन्यासस्य वस्य
चार्थान्तरन्यासप्रमेदयोश्च संयुज्यैवोदाहरणानां त्वदुक्तानां यतार्थत्वे नवीनालङ्कार-
स्वीकारानीचितात् । अन्वयोपमादिप्रमेदानामनुमाद्यानुमादिकतया संनिवेशेऽलङ्कारा-
न्तरकल्पनापत्तेः । 'वीक्ष्य रामं वनस्थाम् ननुतुः क्षिप्रिनी वने ।' इत्यनोपमापेक्षितार्था
अन्तावलङ्कारान्तरत्वप्रसङ्गाच्च ॥" B. G. p. 475.

This figure occurs very frequently. The S'atakas of Bhartrihari exhibit many charming examples. Kalidāsa also is very fond of this figure. Compare 'सरसिजमनुविद्धं वैक्लेनापि
रम्यं मलिनमपि हिमांशोर्लेखं लक्ष्मो तनोति । इयमधिकमनोऽप्यं वल्कलेनापि तन्वी
क्षितिर्व हि मधुराणां मण्डनं नाकुर्वीनाम् ॥' शा. I; 'भवन्ति नम्रासारवः
फलागमैर्नवान्मुमिर्दूरविलम्बिनो वनाः । अनुद्धताः सत्पुण्याः ससुद्धिभिः स्वमान एवैव
प्ररोपकारिणाम् ॥' शा. V. In both these verses, there are other
figures also.

29 काव्यलिङ्गम् (Poetical Cause).

When a reason is implied in (1) a sentence or (2) a word,
it is termed काव्यलिङ्ग. हेतोर्वाक्यार्थत्वे=हेतोर्वाक्यार्थत्वे यदार्थत्वे च.

तव वाक्यार्थता.....नोपपत्त्युपमूर्धनि (p. 46, l. 22-p. 47, l. 2).
नवजेन.....क्षम्यते. हेमेन्द्र in his सुवृत्तिलेख (p. 47) ascribes this
verse to श्रीवशोवर्धन (probably the same as the patron of मवमूर्ति
and वाक्पतिराज, about 700 A. D.); the verse is cited as an
example of काव्यलिङ्ग in the अलं. स. (p. 144). Some person who
is gone on a long journey and whose mind becomes excited at
the approach of the rainy season says this (according to रामः).
यद्य त्वप्रेक्ष्यमानकान्ति (त्वप्रेक्ष्यान्मां समाना कान्तिर्यस्य) रन्दीवरं तद्य सलिले
मधम् ; सुखस्य च्छायां कान्तिमनुकरोतीति सुखच्छायानुकारी शशी मेवैः अन्तरितः
(तिरोहितः); चेदपि त्वद्वनानुसारेणतदयः (त्वप्रमनानुसारेणी गतिः येषां)
ए रावयसा यताः (मांससप्तरोवरमिति शेषः); त्वत्साहचर्यविनोदनावयमपि (तव
साहचर्यं वैम विनोदः, विनोद एव विनोदनावयम्) मे दैवेन न क्षम्यते. In this
stanza, the fourth line asserts that 'Fate does not allow me to
derive even that consolation which things resembling you
would give.' The first three lines imply the three reasons for
this assertion. Here the reason is implied in a sentence

(हेतोर्वाक्यार्थेता). The second variety, viz. हेतोः पदार्थेता, may occur, when the हेतु is implied in a single word or in many words (not forming a sentence). त्वद्वाग्निः.....हरः—त्वद्वाग्निराग्निभिः (तव वयनिवहैः) निर्धूतं यत् ब्रूहीपटलं तेन पङ्क्तिभान् (पङ्क्तिमयीं) गङ्गां भूरिभारमिवा हरः (शिवः) शिरसा न पते. In this verse, the first half, which is a single word (being a compound), implies the reason of the assertion made in the 2nd. पश्यन्त्यसंख्य.....मूर्धेति. देव (रात्रन्), त्वदानजलवाहिनीम् असंख्यपद्मां (संख्यातीतैः प्रवाहैः गच्छन्तीम्) पश्यन्ती त्रिपद्मा (गङ्गा; पक्षे विभिः एव मार्गिगच्छतीति) जात्मानम् उग्रमूर्धेति (उग्रः शिवः, 'उग्रः कपर्दी श्रीकण्ठः' अमर. I. 1. 32. तस्य शिरसि) मोपयति. Here, for the assertion that the Ganges hides herself on the head of S'iva, the implied reason is contained in the words पश्यन्त्यसंख्यपद्मां त्वदानजलवाहिनीम्. The reason is not contained in one word, but in many; but there is not a complete sentence.

It should be carefully remembered that to constitute the figure काव्यलिङ्ग, the हेतु must be implied and not expressed by the instrumental or ablative case. Therefore the verse "प्रवर्णां विनवाधानाद्रक्षणमद्भुतादपि । स विवा पितरस्तासां केवलं बन्धहेतवः ॥" (रघु० I. 24) is not an example of काव्यलिङ्ग, as the हेतु is directly mentioned by the ablative case. Compare "तेन भयानकत्वात्परिवर्जनीयो दयाश्रयत्वादसि देव सेवः" इत्यादौ नायमलङ्कारः । गम्भयानहेतुत्वकसौव हेतोः सुन्दरसेनालङ्कारिकैः काव्यलिङ्गताभ्युपगमात् ॥ R. G. p. 466.

The word लिङ्ग means 'a sign, reason'. The reason why the figure is called काव्यलिङ्ग is given by कुव० (p. 127) as "वाग्निधर्मता—[वाग्निसंज्ञधर्मता ?] तापेक्षनेवाग्निकलिङ्गस्यावर्तनाय काव्यविशेषणम्." Vide "पशु-यन्तेवान्धवच्चतिरेकानुसरणमभेदतया कथा तार्किकप्रसिद्धा हेतवो लोकापेक्षिवस्तु-विषयत्वेनोपनिबन्धमाना वैरस्यमावहन्ति न तथा काव्यहेतुः । अतिशयेन सर्वेषां कथानां बोधार्थं हृदयसंवादी सरसः पदार्थेस्तज्जिह्वता उपनिबन्धमानत्वात् । अतः काव्यलिङ्गमिति काव्यमङ्गलानुपात्तम् । न खलु तच्छालिङ्गं, किं तर्हि काव्यलिङ्गमिति काव्यग्रहणेन प्रतीपाद्यते ॥" प्रतीहारैन्दुराज on उद्भट VI. 16.

इह केचिद्.....काव्यलिङ्गात् (p. 47, ll. 3-7). इह केचिद्.....नादि-
कृते. Some writers do not admit those cases of वर्णान्तरन्यास which are based upon the relation of causation, because they suppose that they fall under काव्यलिङ्ग residing in a sentence. The writers here referred to are Mammāṭa and others. We have already dwelt upon this difference of view in our notes on वर्णान्तरन्यास. तदवुक्तम्.....इति पुनरेव etc. Our author declares that this view is quite wrong. The reason is as follows.—A cause is here i. e. in the province of poetry, three-fold, viz. Indicative (वाचक lit. Informative), Productive, Justificative

(or confirmatory). The *ज्ञापकहेतु* is the province of the figure called Inference, the *निष्पादक* that of *काव्यलिङ्ग* and the *समर्थक* that of *अर्थान्तरन्यास*. Thus *अर्थान्तरन्यास* founded upon the relation of causation is quite distinct from *काव्यलिङ्ग*. What the author means by the three words *ज्ञापक*, *निष्पादक* and *समर्थक* is as follows:—When we see smoke on a mountain, we infer fire. Here smoke is the *हेतु* of the inference of fire. Smoke simply indicates that there is fire (*i. e.* the *हेतु* is *ज्ञापक*); it does not produce fire (*i. e.* it is not *निष्पादक*). Or to take another example; it is a general rule in Grammar that in a Dvandva compound, a word with a smaller number of syllables should be placed before another with a larger number of syllables. But Pāṇini himself gives such sūtras as 'लघुणहेत्वोः क्रियायाः' (where the word *लघुण* containing three syllables is placed before *हेतु* containing only two) and thereby indicates that the rule above referred to is not rigid (*i. e.* the sūtra is a *ज्ञापक*). Sometimes a *हेतु* actually produces a thing or a state of things. For example, in the verse *पद्मन्त्रसंख्य* etc., the fact of seeing another river with numberless mouths would actually produce the result, *viz.* the Ganges concealing herself out of shama (because it has only three streams). Here the *हेतु* actually produces or would produce a result, and does not merely indicate the existence of another thing (as smoke does). By a *समर्थकहेतु* as exemplified in 'पृथ्वि क्षिरा भव,' the author means:—A special degree of firmness is demanded of the Earth, which is already firm; this special demand is justified by the *हेतु*, *viz.* Rāma's stringing the bow of S'iva. It must be remarked upon these views of our author that he is perhaps alone in this three-fold classification of *हेतु*s. The line drawn between *निष्पादक* and *समर्थक* appears to us, to say the least, very thin. There is no reason why what is called *समर्थक* cannot be *निष्पादक* as well. Rāma's stringing the bow of S'iva would actually give rise to a demand for more firmness on the part of the earth, *i. e.* the *हेतु* is *निष्पादक*, just as the water of gifts flowing in numberless streams gives rise to the Ganges' concealing itself. Moreover, the author goes against all authority in giving this three-fold division. Daṇḍin speaks of only two kinds of *हेतु*s (apart from *अभावहेतु*) '*कारकज्ञापकौ हेतु तौ चानेकविधौ यथा* ॥' K. D. II. 235. An example of *कारकहेतु* is '*चन्दनाण्यमाप्य स्रष्टा मलयनिर्हरात्* ॥' *पथिकानाममाकाश पवनोऽयमुपस्थितः* ॥. Here the advent of the breeze charged with the fragrance of sandalwood is what actually

would cause the death of the love-lorn travellers; i. e. the हेतु is कारक. An example of सापक्षहेतु is 'गतोऽस्तमको मातीन्दुर्वाग्निः काशाय पश्चिमः । इतीदमपि मात्वेव कावापस्तानिवेदने ॥' K. D. II. 244. Here the setting of the sun etc. indicate that it is time to perform the Sandhyā-adoration. The अग्निपु० (B. I. edition) defines हेतु as 'सिद्धावधिपितार्थस्य हेतुर्भवति सापक्षः । कारको सापक्ष इति द्विधा सोऽप्युपजायते ॥' अ० 343. 29-30 (हेतु is that which is a means to accomplish or prove what is desired to be accomplished or proved). The सरस्वतीक०, strictly following the dogma of the grammarians, says 'क्रियायाः कारणे हेतुः कारको सापक्षश्च सः । अभावश्चित्तहेतुश्च चतुर्विध इहेत्येते ॥' p. 313. The कारकहेतु is defined as 'इः प्रवृत्तिं निवृत्तिं च प्रवृत्तिं चान्तरा विश्रम् । वक्षसीनोऽपि वा कुर्वाणं कारकं तत् प्रचक्षते ॥' सरस्वतीक० p. 314 (That which, whether itself acting or not, causes motion, cessation or continuity is termed कारक). About a सापक्षहेतु it is said 'द्वितीया च तृतीया च चतुर्थी सप्तमी च दम् । क्रियानाविष्टमात्रे तृष्णं सापक्षश्च वः ॥' A सापक्ष has no भाषार of its own and it serves as a characteristic of another thing. A सापक्ष हेतु does not produce an object, but it only indicates its existence; it may itself be the effect and may lead us to infer its cause, as the sight of a flood of water leads us to the inference of heavy rains at the source of a river. The अग्निपु० (B. I. Ed.) observes 'प्रकृति कारकाख्यः प्राक् पश्चात्कार्यवन्मनः ॥ पूर्वोऽपि इति स्वातन्त्र्योरेव विशेषणोः । कार्यकारणभावाद्वा समावादा नियामकात् । सापक्षाख्यस्य हेतोऽस्ति तदीयप्रादिवर्तनात् ॥' अ० 343. 30-32. The निष्पादक and समर्थक हेतु of our author are both included under कारक; for we have shewn above that no clear line of division can be drawn between them.

तथाहि.....काव्यलिङ्गम् (p. 47, ll 7-14). The author now shows, by referring to the examples, how काव्यलिङ्ग is different from अर्थान्तरन्यास as based upon the relation of causation. वस्तुत्वेन इत्यादौ.....अपेक्षते. अन्यथा means 'in the absence of the three sentences which are the reasons'. In the verse 'वस्तुत्वेन' etc., the sentence in the fourth line, being incomplete in its signification in the absence of the first three sentences and therefore absurd, indispenably requires the three sentences forming the first three lines for the purpose of completing its sense. What the author means is that the meaning of the 4th line cannot be understood by itself; the line is साक्षात्; it requires the presence of those circumstances which gave rise to the state mentioned in it. 'सदस्य विदधीत' इत्यादौ.....सोऽप्यधिकमेव करोषीति. Construe निवेद्या with वदन्ति. वदन्ति भवतः तत्त्वं is parenthetical and means 'I tell you the truth.' The prohibition of heedless

dealing contained in 'सदसा विदधीत' etc. is fully intelligible in itself (even without the mention of the reason) on account of the sense being complete, as being a piece of advice similar to that contained in 'परापकार' etc. सम्यग्दर्शनं is the subject of करोति, the object being सदसाविधानामावम्. सोऽपत्तिकर्तव्य goes with सदसाविधानामावम्. The mention of the fact that prosperity chooses only the discreet merely confirms the prohibition (of rash dealing); but is not required for the completion of the sense of 'सदसा विदधीत' etc. What the author means is—We often give advice in the form of cut and dried propositions without stating the reasons for the advice. Similarly in 'सदसा विदधीत' etc, people are warned against acting rashly. This advice is intelligible in itself; it is निराकाङ्क्ष. If the reason is at all mentioned, it is only to justify the advice given. That is to say, in अर्थान्तरन्यास based upon कार्यकारणभाव, one proposition is quite independent of the other; while in काव्यलिङ्ग, one proposition depends upon another (i. e. is साकाङ्क्ष) and would be unintelligible without it. इति दृष्टेः.....काव्यलिङ्गात्. For this reason काव्यलिङ्ग is quite distinct from अर्थान्तरन्यास based upon कार्यकारणभाव. It may be remarked here that the author has not succeeded in convincing us. The only distinction that he has been able to point out does not lie so much in the difference of the हेतु, as in the fact that in अर्थान्तरन्यास one proposition is independent of the other, while in काव्यलिङ्ग one is dependent on the other. But this also is not a sure guide. In 'पृथ्वि स्थिरा' etc. which is an example of अर्थान्तरन्यास according to our author, it cannot be said that the sentences पृथ्वि स्थिरा भव etc. are independent and complete in sense in themselves. The earth is already firm and it would be nonsense to ask it to be what it already is. Therefore 'पृथ्वि स्थिरा भव' does stand in need of the sense contained in the last line in order to complete its own sense; i. e. the sentence पृथ्वि स्थिरा भव is साकाङ्क्ष, just as 'त्वस्तादृश्यदिनोदमावसन्ति etc.' is; it may, hence, be said that 'पृथ्वि स्थिरा भव' is an example of काव्यलिङ्ग. It should also be noticed that the अलं. स. which appears to have been the guide of our author surrenders the position taken up by it, viz. that अर्थान्तरन्यास based upon causation is different from काव्यलिङ्ग and says that in holding that view it simply followed उद्भट. It says that the legitimate province of अर्थान्तरन्यास is the relation of सामान्य and विशेष; and that wherever the sense of a sentence constitutes the हेतु, there is काव्यलिङ्ग. It also says that a समर्थक-

वाक्य cannot be said to be independent. "ननु तु वाक्यार्थो हेतुस्तत्र हेतुप्रतिपादकमन्तरेण हेतुत्वावोपन्यासे (हेतुतयोप० १) काव्यलिङ्गमेव तदसत्त्वेनोपन्यस्तस्य हेतुत्वेनापान्तरन्यासः । एवं चास्मां प्रकिंवायां कार्यकारणवाक्यार्थोहेतुत्वे काव्यलिङ्गमेव पर्यवस्यति । समर्थकस्य सापेक्षत्वात् तादर्थ्यवानावात् । तत्र च सामान्य-विशेषभावोऽर्थान्तरन्यासस्य विषयः । यत्पुनरर्थान्तरन्यासस्य कार्यकारणगतत्वेन समर्थकत्वमुक्तम्, तदुक्तलक्षणकाव्यलिङ्गमनामित्य । तद्विषयत्वेन लक्षणांतरसौदृढैरेनाभि-
 तत्वात् ।" (अष्ट. स. p. 148. 'सूदृढैराभितत्वात् ?). उद्धट defines काव्यलिङ्ग
 25 'युतमेकं यदन्यत्र स्मृतेरनुभवस्य वा । हेतुतां प्रतिपद्येत् काव्यलिङ्गं तदुच्यते ।' उद्धट VI. 16. His example is 'छायेयं तव शेषाङ्गकान्तेः किमिदमुच्यते । विमृषाघटना-
 देशान् दर्शयन्वी दुनोति माम् ।' VI. 18. This is an example of हेतोः प्रदाभेदा. Since Udbhatta does not give an example of हेतोः वाक्याभेदा, it follows that he included हेतोः वाक्याभेदा under अर्थान्तरन्यास. His definition also is favourable to this construction.

न पचे...अलङ्कारत्वात् (p. 47, ll. 15-18). In न पचे...पङ्क्तिः हि सा, there is no काव्यलिङ्ग, because the reason is clearly and directly mentioned by the use of the particle हि, as if we were to employ the formal expression पङ्क्तित्वात् (इरः भूतिनारमिषा गजं क्षिरसा न पचे । पङ्क्तित्वात् etc.). It has been said above that only अग्न्यहेतु (and not an expressed one) constitutes the figure काव्यलिङ्ग. There is no charm in the formal expression पङ्क्तित्वात्; and it is strikingness alone that constitutes a figure.

काव्यलिङ्ग must be distinguished from परिकर. In the latter, the epithets are significant and the sense suggested from the words contributes to make the expressed meaning striking; while in काव्यलिङ्ग, the sense of the sentence or word itself becomes the reason of another assertion. For example, in अह्मरात्र, क्षोनोपदासिन् etc. (which was cited above as an instance of परिकर) the words suggest a sense which makes the expressed meaning more charming; while in 'यत्त्रयेव' etc, the sense of the first three lines constitutes the reason of the assertion contained in the 4th line. 'ननु साभिप्रायपदार्थवाक्यार्थेविन्यसनहमसारपरिकरात् काव्यलिङ्गस्य को भेदः । उच्यते । परिकरे पदार्थवाक्यार्थदत्तात् प्रतीयमानार्थो वाच्योपस्कारतां भवतः । काव्यलिङ्गे तु पदार्थवाक्यार्थोऽपि हेतुभावं भवतः ।' कुव० p. 129. Some say that in अर्थान्तरन्यास one sentence is independent and is confirmed by another; while in काव्यलिङ्ग, one sentence is not complete in itself and requires the help of another 'यथेतरनिरपेक्षस्य वाक्यार्थस्य हेतुत्वं तदर्थान्तरन्यासः ।' एका० p. 300, on which तरु observes 'समर्थकसमर्थकवाक्यार्थयोः सापेक्षत्वे काव्यलिङ्गं निरपेक्षत्वे तु अर्थान्तरन्यास इत्यर्थः ।' It would be better to say that when two sentences stand in the relation of सामान्य and विशेष and one

of them confirms the other, there is अर्थान्तरन्यास; and when two sentences stand to each other in some other relation and one justifies the other there is काव्यलिङ्ग. "किं च काव्यलिङ्गेऽपि न सर्वत्र समर्थनसापेक्षत्वनिषेधः ।...तस्मादुभयतो व्यभिचारात् समर्थनापेक्षसमर्थने काव्यलिङ्गं तद्विरपेक्षसमर्थनेऽर्थान्तरन्यास इति न विभागः, किं तु समर्थ्यसमर्थकयोः सामान्यविशेषत्वबन्धेऽर्थान्तरन्याससादितरसम्बन्धे काव्यलिङ्गमित्येव व्यवस्थावधारणीया ।" कुप० p. 132-133. Or to put it in another way, in काव्यलिङ्ग we understand from the sense a कारकहेतु, while in अर्थान्तरन्यास another proposition is put down for the purpose of a thorough understanding of what is already said. "तस्मात् साक्षात्परस्परवा वा यत्र कारकहेतुरप्येतोऽन्यस्यते तत्काव्यलिङ्गम् । उक्तार्थदृष्टप्रत्ययाप यत्रार्थान्तरन्यासनं तत्रार्थान्तरन्यासः ।" प्रभा p. 425.

Ancient writers like Dandin and Bhamaha do not speak of काव्यलिङ्ग at all. Some say that काव्यलिङ्ग is not a figure at all, because in it there is no special charm that is striking. A striking charm is due to the poet's imagination. But in काव्यलिङ्ग there is no scope for a poetic flight, as it deals with the relation of cause and effect, which belongs to ordinary life and is not due to the poet's fancy. If it be said that there is a charm in काव्यलिङ्ग when combined with रूप, the reply is that, then the charm being due to रूप alone, the figure will be रूप and not काव्यलिङ्ग. Therefore, they say that what is called काव्यलिङ्ग is simply the absence of the fault called निर्हेतुत्व*.

"अत्र वदन्ति-काव्यलिङ्गं नालङ्कारः । तैश्चिन्तामनो विच्छित्तिविशेषस्याभावात् । स हि जनतासंसर्गेण कविप्रतिभाविशेषः तस्मिन्तत्त्वप्रयुक्तधर्मरूपविशेषो नेत्युक्तम् । न चानयोरन्वतरस्याप्यत्र सम्भवः । हेतुहेतुमद्भावस्य बहुसिद्धत्वेन कविप्रतिभाविर्त्वाद्योगात् । अत एव चमत्कृतेरपि दुर्लभा । तेषादिसंमिश्रणेन विच्छित्तिविशेषोऽवाप्यस्तीति तु न वाच्यम् । तस्य तेषाव्यंशप्रयोज्यत्वेन काव्यलिङ्गस्यालङ्कारतायास्तथाव्यसिद्धेः । यत्र तूपस्कारकवैचित्र्यादिलक्षणं तदुपस्कार्यवैचित्र्यं तत्रास्तु नागोपस्कारकादुपस्कार्यस्य प्रयुक्तलङ्कारत्वम् । यथादिशनीकहेतुकलोत्प्रेक्षयोः । यत्र तूपस्कारकवैचित्र्यं एवं विश्रान्तितत्त्वोपकार्यमलङ्कार एव । यथा प्रकृते । एवं तर्हि बहुनामलङ्कारत्वेन प्राचीनैरुक्तानामनलङ्कारतापत्तिरिति चेत्, अस्तु । किं न शिष्टम् । तस्मात् 'निर्हेतुरूपदोषाभावं काव्यलिङ्गम्' इत्यपि वदन्ति ।" R. G. p. 470.

30 अनुमानम् (Inference).

साधनात् साध्यस्य विच्छित्त्वा ज्ञानं अनुमानम्—Anumāna is the knowledge of the *sādhya*, expressed in a striking manner,

* On this दोष, प्रदीप remarks "निर्हेतुनिष्क्रान्तो हेतुर्येसात् । यथा- 'गृहीतं देवासीः परिभवभवाप्रोचितमपि प्रभावावसाभूर खलु तत्र कश्चिन्न विषयः । परितर्कं देव त्वमसि सुतद्योकात्र तु मयादिमोक्षे शक्य त्वामहमपि यतः सस्ति मयौ ॥'—अत्र स्वशक्त्यामोहेतुर्नोपायः ।" p. 280.

from the *sādhana*. The words साध्य and साधन are well-known to the student of Nyāya. साधन is that which goes to prove the existence of one thing on another, as in 'पर्वतो वह्निमान् वृषात्,' where वृष is the साधन, which being known to be invariably associated with fire, proves the existence of fire on the mountain. साध्य is that the existence of which on a particular thing is to be proved by means of the साधन. The word विच्छिन्ना serves to distinguish a poetic अनुमान from one which is logical. The inference must be a charming one; it must be due to the poet's fancy; and must not be purely matter of fact. Therefore 'पर्वतो वह्निमान्' etc. is not an example of the figure called अनुमान. Besides, in a poetical अनुमान, the five members of a complete logical syllogism are not mentioned; only the साध्य and साधन (and of course पक्ष) are mentioned. "अस्य च कवि-प्रतिभोदितित्वेन चमत्कारित्वे काव्यालङ्कारता" R. G. p. 475; "यत्र शब्दवृत्तेन पक्षधर्मान्वयव्यतिरेकवत् साधनं साध्यप्रतीत्ये निर्दिश्यते सोऽनुमानालङ्कारः । विच्छिन्नविशेषश्चात्रार्थाश्रयणोऽयः । अन्यथा तर्कानुमानादिकं वैलक्षण्यम् ।" जल्ले. स. p. 146; "अत्र साध्यसाधनकथनमात्राभिधानं व्याख्यादिप्रदर्शनेन न कर्तव्यमित्युपदेशे पर्यवसितम् । इतरथा कथमेतत्तर्कानुमानतो भेदं भवेत् । किं च पञ्चाक्षरत्वे सप्तमि अवयवान्तरानुपादानं पौनरुक्त्यपरिहाराय ।" एकाः p. 302.

बालीमहे.....कुञ्जल्लाक्षिपये (p. 47, ll. 21-22). अस्याः तारसाक्ष्याः (कमलजनयनायाः) हृदि प्रियवक्त्रचन्द्रः (प्रियस्य वक्त्रमेव चन्द्रः) अन्तः विराजते (इति) बालीमहे (तर्कवामः) प्रसूतेः उत्क्रान्तिजालैः (वह्नीता कान्तिः उत्क्रान्तिः तस्याः बालैः) तदङ्गेषु (तस्याः अङ्गेषु) आपाण्डुता (वर्तेते इति शेषः), अक्षिपये (अक्षि एव पञ्चम् तस्मिन्) कुञ्जल्ला (वर्तेते).

The paleness of the limbs and the closing (कुञ्जल्ला literally means 'being a bud') of the eyes are really due to separation; but the poet fancies them to be due to the rays of the moon. The moon's rays are pale and therefore the body appears pale; and as lotuses close their petals in the moonlight, the lotus-like eyes are represented as closing. As there can be no moonlight without the moon, the poet infers that the moon shines in her heart. Here the साध्य is the moon shining. The साधन is the paleness of the body and the closing of the eyes caused by the bursting rays of the moon. The पक्ष is the heart of the woman. The argument may be put in a syllogism as follows.—अस्याः हृदयं विराजतिप्रियवक्त्रचन्द्रयुक्तम्, किरणवन्वाह्यपाण्डुताक्षिपयकुञ्जल्लत्वात्, i. e. the प्रतिज्ञा is 'her heart (पक्ष) has a moon in the form of her lover's face shining in it' (साध्य); the reason (हेतु or साधन) is 'because there is paleness of limbs in her and closing of lotuses (eyes) caused by the moon's rays'.

अव.....विच्छित्तिः In the foregoing verse the strikingness was based upon the figure रूपक. The अनुमान here is helped by the superimposition of चन्द्र on वक्त्र and पद्म on अङ्गि. In the same way अनुमान may be based on other figures.

यत्र पतत्प्रबलानां.....सरो मन्वे (p. 47, ll. 25-26). (यतः) यत्र जलानां दृष्टिः पतति तत्र निहिताः शराः पतन्ति तत् (तस्मात्) चापरोषितशरः (चापे रोषिताः शराः येन) सरः (मदनः) जानां जलानां पुरः भावति (रति) मन्वे. Here the साध्य is Cupid's running in front of the women with a string bow; the साधन is the falling of arrows in the form of the glances of the women; and the पद्म is women. The argument may be put as follows:—इताः अवलोक्य पुरोभाषणापरोषितशरत्वविशिष्टमनोभवाः, निपतजिज्ञितवान्दृष्टिबुक्त्वात्; i. e. the प्रतिज्ञा is 'these women (पद्म) have Cupid running before them with a bow etc. (the साध्य);' the reason is 'because they shoot glances which are sharp arrows etc.' अत्र कवि.....विच्छित्तिः—Here the charm rests simply upon the imaginative description of the poet (and not upon रूपक or any other figure as in the first example). The second example is closely similar to the example of अनुमान cited by Mammata (and by अलङ्कार, also), viz. 'यत्रैता लहरीचलानन्दशो व्यापारयन्ति भवं वसुधैव कुटुम्बकम् इति सन्ततमनी मर्त्यशो मार्गणाः । तत्रकीकृतचापमजितशरैर्द्वन्द्वैः कोपनो भावत्यत एव ज्ञातनभरः सलं सदासां सरः ॥'

It should be noted that in the first example, the साध्य was first mentioned and then the साधन; while in the second example the साधन is mentioned first and the साध्य last. In the formal syllogism, the साध्य is stated first (in the प्रतिज्ञा) and then the साधन. In the poetical अनुमान, this order need not be strictly adhered to.

It should be remembered that the word अनुमान is loosely employed in Rhetoric. The technical meaning of अनुमान is 'अनुमितिकरण'. According to the Naiyāyikas, the करण of अनुमिति (i. e. the अनुमान) is परामर्श (otherwise called तृतीयविकल्पपरामर्श); others say that द्विज्ञान or त्र्यज्ञान is the करण of अनुमिति. The rhetoricians define अनुमान as the knowledge of the साध्य from the साधन; i. e. they apply the word अनुमान to the resulting judgment (the अनुमिति) and not to the करण of that judgment. The word अनुमान, in the strict sense, is to be explained as अनुमीयते अनेन इति अनुमानम् (करणे लुट्); while the word अनुमान as employed by the rhetoricians is to be explained as अनुमीयते इति अनुमानम् (भावे लुट्). "अनुमितिरेवानुमानम् । तस्माच्च वाच्यत्वव्यवहारीयमानत्वव्यवहारीयमानत्वानां सामान्यम् । लुट् करणे इव भावेऽपीति ।" R. G. p. 167.

उल्लेखावा.....उपबोधैः (p. 47, ll. 27-28). In the examples of अनुमान the words जानीमहे and मन्वे were used. It has been said above that in Utprekshā such words as मन्वे, महे, भुवम् etc. are employed. A question arises:—what is the distinction between उल्लेखा and अनुमान? The answer is:—In उल्लेखा, the knowledge is not certain; while here it is attended with certainty. We have seen above that in उल्लेखा, one thing is represented as probably identical with another; there is उत्कर्षकोटिकाः सन्देहः; while in अनुमान, there is no trace of doubt; अनुमान must be clearly distinguished from काव्यलिङ्ग. The author has already told us that a द्वापकहेतु is the province of अनुमान; while a निष्पादकहेतु is that of काव्यलिङ्ग. In काव्यलिङ्ग, the cause is an efficient one (कारक) i. e. it actually produces something else; while in अनुमान, the हेतु is only indicatory, as smoke. It cannot be said that smoke is the cause of fire; smoke only indicates the existence of fire. In त्वराजिराजि etc., the presence of mud would be a cause of not bearing the Ganges on the head. Some distinguish between काव्यलिङ्ग and अनुमान in another way. The subject of the figure अनुमान is that reason [लिङ्ग] which the poet wishes the reader to know as employed by him (by the poet) to arrive at the inference; while in काव्यलिङ्ग, the inference is not drawn by the poet, but is left to be drawn by the reader. In other words, in अनुमान, the poet composes his verse in such a manner that his intention is that the reader should know that the inference has been drawn by the poet himself and put in the mouth of a person, while in काव्यलिङ्ग the poet intends to leave the inference to the reader. "तस्मात्तत्तात्पर्यस्वरूपा वा यत्र कारकहेतुरधेनोऽवगम्यते तत्काव्यलिङ्गम् । अकारणहेतुमत्प्रत्ययान् द्वापकान्तर-मन्तनं तत्वाधानमन्वातः । किञ्चिदर्थेवापकतया हेतुकथनमनुमानमित्येष व्यवस्था कृता ।.....अनुमाने तु द्वापकहेतुपन्थातः । अस्मादिदं गम्यते इति । तेन यत्र द्वापकहेतुनाऽनुमितिः कविनात्यर्थविषया तथा अनुमानालङ्कार इति दिक् ।" प्रभा p. 423. "श्रोतुर्पक्षिहकानुमितिवुवोपनिषया कविः काव्यं निर्मिमीते तद्विज्ञकमनुमानालङ्कृतेर्विषयः काव्यव्यापारगोचरीनूतानुमितिकरणमिति निष्कर्षः । काव्यलिङ्गवानुमितिरु कविना न श्रोतुर्वुवोपनिषदा । अत एवासी न काव्यव्यापारगोचरः । श्रोतुः केवलं कारणवशाज्जायत इति नास्त्येवात्र वाच्यमानाधामन्वनुमितावनुमानालङ्कृतेर्विषयः ।.....अपि न कवि-निबद्धप्रमाणान्तरनिषा अनुमितिरनुमानालङ्कृति प्रयोजयति । श्रोतुनिषा महावाक्यान्नि-क्षयानुकुला तु काव्यलिङ्गमिति महान्विशेषः ।" R. G. p. 469.

* Vide the remark of R. G. "इह यत्र लिङ्गलिङ्गिनोः सत्त्वं तत्र मन्वे महे ज्ञेयं जाने इत्यादिपदानामनुमितिबोधकत्वम्, यत्र तु सादृश्यदिने-मित्तमन्वावगम्यतोऽपेक्षाबोधकतेति विवेकः ।.....मन्वे इत्यादिवाचकपरोपादाने काव्यम-नुमानम् । यत्किं इत्यादिलक्षकपरोपादाने तद्वयम् ।"

Examples of the figure अनुमान are:—मयु तिष्ठति वाचि योषितां हृदि हाहाहस्मेव केवलम् । अत एव निपीयतेऽप्यतो हृदं मुष्टिभिरेव ताक्यते ॥ तस्मिन्मणिमातृहृताम्बुकारे पुरे निशालोपविधानदक्षे । सद्यो विद्युत्ता दिवसावसानं क्रोकाः सद्योकाः कथयन्ति निलम् ॥ (from R. G. p. 475); तव सुनारितमङ्गुलीय नूनं प्रतनु समेव विभाज्यते फलेन । अरुणनक्षमनोद्गरासु तस्याभ्युत्तमसि कम्पपदं यच्छुलीषु ॥ शा० VI.

31 हेतुः (Cause).

हेतोरनुमता (कार्येण) सह जमेदेन अभिधा हेतुः—When a cause is expressed as identical with the effect, there is the figure हेतु. An example is "तारुण्यस्य विलासः समधिकलावण्यसम्पदो दासः । परणि-
तलस्रामरणे युवजनमनसो वशीकरणम् ।". This verse is the author's own and is cited by him in the 3rd Parichohheda. Here, from the context, we understand that it is the heroine that is being described. Here, the heroine, who is the cause of the subjugation of the minds of youths, is described as the *subjugation itself* of the minds of young men. विलासदासयो.....अलङ्कारः—अथर्वसाय has been explained above in our notes on लघुणा and अतिशयोक्ति. The author says here that the figure हेतु occurs by itself in the 4th *prāda* viz. in युवजनमनसो वशीकरणम्; while in तारुण्यस्य विलासः and लावण्यसम्पदो दासः, the figure is based upon अथर्वसाय. It cannot be said that the woman is the cause of तारुण्यविलास or of सम्पदासः; while the woman is really the cause of युवजनमनोवशीकरण. So in तारुण्यस्य विलासः, the charm lies in the woman's being swallowed up as it were by विलास, as is the case in the first kind of अतिशयोक्ति. In युवजनमनसो वशीकरणम्, the charm lies in the woman's (the cause) being identified with the subjugation (the effect).

There is a good deal of difference about the figure हेतु. Dandin speaks of हेतु as an अलङ्कार हेतुश्च सूक्ष्मलेशो च वाचानुत्तमः भूषणम् ' K. D. II. 235. But from his treatment of the figure and the illustrations it appears that under हेतु he included both काव्यलिङ्ग (कारकहेतु of Dandin) and अनुमान (साधकहेतु). Bhāmaha positively declares that हेतु is not an *Alaṅkāra*, हेतुश्च सूक्ष्मलेशोऽयं नालङ्कारतया सतः' II, 86 (This appears to be a reflection upon Dandin's words quoted above). Udbhata does not speak of हेतु at all; he treats of काव्यलिङ्ग. It is Rudrātā who first defines हेतु as our author does "हेतुमता सह हेतोरभिधानमभेदकृद्भेदेष्व । सोऽलङ्कारो हेतुः साधन्येभ्यः दूषणमृतः ॥" रट्ट VII. 82. Mammata criticises this definition of *Hetu*; he says that हेतु does not deserve to be a figure, because it has no strikingness in it, and

that if the identification of the cause with the effect were to constitute the figure हेतु, the words 'आयुर्धनम्' (an example of सारोपा लक्षणा) will have to be called an example of हेतु (which is absurd); "हेतुमता सह हेतोरभिधानमनेदतो हेतुः" इति हेत्वङ्कारोऽत्र न लक्षितः । आयुर्धनमित्यादिभ्यो षेध न भूयतां कदाचिदर्थेति, वैचित्र्याभावात् । 'अविरलकमलविकासः सकलालिमदश्च कोकिलानन्दः । रम्बोऽमेति संप्रति लोकोलण्डाकरः कालः ॥' (रुद्र VII. 83) इत्यत्र काव्यरूपतां कोमलानुपासमहिम्नैव समाधासिपुर्न तु हेत्वङ्कारकल्पनवेति पूर्वोक्तं काव्यलिङ्गमेव हेतुः ।" K. P. X. under कारणमाला p. 706 (Va). The चंद्रालोक (as well as कुवलयानन्द) gives two varieties of हेतु; one is the same as our author's हेतुहेतुमतोरभ्य हेतुं केचित्प्रवृत्ते । लक्ष्मीविलासा विदुषां कदाह्य वैद्वत्प्रभोः ॥"; the 2nd variety is defined as follows:—"हेतोर्हेतुमता साधं वर्णने हेतुश्च्यते । अत्तापुदेति सीतांशुर्मान्छेदाय सुम्रवान् ॥"

It has been seen above that हेतु is regarded by Mammata and others as nothing else but काव्यलिङ्ग. In certain cases what is called हेतु by our author will be the first kind of अविशयोक्ति (मिथ्यमेदः) according to the Uddyota "एवं हेतुफलधोरनेदाध्ववसाधेप्रवेष्टा (अविशयोक्तिः) । वक्ता—'विवासने समरसीमनि शाश्वतागामाजीवनं त्रिभुवर्षेदि कोविदान् । संयोजनं सुरतसंसदि कामिनीचां रूपं तदीयमवलोक्यतोऽहो मे ॥' इत्यादौ विवासनाविषयस्य तदेवौ शुद्धसाध्ववसाना । एतेन 'हेतोर्हेतुमता साधमेदो हेतुश्च्यते' इति हेत्वङ्कारोऽत्र प्रमित्यपास्तमित्याहुः ।" उद्योत p. 58.

32 अनुकूलम् (Favourable).

The figure is called अनुकूल, when unfavourableness turns out favourable. An example is कुपितासि etc. (हे) तस्मि, वदा कुपिता अस्मि तदा करजक्षते (नखक्षते) निषाद अस्य कण्ठं मुञ्जपाशाभ्यां (मुञ्जी पञ्च पादौ ताम्बा) इदं वधान. Rāmācharaṇa says that these words are addressed to a heroine by her friend. Wounding and binding a man are generally unfavourable; but in the particular case taken, wounding the hero with the nails and locking him up in the arms (as punishment meted out in anger) would be something most desirable to him. अस्य न विच्छिन्ति.....न्यायम् (p. 48, ll. 5-8).—As the peculiar strikingness in the verse cited is apprehended as altogether different from all other figures, it is but proper that it should be counted as a distinct ornament.

* Pradipta seems to be wrong in ascribing this definition of हेतु to Udbhaṭa, who does not speak of *Hetu* at all. The definition is found almost verbatim in Rudraṭa and the example which Mammata cites is also from Rudraṭa. The *Alaṅkāra-chandrikā* (Kural. p. 168) falls into the same error.

It should be noted that this is a figure defined by Viśva-nātha alone. No well-known writer on Rhetoric mentions it. We think that अनुकूल is somewhat like विषय to be defined below. If from a slight difference of strikingness, a separate figure were to be reckoned, there would be a very large number of figures. There must be certain broad lines of demarcation between one figure and another. Compare the instructive words of Dandin "काव्यशोभाकरान्धर्मानलङ्कारान्प्रचक्षते । ते चाद्यापि विकल्प्यन्ते कस्तान्कालत्वेन वक्ष्यति ॥ किं तु वीर्यं विकल्पानां पूर्वोच्यते प्रदर्शितम् । तदेव परैस्संस्कृतुमपनस्त्यजिद्यमः ॥" K. D. II. 1-2.

33 आक्षेपः (Paralepsis).

वक्तुमिष्टस्य वस्तुनः विशेषप्रतिपत्तये निषेधानासः आक्षेपः वक्ष्यमाणोक्तयः (वक्ष्यमाणः वक्ष्यमाणविषयः, उक्तयः वक्तुविषयः) द्विधा. When there is an apparent denial of something, which was intended to be said, for the purpose of conveying some special meaning, the figure is termed आक्षेपः, which is two-fold as pertaining to what is about to be said and what has been said.

In आक्षेपः, there is a verbal denial or suppression of what is intended to be said ; but this denial is not really meant to be so. The purpose for which this निषेधः is resorted to is to convey something special about the matter in hand. So the निषेधः not being intended to be so, becomes only an apparent one (निषेधानासः).
 1. *निषेधः अलं. स.* "इह प्राकरणिकोऽर्थः प्राकरणिकत्वादेव वक्तुमिच्छते तथाविधस्य विधानादेव निषेधः कर्तुं न युज्यते । स कृतो वार्तिकस्वरूपत्वाविषेधायते इति निषेधानासः सन्पन्नः । तस्यैतल्लक्षणं प्रकृतगणत्वेन विशेषप्रतिपत्तयेन । अन्यथा मन्त्रानामुल्लेखं स्मार्त् ।" p. 114. The elements that constitute आक्षेपः are therefore four; there must be something intended to be said, there must be an express denial of it, this denial or suppression being really inapplicable under the circumstances must be only apparent, and lastly there must be the conveyance of some special meaning.
 'यत्नं च शिषे दृष्टान्तस्य (आक्षेपे दृष्टान्तस्य ?) निषेधः निषेधस्यानुपपत्तमानत्वादसत्यत्वं विशेषप्रतिपादनं चेति चतुष्टयमुपयुज्यते ।' अलं. स. p. 117. Where, however, what is really enjoined is निषेधः or where what was said is merely negatived and this negation is real and not apparent, there is no आक्षेपः. For example, "साहित्यपाथोनिषिमन्यनोर्यं काव्यामृतं रक्षत हे कवीन्द्राः । यत्नतः दत्त्वा इव सुष्ठुनाथ काव्याभेदीराः प्रगुणीभवन्ति ॥ गुरुन्तु सर्वे यदि वा यथेच्छं नास्ति क्षतिः कापि कवीशराणां । रत्नेषु लुब्धेषु वज्रेषुमर्षीरयापि रत्नाकर एव सिन्धुः ॥" निवृत्तः विकल्पाद्देवचरित I. 11-12. In the first verse poets are called upon to guard their poetic treasures. But in the second verse, this advice is negatived

and they are called upon to allow others to take their treasures. Here as the negation is really meant to be conveyed and not apparent, there is no आक्षेप. "तेन न निषेधविधिः न निहितनिषेधः। किं तु निषेधेन विधेराक्षेपः। निषेधस्यातत्त्वात् विधिष्यवसानात्।" अलं. स. p. 117. "एतन्निषेधवैकल्याय निषेध आभासो भवति स आक्षेपस्य विषयः। एव तु निषेधस्य स्मार्तेन विधान्तिर्न तत्राक्षेप इति।" तरङ्ग, p. 274.

The thing intended to be said may have been actually said (I), or it may be yet to be said (II). The first again is twofold, the very nature of the thing said (उक्त) may be denied (a), or what is negated may be the mentioning of what is spoken (b). As regards the निषेध of that which is yet to be said (वक्ष्यमाण), we can only negative the कथन, because the वस्तु being yet not mentioned, we cannot negative its nature (स्वरूप). As regards the निषेध of the कथन of the वक्ष्यमाण, there are two varieties; the whole of what is to be said and what was generally suggested may be negated (c), or a part being expressed, another part (not expressed) may be negated (d). Thus आक्षेप is fourfold. In this division of आक्षेप our author closely follows the अलं. स. "तत्रोक्तविषये आक्षेपे कचिद्वस्तु निषिध्यते कचिद्वस्तुकथनमिति द्वौ भेदौ। वक्ष्यमाणविषये तु वस्तुकथनमेव निषिध्यते। एतच्च सामान्यप्रतिज्ञायां कचिद्विशेषनिवृत्त्येव निषिध्यते कचित्पुनरङ्गोक्तार्थान्तरगतत्वेनेत्यत्रापि द्वौ भेदौ।" p. 115. It should be well remembered that the विशेष (to be conveyed by the apparent निषेध) is never expressed in words, but is left to be understood 'विशेषस्य चात्र शब्दानुपाशत्वाद्भ्रम्यत्वम्।'

सरज्जल.....किं वक्ष्यमेषा (p. 48, ll. 13-14). विद्युग्ग Helpless, क्षणमिदं विश्राम्य stay here for a moment. This verse is an example of II c., i. e. वक्ष्यमाणविषय आक्षेप, where the whole is negated. Here by the expression 'मृणमि,' the pangs of separation felt by the friend of the speaker are suggested in general. But the words 'किं वक्षामि' negative in toto the mentioning of what was about to be said and convey a special meaning (by so negating) with reference to what was to be said (वक्ष्यमाणविषये निषेधः). What that special meaning is we shall know later on.

एव विरहे.....इतवस्थितैरवसा (p. 48, ll. 16-17). नवमालिका—Jasmine. दलितान्—blooming, expanded. नितान्तम्—certainly. This is an example of II d., i. e. of वक्ष्यमाणविषय आक्षेप, where a part being expressed, another part is suppressed. Here 'इत नितान्तम्' is a part of what is intended to be said, but the part 'निरिष्यति'

is not uttered. The special meaning that results from this suppression is that it is impossible for the speaker to give expression to the idea of the death of the friend.

बालम्.....मणिमो (p. 48, ll. 19-20). This verse is cited in the अले. सु. in the same connection. 'बालिक नाहं दूती तस्याः प्रियोऽस्मीति न मम व्यापारः । सा विधत्ते तवावश एतं वर्माक्षरं मणाम् ।' तस्याः...व्यापारः It is not my business to say that thou art loved by her. तवावशः Thine will be the disgrace. वर्माक्षरं Righteous words. These words were said by the friend of a love-lorn woman, who first declared herself to be a go-between. This verse is an example of I a, i. s. of उक्तविषय आक्षेप, where the वस्तुस्वरूप itself is denied. In this verse, the character of a go-between which was already announced is denied. The special meaning that results from this denial is that she tells the truth although she is a दूती (while दूती generally are not very particular about truth).

विरहे.....किम् (p. 48, ll. 22-23). दारुणः व्यवसायः यस्य whose purpose is cruel. Here in the first half, the friend of the heroine intimates to her lover that he should stay with her and should not go away as he intends to do. After saying it, she negatives what she had said. This is an example of I b above, i. s. of उक्तविषय आक्षेप where वस्तुत्वम् is negatived. The particular meaning that results from this mode of speech is the excess of the sorrow felt by the speaker.

प्रथमोदाहरणे.....दुःखस्यसिद्धयः. In the first example, the particular meaning conveyed is 'my friend is sure to die.' The particular meanings in connection with the other examples have been already explained.

न चायं.....आमासत्वात् (p. 48, ll. 26-27). It cannot be said that in all these examples the negation of what is said or about to be said is really intended and constitutes the essence of the figure. The negation, not being really intended, is merely apparently so and what constitutes the charm of the figure आक्षेप is the fact that the निषेध is purely apparent. We have shown above that if negation of what is said be really intended there is no आक्षेप.

अनिष्टस्य.....मदः (p. 48, l. 28). Another figure, also called आक्षेप, is held to be the apparent permission or enjoining of something, which is really not desired. The word त्वयि means 'for the purpose of apprehending some particular meaning' as

in the first आक्षेप described above. In this second आक्षेप, there are four constituent elements; there must be something अनिष्ट (not desired); there must be a permission or enjoining of that अनिष्ट thing; this permission must be only apparent and not really intended and lastly some particular meaning must be conveyed by this mode of speech. These two kinds of आक्षेप differ as follows:—In the first, there is something which is desired and there is an apparent negation of it; while in the second, there is something which is not desired and there is an apparent permitting of it.

No one will enjoin what is not wished by him. So the verbal permission, being inapplicable, terminates in indicating the निषेध of what is not wished. *Vide* अलं. स. "यपेक्षितेष्टत्वादेव निषेधोऽनुपपन्न एवमनिष्टत्वाणि अनिष्टत्वादेव विधाने नोपपद्यते । तत्किञ्चमार्थं प्रसङ्गकद्रूपत्वानिषेधे पर्यवस्यति । ततश्च निषेधपदसंगीभूतो निषेध इति विविनाऽयं निषेधोऽनिष्टविशेषपर्यवसायी ।" p. 120.

An example of this second आक्षेप is 'गच्छ गच्छति' etc. This is K. D. II. 141. This verse is cited by the अलं. स. p. 120 and by the तुनापिठावलि No. 1040. Here the departure of the lover is अनिष्ट; it is permitted in the words 'गच्छ' etc; this permission is only verbal, what is really meant is that he should not go. The last line means 'if you go away I shall die. I only wish that I may be born again in that place where you are going.' अत्र.....प्रतीनये Here, as the departure of the husband is not desired, the permission (contained in the words गच्छ etc.) is inapplicable literally and terminates in prohibition and the special meaning conveyed is that the husband must entirely abstain from going. Dandin remarks upon this verse as follows "इत्याशीर्वचनाक्षेपो यदाशीर्वादकर्तव्यता । स्वात्मसां सुखयन्तीव कान्तयात्रा निषिध्यते ॥" K. D. II. 142. *Vide* अलं स. "अत्र कथाविक्रान्तस्य प्रस्थानमात्मनोऽनिष्टमप्यनित्यकरणमुखेन विधीयते । न चात्र विधिभुक्तः । अनिष्टत्वात् । सोऽयं प्रसङ्गकद्रूपत्वेन निषेधमागूयति (उच्यते) । फलं चात्रानिष्टस्य प्रस्थानस्यासंविज्ञानपदनिबन्धनमत्यन्तपरिहायैव प्रतिपादनम् । एतच्च समाधि तपेवेत्याशीःप्रतिपादनेनानिष्टपर्यवसायिना व्यक्तितम् ॥" pp. 120-121.

The figure आक्षेप has been differently defined by different writers. Vāmana defines it as follows 'उपमानाक्षेपश्च आक्षेपः' काव्या. सू. IV. 3. 27. The वृत्ति on this is 'उपमानस्य आक्षेपः प्रतिषेधः उपमानाक्षेपः । तुल्यकार्थीयस्य मेरुवैद्यविशेषावात्' . This is nothing but the प्रतीप of later writers. According to another interpretation of the *sūtra*, what Vāmana calls आक्षेप would be समालोकि. 'उपमानस्याक्षे-

पतः प्रतिपत्तिरित्यपि सूत्रार्थः १. Dandin's definition of आक्षेप is very wide. 'प्रतिषेधोक्तिराक्षेपश्चैकाल्पापेक्षया विधा । अत्रास्य पुनराक्षेपमेवावगत्या दन्तता ॥' K. D. II. 120. According to him the प्रतिषेध need not be of वक्ष्यमाण or वक्तु, but may be of anything. Thus the following he regards as examples of आक्षेपः—"तत्र तन्त्रज्ञि मिथ्यैव रुढमंत्रेषु गार्हवम् । यदि सर्वं मृदून्येव किमकाण्डे रुद्रमिति माम् ॥ 127. दूरे दिवतमः सोऽयमागतो बलदागमः । इष्टाश्च फुला निचुष्टा न मृगा चासि किं निवदम् ॥" 133. Bhāmaha, Udbhata and Mammata define in the same way. Their definition is practically the same as our author's definition of the first आक्षेप. 'प्रतिषेध इष्टस्य यो विशेषानिधित्तया । आक्षेप इति यं मुनतं संसन्ति कवयः सदा ॥ वक्ष्यमाणोक्तविषयः स च द्विविध इत्यते । निषेधेनेव तद्वन्वो विषयस्य च कीर्तितः ॥' उद्भट II. 2-3. The *Alaṅkārasarvasva*, our author and *Ekavallī* speak of the आक्षेप as defined by Udbhata and add a second kind of it, viz. the apparent permission of what is not wished for. Vide R. G. pp. 421-426.

It should be noticed that in आक्षेप there is a suggested sense (विशेष). But this suggested sense is not prominent; it is subordinate to the expressed sense. The mode of speech itself is charming. Therefore, although there is a suggested sense, this is not ध्वनि, but गुणीभूतव्यंग्य काव्य. Vide चन्द्रालोक 'आक्षेपेऽपि व्यंग्यविशेषाक्षेपेणो वाच्यस्यैव चारुत्वम् । प्राधान्येन वाच्यार्थ आक्षेपोक्तिरानव्यायेन ज्ञायते । तत्र शब्दोपाकृटरूपो विशेषानिधानेच्छया प्रतिषेधरूपो य आक्षेपः स एव स्वहृदविशेषमाक्षिपन्मुख्यं काव्यशरीरम् । चारुत्वोत्कर्षनिबन्धना हि वाच्यव्यंग्ययोः प्राधान्यविवक्षा ॥' pp. 36-37.

Examples of आक्षेप are:—त्वं जीवितं त्वमसि मे हृदयं द्वितीयं त्वं कौमुदी भयनशोरमृतं स्वमते । इत्यादिभिः प्रियशतैरनुरक्त्य मुग्धां तानेव शान्तमधवा किमिहोत्तरेण ॥ उल्लहराम् III.; अहं त्वा यदि नेक्षेय क्षणमधुस्तुका तत्रः । इवदेवात्सवतोऽग्नेन किमुक्तेनाप्रियेण तु ॥ मामह II. 69; रे खलु तव खलु चरितं विदुषाममे विविच्य वक्ष्यामि । अलमधवा पापात्मन्कृतवा कथयामि ते इतथा ॥ R. G. p. 423.

34 विभावना (Peculiar Causation).

When an effect is said to arise without a cause, it is विभावना, which is two-fold according as the reason is mentioned or not. As an effect is bound by the rule of presence and absence with a cause, it is impossible that an effect can come into existence without its cause. But if, under some striking mode of speech, it is stated that the effect does come into existence in the absence of its well-known cause there is विभावना. The effect in such a case is due to some other cause which is not well-known (अप्रसिद्ध). 'इह कारणान्वयव्यतिरेकविधानात्कारणस्य कारणमन्तरेणासम्भवः । अन्वया विरोधो दुष्प्रसिद्धारः स्यात् । यदि तु कथाचिद्वग्या तथानात्र उपनिबध्नुते तदा

विभावनाकरोऽन्वयः । विशिष्टतया कार्यस्य भावनात् । सा च अतिविशिष्टकारणा-
भाषोपनिबन्धः । अपरतुल्यं कारणं नस्तुतोऽस्तीति विरोधपरिहारः ।' अलं. स. p. 124.
तच्च.....दिता this distinct cause (which is not well-known)
is sometimes mentioned and sometimes not.

अनायास....सुस्रवः (p. 49, ll. 9-10). अनायासकृशम् slender
without toil (the waist of a man becomes slender by exercise
through the decrease of fat). अशङ्कतले—Tremulous without
fright (when a person is frightened his eyes become tremulous).
वयसि In youth. Here the effect, viz. कृशत्व, तर्लत्व, मनोहरत्व are
represented as happening even in the absence of the well-known
causes, viz. आयास, शङ्का, and मृषा respectively. But there is an
अप्रतिष्ठकारण that produces these effects. It is youth; and as
it is mentioned in the verse, this is an example of उक्तनिमित्ता.
If we read वयुर्भाति मृगीदृशः for वयुर्वयसि सुस्रवः, it will be an example
of अनुक्तनिमित्ता.

The name विभावना is significant. विभावना etymologically
means 'that in which some cause (other than the well-known
one) is to be guessed'. 'विभावने कारणान्तरं वस्यन्' अलङ्कारवर्धिका
p. 98. We may also explain the term in another manner.
विभावना is that in which the effect is represented in a peculiar
manner i. e. as not produced by its well-known cause, as said
by अलं. स. 'विशिष्टतया कार्यस्य भावनात्' or by Ekavali 'विशिष्टतया अस्मा
कार्यस्य विभावनाद् अन्वयान्वितानां विभावना ।' p. 279.

It should be noticed that in विभावना a conscious identifica-
tion is at the bottom. For example, the कृशत्व due to youth is
not the same as the कृशत्व due to exercise, but they are spoken
of as identical. It is therefore that the अलं. स. says that
अतिशयोक्ति is at the root of this figure. 'सा (अतिशयोक्तिः) च अस्मा-
मव्यभिचारिणीति न तद्वर्धेनास्या वक्ष्यानम्, अने तु तदनुप्राणितत्वेन ।' p. 125.
Jagannātha demurs to this statement and says that अतिशयोक्ति
is not everywhere at the root of this figure; it is आह्वयमेदुद्धि
that is at the root everywhere. 'मा स भूत्सर्वेव विभावनायामतिशयोक्ति-
रनुप्राणिका । आह्वयमेदुद्धिमात्रमेवानुप्राणकम् । तच्च कश्चिदतिशयोक्त्या कश्चि-
रूपकेणेति न दोषः ।' R. G. p. 433.

Dandin's definition of विभावना is very clear 'प्रसिद्धहेतुव्यापृत्वा
यत्किञ्चित्कारणान्तरम् । यत्र स्वामयिक्तत्वं वा विभाव्यं सा विभावना ॥' K. D.
II. 199.

Examples of विभावना are:—महामातः कामं नरपतिरभिवाञ्छति विरोधो न
कश्चिदगोनामप्यमपकृष्टोऽपि भवते । इत्यादीं उपलक्ष्यचित्तविवेकेन मनसा अनाजोर्ष

मन्वे द्रुतवदपरीतं गृहनिव ॥ शः V । अहलेखामकादमीरसमात्मनसपिञ्जरात् ।
जमलककलाशामानोष्ठमुद्रां च विजयीम् ॥ वज्रट II. 21: निरुपादानसम्भारमभित्यावेव
तन्वते । जगद्विषं नमस्तुषी कलाशाम्याय इतिने ॥

35 विशेषोक्तिः (Peculiar Allegation).

Where, in spite of the existence of a cause, the effect is absent, there is विशेषोक्ति which is likewise two-fold. It is well known that when all the causes are present they invariably produce the effect. When it is represented that the effect does not follow, although all the causes are present, there is विशेषोक्ति, which is resorted to to manifest some speciality. The contradiction involved in saying that the effect does not follow though the causes are present is to be removed by the fact that there is some reason which prevents the production of the effect. 'इह समयाणि कारणानि नियमेन कार्यमुत्पादयन्तीति प्रतिद्वन्द्वम् । अन्यथा समग्रत्वसंवासावपसहात् । यत्तु सलपि सामध्ये न जनयन्ति कार्यं सा कश्चिदि-
शेषमभिर्विद्वत्तुं प्रयुज्यमाना विशेषोक्तिः ।' अलं. स. p. 126.

An example of वक्तुनिमित्ता is धनिनोऽपि etc. They, being truly great, are free from haughtiness though rich, are not fickle though young, and, though possessed of power, are not headless in the exercise of it. Wealth generally makes a man haughty and youth makes one fickle. Here, they are represented as not being haughty &c. though they are rich etc. The reason, viz. being truly great, is mentioned. If we read 'किञ्चतः सन्ति भूतदे' we shall have an example of अनुक्तनिमित्ता विशेषोक्ति.

अचिन्त्यनिमित्तत्वं...अचिन्त्यम् (p. 49, II. 18-22). It is Mammata who gives three divisions of विशेषोक्ति, viz. अनुक्तनिमित्ता, वक्तुनिमित्ता and अचिन्त्यनिमित्ता. Almost all writers, including Udbhata, give two. Our author following the सूत्रज्ञ says that what is called अचिन्त्यनिमित्ता (the reason of which is inconceivable) is really अनुक्तनिमित्ता. The reason that is not mentioned may be easily conceivable or not conceivable. It is to be understood that by अचिन्त्य is meant that it is inconceivable to ordinary intellects (and not to all). Otherwise the contradiction involved in saying that the effect does not follow though the cause is present cannot be removed. 'अचिन्त्यनिमित्ता त्वनुक्तनिमित्तैव । अनुक्तस्य च चिन्त्याचिन्त्यत्वेन द्वैविध्यात् ।' अलं. स. p. 137. An example of अचिन्त्यनिमित्ता cited by Mammata is 'सु दृक्' etc. This is given by Bhamaha (III) as an example of विशेषोक्ति. Here it is said that his body was destroyed, yet his strength is not destroyed.

Destruction of body is a cause of the destruction of strength. Here the reason why the effect does not follow the cause is not mentioned and besides it is inconceivable (i. e. not to be understood by men of ordinary intellect).

The name विशेषोक्ति is significant. The मलङ्कारचन्द्रिका explains as 'विशेषस्यानुत्पत्तिमिति स्वोक्तिरवगतिर्वेदेति' व्युत्पत्तेः । p. 161. The उद्घोत explains as 'statement of something in order to intimate something in particular;' विशेषं कश्चित्प्रतिपादयितुमुक्तिरित्यर्थः । p. 178. Similarly वक्रा० 'अथ कमपि विशेषं प्रकाशयितुं सत्यामभ्येतव्यां (कारणसामर्थ्यां) कार्यानुत्पत्तिरनिवार्यते तदा विशेषप्रतिपादनायोक्तिरिति दौर्लभिकत्वमप्यसाधयति ।' p. 281.

इह च कार्याभावः...सङ्गादनुत्पत्तेन (p. 49, ll 22-24). In the present figure, an effect is also intimated to be absent by means of representing something as present which is opposed to it. So also in विभावना, a cause is intimated as being absent by means of representing something, which is opposed to it, as present. What our author means is as follows:—विशेषोक्ति was defined as 'the absence of the effect even though the cause is present.' Our author declares that विशेषोक्ति occurs, not only when the effect is stated to be absent, but also when something, opposed to the effect, is stated to be present; i. e. it occurs, not only when the जभाव of the फल is stated, but also when the भाव of what is opposed to the फल is stated. Similarly विभावना occurs, not only when the cause is stated to be absent though the effect is present, but also when something opposed to the cause is stated to be present; i. e. it occurs not only when the जभाव of the कारण is stated, but also when the भाव of what is opposed to the कारण is stated. Vide अलं. स. "कार्यानुत्पत्तिश्चात्र कश्चित्कारवन्निरोधोत्पत्त्या निवध्यते । एवं विभावनात्रामपि कारणभावः कारणविरुद्धमुत्पत्तेन कश्चित्प्रतिपाद्यते ।" p. 127.

एवं च यः...सङ्करः (p. 49, ll 24-27). यः कौमारहरः—Vide our notes on this verse in the first Perichchhedā. Here the cause of longing is the absence of the lover etc. The opposite of this is the presence of the lover etc. The figure is विभावना because the opposite of the cause (absence of the lover) is stated to be present. The statement that we expect in accordance with the definition of विभावना as strictly construed is 'the heart has a longing (फलं), though the cause, absence of the lover etc. is absent (कारणस्य जभावः)'. In the verse, the जभाव of the कारण is not stated in so many words (i. e. we ought to have यः

कौमारहरो वरः स न इति न); what is stated is the नाव (the presence) of what is opposed to the cause. Similarly, the presence of the lover etc. is a cause, which should produce the effect, viz. absence of longing. The opposite of absence of longing is longing. This is stated in the verse. Therefore there is विशेषोक्तिः. The statement, strictly in accordance with the definition of विशेषोक्तिः, should have been 'though the lover etc. are present (सति हेतौ), there is an absence of अनुत्कण्ठा (the कल)'. In the verse the अभाव of the effect is not directly stated (i. e. we ought to have चेत् न समुत्कण्ठते इति न). What is stated is the नाव of what is opposed to the effect (i. e. उत्कण्ठा is stated to exist). Compare "उत्कण्ठायाः कारणं कौमारहरवराद्यसंनिधानम् । तस्य निरुद्धं तत्संनिधानम् । तेन कौमारहरवराद्यसंनिधानरूपे कारणे विनाशमुत्कण्ठाया उत्पाद इति विभावना । तथा कौमारहरवरादिसंनिधानरूपस्य कारणस्य कार्यमनुत्कण्ठा तस्यास्य निरुद्धोत्कण्ठा । तेन यद्यपि कौमारहरवरादिसंनिधानरूपे कारणे समये कार्यस्य अनुत्कण्ठारूपस्याभाव इति विशेषोक्तिः" विमोक्षिनी p. 127. एवं चात्र.....सङ्करः We have explained in our notes on the verse how there is सङ्करः.

Jagannātha says that विभावना and विशेषोक्तिः are शब्द (express), when the absence of the cause or of the effect is directly expressed; otherwise, they are भाव्य (indirect or implied). It was with reference to this distinction that Mammata remarked on the verse 'यः कौमारहरः' etc. that there was no distinct figure in it. Mammata appears to hold that विभावना is distinct only when it is stated in accordance with the definition of it, i. e. when the effect is stated, though the causes are absent. विभावना, according to him, is not distinct, when the existence of the opposite of the cause is stated. Similarly in the case of विशेषोक्तिः. *Vide* R. G. p. 439 "कारणभावकार्याभावयोर्देव प्रतियोगितावच्छेदकविशिष्टवैशिष्ट्येन तुल्य प्रतिपादनं तत्र विभावनाविशेषोक्तयोः शान्दत्वम् । अन्वयार्थत्वम् । यथा—'नमस्कृतनाम्भोजं पश्यन्त्या भगवन्निशम् । तुल्याधिकमुदेति स गौपसीमन्तिवीहसः ।' लोके सासन्निकर्षस्तुल्या-कारणम् । तदभावे संनिकर्षेऽपि तुल्योपनिबद्धा । तथा संनिकर्षस्तुल्याकारणम् । तस्मिन्सत्यपि तुल्यभावो बोधितः । परं तु कारणाभावकार्याभावयोर्न प्रागुक्तप्रकारेण प्रतिपादनमित्यावेक्ष्येत तदुपवर्गशक्यसङ्करस्य । अतुमेव चार्थं मनसिकृत्य मम्मदमहैः 'यः कौमारहरः' इति पञ्चमुदाहरणम् 'अथ स्तुतो न कश्चिदलङ्कारः' इति ।"

Vāmana defines विशेषोक्तिः quite differently. His definition is 'एकगुणहनिकल्पनायां साम्यदार्ढ्यं विशेषोक्तिः' काव्या० सू० IV. 3. 23. The confirmation of similarity resulting from the representation of the absence of only one quality (in one of the things) is called विशेषोक्तिः. His examples are 'भवन्ति वनौषधो रत्नानामवैलङ्घुराः

सुरतमदीयाः' Kumāra, I, 10; 'नतं हि नानं पुरुषस्य अशिष्टात्मनं राग्वन् ॥' नृचक्रटिप्प II. The जलं. स. says that this is nothing but Rūpaka. Jagannātha and Nāgoji call it इदारोपरूपक "वा तु 'एकगुणज्ञानिकल्पनायां साम्बदाख्यं विशेषोक्तिः' इति विशेषोक्तिरङ्गिता सासिन्दरीने रूपकमेव एवेति न पृथग्व्याख्या ॥" जलं. स. p. 123. Jagannātha remarks "तथा गुणविकल्पकल्पनायामपि तदेव (इदारोपरूपकमेव) । यथा 'धर्मो बभूव्भान्धुवि कार्त्तवीर्यः' इत्यादौ । यत्नेन 'एकगुणज्ञान्युपपत्त्यादिकल्पनायां साम्बदाख्यं विशेषणम्' इति विशेषालङ्कारं लक्षयन्तोऽपि प्रसूताः ॥" B. G. p. 439.

Examples of विशेषोक्ति are:—चूतानां चिरनिर्मितापि कलिकां वजाति न स्वं रजः संनद्धं यदपि स्थितं कुरवकं तत्कोरकावत्सवा । कण्ठेषु स्थलितं गतेऽपि क्षिप्रिरे पुंसोकिस्त्रानां कृतं यद्धे संहरति सरोऽपि चकितस्त्रुणाभेकृष्टं शरम् ॥ शा० VI.; कर्पूर इव दम्धोऽपि शक्तिमान्धो बने बने । नमोऽस्त्ववार्धवीर्याय तस्मै मकरकेतवे ॥ आहूतोऽपि सहाधैरेमीत्युक्त्वा विमुक्तनिद्रोऽपि । गन्धुमना अपि पथिकः सङ्कोचं नैव शिविलयति ॥ (quoted in खन्वालेक p. 38 as an example of अनुक्तनिमित्ताः; सोमन remarks 'हीनकृता सत्त्वातिरिच निमित्तमिति भट्टोद्धरः').

36 विरोधः (Contradiction).

जातिश्रुतिः.....दशाकृतिः (p. 49, ll. 28-30). When there is an apparent incongruity between a genus and any of the four beginning with genus (जाति, गुण, क्रिया and द्रव्य), between a quality and any of the three beginning with quality, between an action and another action or substance, or between two substances, there is विरोध, which has thus ten varieties (lit. forms). We have seen in the 2nd Parichohiheda that the attributes of an individual are four, viz. जाति, गुण, क्रिया and द्रव्य. जाति may be apparently incongruous with four, गुण may be so with three, क्रिया with two and द्रव्य with another द्रव्य only; so there are ten varieties. It may be asked 'why should we not regard the विरोध of गुण with जाति as a separate variety? The reply is—the विरोध of गुण with जाति is the same as the विरोध of जाति with गुण, which has been reckoned in the first four varieties, where जाति is opposed to जाति or गुण or क्रिया or द्रव्य. The same remark holds good in the case of the विरोध of क्रिया with जाति or गुण and the विरोध of द्रव्य with जाति, गुण or क्रिया. Compare "जातेर्गुणेन सह विरोधे ऋके 'विरोधोऽन्वोन्वराधनम्' इति दृशा तेनैव गुणस्यापि जात्या सह विरोधः सिद्धः । अत एव गुणस्य जातिवत्त्वं त्रयो भेदाः ॥" विम० p. 122.

रज विरहे.....हृदयं दुनोति च मे (p. 50, ll. 2-11). अक्षिरनोऽपि सोमपातः 'the beams of the moon are impregnated with heat.' अक्षिरजमपि हृदयं भिन्दते. Even the hum of bees breaks the heart. In 'तत्र विरोधे etc.' the विरोध of जाति with जाति, गुण, क्रिया and द्रव्य

is exemplified in the four *pādas* of the verse. सन्तत..... सरोजमुत्पलराजः—This verse is cited by Mammata. We read there 'सरोजं मुसलजन्तुः' which is perhaps better. Here there is a contradiction in saying that the rough palms are soft. कठिनत्व and कोमलत्व are both qualities. This contradiction is removed by the fact that the palms were hard at one time and became soft at another time (when the munificent king began to rule). अनन्त.....कलत्र—This is Raghu. X. 24. निरीहस्य—though devoid of desires. यायावद् reality. This is addressed to the Deity. Here there is contradiction between the गुण अनन्त (being unborn) and the action 'being born'. This contradiction is only apparent; it is removed by the fact that God's greatness is transcendental. बहमोत्सह.....अनन्त. बहमस्य (दमितस्य) कलत्रस्य (अङ्गस्य) सहेन निजा इतिपक्षधुवः (हरिणस्तेन चक्षुषी यस्याः तस्याः कलनायाः) राकाविभावरीनामिः (राकाविभाषरी पौष्पमासी निजाः 'पूर्णे राका निशाकरे' इति अमर० I. 4. 8.; राकाविभाषरी जाया यस्य स राकाविभावरीनामिः पूर्णचन्द्रः 'जायाया निद्र' पा० 5. 4. 134 जायान्तस्य बहुव्रीहिनिकादेशः स्यात्) विपन्नात् कुलोद्भवत्. Here there is a contradiction between पूर्णचन्द्र (which being a single thing is द्रव्य and not a जाति) and उज्ज्वलकुलत्व (which is a गुण). This contradiction is removed by the fact that to one in separation the moon may appear to be full of heat. नयनयुगा.....दुनोति च मे—नयनयुगल भ्रमेननकम् (or असेवनकम् also; 'तदासेवनकं सुप्तनीलनन्तो यस्य दहंनम्' अमर० III. 1. 53). मानसदृत्त्याणि दुष्प्रापन् Difficult to be found even in imagination. मध्वति gladdens. Here there is a contradiction between two actions मध्वति and दुनोति. This can be removed by the fact that in separation both of them are possible.

चन्द्राणि इत्यादि—This verse occurs above under काव्यलिङ्ग. Here there is a contradiction between क्रिया and द्रव्य i. e. between 'not bearing on the head' and Hara (who being one is द्रव्य and not जाति). The explanation lies in the fact that here there is a hyperbolic and picturesque description given by the poet. If we read in the verse बहमोत्सह etc., the words 'मध्वन्दिनदिनाभिः' (the midday sun), then the verse will be an example of the विरोध of द्रव्य with another द्रव्य. The moon cannot be the sun. This is explained by the state of separation.

To constitute विरोध, the following is essential. There must be an opposition or contradiction between two things; but this contradiction must be explicable, i. e. apparent merely. If the विरोध cannot be explained and is final, it is a fault (दोष); but if the opposition can be reconciled in some way and

thus shown to be merely apparent, there is the figure called विरोध. Because the विरोध is merely apparent, the figure is also named विरोधामास by some. Jagannātha defines विरोध as "एकाधिकरणसम्बन्धत्वेन प्रतिपादितयोरपेक्षोमांसमानैकाधिकरणासम्बन्धत्वमेकाधिकरणासम्बन्धत्वमासं वा विरोधः । तदा । एकाधिकरणासम्बन्धत्वेन प्रतिपादितं सः ॥"; he then remarks "स च प्रकटोद्भूतः । प्रकटस्य बाधवृद्धयनभिभूतत्वम् । तद्वैपरीत्यमप्ररोहः । तथाचो दोषस्य विषयः । द्वितीयस्यालङ्कारस्य । नत एवेमं विरोधामासमाचक्षते । आ रं पद्मसते इति नामासः । विरोधस्यासामाससंज्ञाति । आमुख एव प्रतीयमानो ज्ञयिति आवमानाविरोधबुद्धितिरस्कृत इति बाधम् ।" R. G. p. 427.

अत्र 'नव विरह'.....स्वप्नमन्त्र (p. 50, ll. 13-19). In such examples as 'तव विरहे' etc., the wind etc., which as denoting many individuals, are generic terms seem, at first sight, to be opposed to 'conflagration,' 'heat' 'piercing the heart' and 'the sun,' which are a genus, quality, action and substance respectively. This apparent contradiction is removed by the fact that the state of things was caused by separation. अत्र 'मनस'.....स्वप्नमन्त्र. This has been explained in connection with each of the verses above.

विभावनायां.....श्लोकः (p. 50, ll. 19-21). The author now proceeds to distinguish between विरोध, विभावना and विशेषोक्ति. What is common to all these figures is apparent contradiction. विरोध is the widest of the three and corresponds to an उत्तरां (general rule); while विभावना and विशेषोक्ति are narrow and correspond to अपवाद (exception). The contradiction involved in both विभावना and विशेषोक्ति is the violation of the law of causation. The contradiction in विरोध has nothing to do with the relation of causation. The general rule is 'नपवादविषयपरिहारेण उत्तरां न्यवसिति'. So where there is apparent contradiction involved in stating that though the causes are absent the effect is present or that though the causes are present the effect is absent, there is विभावना and विशेषोक्ति respectively and not विरोध. Our author draws another distinction. In विभावना, as the poet starts with the statement of the absence of the cause, it is the effect only (represented as happening even in the absence of its cause) that is seemingly incongruous; i. e. the कारणाभावः is बाधक and कार्यः is बाध्य, because the absence of the cause is a matter of fact (स्वभावसिद्ध) while the कार्यः is only poetically fancied. What is merely fancied is opposed by the real, but what is real cannot be opposed by what is fancied. विशेषोक्ति is the converse of विभावना. कार्यभावेन (कनिष्ठव्यमानत्वात्) कारणमेव (बाधत्वेन प्रतीयते).

In विज्ञेयोक्ति the non-production of the effect, though causes exist, which is represented by the poet is more powerful than the cause and therefore the cause is apprehended as seemingly incongruous; i. e. in विज्ञेयोक्ति, कार्वाभाव is बाधक and कारणभाव is बाधक. But in विरोध, both the objects are equally powerful and are both बाधक and बाधक, as e. g. कठिनत्व and सुकुमारत्व in 'सन्तत-मुत्पत्त्याः' etc. Compare "कारणभावान्न बाधकान्तत्वात्कारणत्वात् कार्वाभावेन बाधमानत्वेन प्रतीयते, न तु येन (कार्वाभावेन) कारणभाव इत्यन्योन्यबाधकत्वानु-प्राप्तिरतिरोधात्कारणद्वयः । एवं विज्ञेयोक्तौ कार्वाभावेन कारणसत्ताया एव बाध-मानत्वमुच्यते । येन यादपि विरोधाद्विज्ञेयत्वात् ।" अलं. स. प. 124. The following कारिका (quoted by जयरथ p. 124 and Jagannātha in R. G. p. 432) clearly explains the difference between विभावना and विरोध 'कारणस्य निषेदेन बाधमानः कठोददः । विभावनायाभासि विरोधोऽन्योन्यबाधनम् ॥ अतो दूरविभेदोऽस्मा विरोधेन व्यवस्थितः ।' Vide R. G. p. 432 "तत्र (विभावनायां) न कार्वाभावः कारणभावस्वरूपविरोधिना बाधकत्वेन स्थितः न बाधकतया । कार्वाभावस्य कल्पितत्वात्कारणभावस्य न स्वभावसिद्धत्वात् । अत एव कार्वाभावेन रूपान्तरेण पर्यवस्यति । अत एव न समवयविरोधिद्वयपठितादिरोधात्कारण-दस्य वैलक्षण्यम् ।"

It should be noted that our author says above that in विज्ञेयोक्ति, कार्वाभाव is बाधक and कारणभाव is बाधक. This is opposed to the view of Jayaratha (who says that the words quoted by us above from Sarvasva as regards विज्ञेयोक्ति are spurious and supports his remark by a quotation from तिलक whom Sarvasva generally follows) and Jagannātha. They say that in विज्ञेयोक्ति, the कार्वाभाव is really बाधक and कारणसत्ता is बाधक. To us the view of Jayaratha and Jagannātha appears to be sounder. "अत्र (विज्ञेयोक्तौ) कारणसमवधानं कार्वाभुत्पत्तेर्बाधमिति बहवः । वस्तुतस्तु कार्वाभुत्पत्तिरेवास्मिन्नलङ्कारे बाध्या ।.....'स एकस्त्रीणि वयसि जन्मन्ति कुलमानुषः । हरतापि तनुं यस्य शशुना न हतं बलम्' ॥ इति आर्चनप्रतिज्ञोदाहरणेषु कारणसमवधानस्य कामशरीरनाशरूपस्य प्रमाणसिद्धत्वेन बाधकत्वायोगात् । यतः कामस्य शरीरनाशेऽपि अक्षिबलयोगोऽः कुतो न जात इत्येव सर्वजनीनः प्रत्यक्षः, न तु अक्षिबलमोः सतोः कथं शरीरनाश इति ।" R. G. p. 438; "लेखक—कल्पितत्वात्प्रमाणद्वयः ('एवं विज्ञेयोक्तौ कार्वाभावेन कारणसत्ताया एव बाधमानत्वमुच्यते' इत्येवः) । तथा हि—'हरतापि तनुं यस्य' इत्यादौ बलाहरणेन कार्वाभावेन तनुहरणरूपं कारणं न बाधते, अपि तु सत्यपि तनुहरणाख्ये सामर्थ्ये कथं न बलं हतमिति कार्वाभावस्यैव बाधकत्वेन प्रतीयति । तस्मात् 'एवं विज्ञेयोक्तौ कारणसत्ताया कार्वाभावस्यैव बाधमानत्वमुच्यते' इति पाठो ग्राह्यः । अतदेव राजानकतिलकेना-मुक्तम्—'कारणसामर्थ्यमिह बाधकत्वेनैव प्रतीयते कार्वाभुत्पत्तिस्तु बाधकत्वेन' इति । अन्वयश्च (सर्वस्वकारः) बाधकत्वमत्रानुवर्त्येव । तदुक्तसमानन्यायोऽस्माभिः पाठो लक्षितः ।" विमर्शिनी p. 124.

A question arises as regards certain cases of विरोध. What difference is there between Rūpaka and विरोध (of जाली with जाली or of द्रव्य with द्रव्य) as exemplified in 'मलयमस्तु दलानलः, राकाविमानरीजानिः मध्वन्दिनदिनाधिपः'! These last appear to be quite on a par with the stock example of Rūpaka, मुखं चन्द्रः. As in Rūpaka the identity of two objects is predicated, so in the above examples of विरोध also there is अमेद. Hence the above two examples should be regarded as cases of Rūpaka, or otherwise all examples of Rūpaka will fall under विरोध and Rūpaka will have no province of its own. To this objection the following reply is given. Although in the above two examples, the non-difference of the two objects is intended in order to give rise to the contradiction (involved in saying that the wind is fire, or the moon is the sun), still the charm in the two verses does not lie in the non-difference, which is subordinate as being subservient to something else. In the two verses what is intended to be conveyed is the extraordinary condition of a woman in separation. It is contradiction itself that is striking here, as being favourable to this purpose, although it is not directly expressed, but is implied; and therefore it is the contradiction that constitutes the figure here. On the other hand, in such examples of Rūpaka as 'the face is the moon,' the strikingness lies in the non-difference (of the face and the moon) in order that it may be understood that all the qualities such as 'being delightful' etc. residing in the moon are to be found in the face also. Although there is some contradiction in saying that the face is the moon, it, not being favourable to the sense intended, is not charming. Therefore there is Rūpaka and not Virodha. So the difference between विरोध and Rūpaka briefly stated is:—In विरोध, the strikingness lies in the contradiction and not in non-difference; while in Rūpaka, the charm lies in the non-difference and not in the contradiction. *Vide* 'अथ जालोद्भवयोश्च विरोधात्कारो न भवितुमीदृ' on p. 429, of R. G. of which the following quotation from the Uddyota is a summary "नन्वेवमत्रोपमूलं रूपकमेव न विरोधः। अन्यथा मुखं चन्द्र इत्येव विरोध एव स्वादिति चेत्। अथ विरोधोत्पापनाशममेदस्य विवक्षितत्वेऽपि तस्यान्यार्थ-मुपादानेनाचमत्कारित्वात्। विरहिण्यवस्थायां मलयद्वतलस्यापि प्रतिविपादयितव्येन तदनुगुणतया न्तर्गमितोऽर्थो (तान्यर्थो!) विरोध एव चमत्कारितया समुत्पत्तीति तस्यैवाङ्कारित्वात्। मुखं चन्द्र इत्यादौ तु चन्द्रनिष्ठात्वादकत्वादिसकलगुणानां मुखे प्रतिपत्त्यर्थं चन्द्रमेव एव चमत्कारी न तु सत्त्ववि विरोधः, विवक्षितार्थान्तुगुणत्वात्, इति रूपकमेव न तु विरोधोऽङ्कारः। परं तु विरहिण्यवस्थायां मलयद्वतलं न

विवक्षितमन्वर्षेण न गर्भाहितः, किं तु पीडाजनकत्वाकतिशयमात्रं तदाऽत्र रूपकमेव ।
वदि वा नगरविशेषस्थितेरत्यद्भुतत्वविशेषवाऽप्यवगर्भाकारेण च 'यत्र सारीणां मुखं
चंद्रः' इत्युच्यते तदा तत्र विरोध एवेति दिक्षु ।" pp. 83-84

Jagannātha remarks that the division into ten varieties is not a charming one. विरोध should be divided into two varieties:—(I) pure, (II) based upon Paronomasia. 'वस्तुतो जालादिभेदानामद्भुतत्वाच्चुद्रस्वरूपमूलत्वान्वा द्विविधो द्वेयः ।' R. G. p. 428. The works of Bāṇa abound in example of Virodha based upon Paronomasia.

37 असङ्गतिः (Disconnection).

When a cause and its effect are represented as having different locations, there is असङ्गति. It is a general rule that we see the effect as following in that very region where the cause exists. We see smoke in the kitchen, where fire is kindled; but fire lighted in the kitchen does not produce smoke on the mountain. Where however, two things, related as cause and effect and therefore naturally expected to be in the same place are represented as occupying different places on account of some speciality (of the cause), there is असङ्गति. 'वदेशमेव कारणं तद्देशमेव कार्यं दृष्टम् । न हि महानसलो वद्धिः पर्वतदेशस्य धूमं जनयति । यदा त्वन्पर्वतस्य कारणमन्वदेशस्य च कार्यमुपनिदध्यते तदोचितसङ्गतिनिवृत्तेरसङ्गत्या-
क्योऽलङ्कारः ।' अलं. सू. p. 129.

मा बाला.....इत्यद्भुतम् (p. 50, ll. 24-27). This verse occurs in the Amarus'atake (No. 34) and is cited by the अलं. सू. as an example of असङ्गति. The words are addressed to a friend, by one disappointed in his love, or they are uttered in a soliloquy by one who is deeply in love. अजुनवर्मदेव comments upon it as follows कस्यास्तिदुःखः कश्चित्स्वयं सवितर्कमनुसन्दधते । विस्मयपात्रस्य वा प्रतिविधानप्रज्ञाशया कस्याप्यग्रे निवेदयति । सा बालेति । सा अनिर्वचनीया मुग्धा, वयं च तदप्राप्तिपर्याकुलतया अपगतमनसाः । अथ च वयैव । अथ तद्वैवाग्रहमनमनस्कत्वं दुःखते । सा स्त्री, वयं च तां विना सातुं न शक्नुम इति गतप्रेयाः । अथ च वयैव स्त्रीत्वं तत्रैव कातरत्वमुचितं भवति । सा पीनं भोजनमिच्छ एवंविधं स्तनमुगले विभक्तिं, वयं च तद्वादादिक्षनमप्राप्तवन्तः सखेदाः । अथ च च एव गुरुपदार्थभारे वदति स एव सखेदो दृश्यते ।सा महतः गितन्वभारेणाकान्ता, वयं च तां तद्व्यग्नभारलीलासगादिनीं स्मरन्तो वदित्वा गन्तुं न शक्नुमः । अथ च च एव महता भारेणाकान्तो भवति स एव गन्तुं न शक्नोति । एवं सति अन्यजनावलम्बिभिर्दोषैर्वयमसौष्ठवाः संवृता इत्याद्यर्थमेतत् ।" The अलं. सू. reads एवोपरभरे, which is noticed by अजुनवर्मो also. The अलं. सू. reads अपगतमनवचसः for अपगतमनसः and दोषैरन्यसमाभितिः (अन्याच

समाश्रितैः) for दोषैरन्वचनाप्रथैः (अन्यजनः आश्रयः वेदान्). वयमपगतम-
नसः Our minds lack maturity of judgment, i. e. the mind
being disappointed does not know what to do. In childhood,
one has not maturity of understanding. Here the woman is
young, and therefore the want of maturity of understanding
should belong to her; but is represented here as belonging
to the lover. Women are timid; therefore timidity should
belong to her; but here timidity (of course, due to love)
belongs to the lover. सखेदा वदन्—We are oppressed or worried.
Here the causes, बाधत्व, स्त्रीत्व etc., belong to the woman,
but the effects अपगतमत्व, कातरत्व etc. are represented as
belonging to the hero. Thus कारण and कार्य exist in different
places (i. e. there is वैयधिकरण्य of कार्यकारण) and therefore the
figure is असङ्गति.

It should be noticed here that the अपगतमनस्कत्व due to
childhood is different from that due to love; similarly the
natural timidity of women is different from the fluttering of
heart due to love. But both of them are here regarded as non-
different (i. e. there is अमेदाध्यवसाय between कातरत्व due to
womanhood and कातरत्व due to love). It is therefore that the
अ. स. remarks "अत्र बाधनिमित्तमप्रगतमवचनत्वमन्यदन्वच्च सरनिमित्तक-
मित्यन्योरमेदाध्यवसायः । एवमन्यत्र वेद्यम् ।" p. 130. The विनाशिनी remarks
upon this that, according to the views of अ. स., अतिशयोक्ति
is always at the root of this figure. "अमेदाध्यवसाय इति ।
अनेनातिशयोक्तिरस्या अन्वयानुपासनकत्वेन कदाश्चिद्वा । अन्यथा हि विरोधो दुष्परिहरः
स्यात् ।" विना p. 130. Jagannātha says that the figure अतिश-
योक्ति is not everywhere at the root of this figure; what is
necessary everywhere is the अमेदाध्यवसाय as regards the effect.
(as that of कातरत्व explained above) 'अस्यां च विनावनायामिव
कार्यशेऽतिशयोक्त्यनुपासनमावश्यकम् । अन्यथा विरोधो दुष्परिहर एव स्यात्,
इत्यलङ्कारसर्वस्वकारादीनां मतम् । तच्च 'दृष्टिर्दृग्दीदृशोऽप्यन्तं हृत्पलपरिशीलिनौ ।
मुच्यन्ते वन्दनात्केशा विचित्रा वैभवी गतिः ॥' इत्यसन्निर्मितोदाहरणे स्वमित्रादात्म-
ज्ञातम् । न हि 'मुच्यन्ते वन्दनात्केशाः' इत्यत्र केशवन्दनमुत्तमशेऽतिशयोक्तिरिति ।
किं तु शेषमिदं कामेदाध्यवसायमात्रम् । तस्मादेव केनापि प्रकारेण कार्यशेऽमेदा-
ध्यवसानमावश्यकमिति तु सङ्गतम् ।" R. G. pp. 440-441.

The name असङ्गति is significant, because in it there is
absence of the natural co-existence of cause and effect, as said
by Mammata "सा प्रयोः स्वभावोत्पत्त्यपरस्परसङ्गतिकाभात् असङ्गतिः"

अस्याच्चाप.....विरोधात्कारः (p. 50, l. 28). In असङ्गति, there is
apparent contradiction in saying that the cause remains in one

place and that the effect is produced in another. So it may be thought that असङ्गति is nothing but विरोध. The author therefore proceeds to distinguish between असङ्गति and विरोध. As said above with reference to विभावना and विशेषोक्ति, असङ्गति corresponds to an अपवाद, while विरोध is something like a rule (वसति). An अपवाद is always more powerful than a rule. So where the conditions of असङ्गति are satisfied, there can be no विरोध. विरोध occurs when two things, well known to reside in different places are represented as residing in the same substratum; e. g. कटिनाम्बु and सुकुमारम्बु, which reside in different objects, but are represented as residing in the same object, viz., the palm; असङ्गति, on the other hand, occurs when two objects, related as cause and effect and generally known to reside in the same place, are represented as residing in different substrata. Compare K. P. X. 'एषा च विरोधवाचिनी न विरोधः । मित्राभारतवैष द्वयोरेव विरोधितावाः प्रतिमासात् । विरोधे तु विरोधित्वमेकाग्रवनिष्ठमनुक्तमपि पर्यवसितम् । अपवादविषयपरिहारेषोत्सर्गस्य न्यवस्थितेः ।' "न्यधिकरणत्वेन प्रसिद्धयोः समानाधिकरणत्वेनोपनिबन्धने विरोधाच्छङ्कारः । समानाधिकरणत्वेन प्रसिद्धयोर्द्वयोर्वैष-धिकरण्येनोपनिबन्धनेऽसङ्गतिः ।" R. G. p. 441. In विभावना, the effect is represented as following even in the absence of the well-known cause; in असङ्गति both the cause and effect exist, but in different places i. e. in विभावना the charm lies in कार्योत्पत्ति even without the well-known cause, while in असङ्गति the charm lies in the नैषधिकरण्य of कार्य and कारण. Similarly विशेषोक्ति should be distinguished from असङ्गति. Jagannātha remarks that in असङ्गति it is not necessary that the two objects should be related as cause and effect. What is necessary to constitute the figure, according to Jagannātha is that two objects, known as generally existing together, should be represented as residing in different places. "प्रायुक्तासङ्गतिलक्षणे हेतुकार्यवोरिति च समानाधिकरण-मात्रोपलक्षणम् । तेन 'नेत्रं निरञ्जनं तस्याः शून्यास्तु वदमङ्गुलम्' इत्यत्र निरञ्जनत्वशून्य-त्वयोरुत्पाद्योत्पादकभावलक्षणसम्बन्धानन्तर्भावेण शुद्धसमानाधिकरणत्वेन प्रसिद्धयोरप्य-सङ्गतिः सङ्गच्छते । यथाहुते तु सा न स्यात् ।" R. G. p. 441.

The following are some examples of असङ्गति. 'अदो खलमुनहस विचित्रोयं वषट्कमः । अन्वस्य दशति शोचमन्यः प्राणैर्विमुच्यते ।।' 'यस्यैव मणस्यैव वेदना जगति जनस्तदलीकम् । दन्तक्षतं कपोले वच्चा वेदना सपत्नीनाम् ।।' (quoted in K. P. X.)

38 विषमम् (Incongruity).

(I) When the qualities (a) or the actions (b) of a cause and its effect are opposed to each other, (II) When an effort

falls and some evil result follows; or (III) when there is an association (bringing together or connection) between two things that are incongruous, there is विषम.

It is a general maxim that the qualities of a cause produce in the effect similar qualities, 'कारणगुणा हि कार्यगुणानामन्ते'. *Vide* 'कारणगुणपूर्वकः कार्यगुणो दृष्टः' विशेषिकसूत्र II. I. 24. Where the poet represents the qualities of the cause as opposed to those of the effect, there is विषम (I a above). If, however, the qualities of the cause are different from those of the effect in the nature of things, there is no विषम; e. g. in "द्राक्षाफलानि शिखरेषु शिलोच्चयानां पीयूषसाररसनिर्भरमभवन्ति । विष्वद्वृष्टाद्विनकायनिगूढ-
झञ्झझटकानि पुनरस्मसि सम्भवन्ति ॥" there is no विषम, as grapes do naturally grow on the hills. Therefore the production of qualities different from those of the cause must be due to the poet's imagination.

तपः...प्रसूते (p. 58, ll. 25-26). This occurs in Padmagupta's *Navasahasāṅkacharita* (I. 62). It is cited by Mammata and Sarvaśya as an example of विषम. 'तमाहवचीत्या कृपाणलेखा वस्त्र (तस्य राक्षः) करदशमवाप्य तपस्तत्कालं रणे रणे प्रतिस्पर्धामं क्षरदिन्दुवत् पाण्डु शुभ्रं यशः प्रसूते दतश्चित्रमित्यन्वयः।' उ० च० p. 443. Here, we have pure (lit. white) fame arising from the cause, viz., the dark sword, in opposition to the general rule that the qualities of the cause produce in the effect qualities similar to themselves. The quality 'darkness' (रीछाद्य) of the cause, the sword, is opposed to the quality 'whiteness' residing in the effect, viz., fame.

आनन्दममन्द.....ने. This is Rudrata IX. 47. अमन्दम्—not small, i. e. very great. This is an example of I b. Here the cause, the heroine, has the action, viz., 'giving delight' expressed by the words 'आनन्दं ददासि,' but the effect, viz. separation, caused by the heroine, has the action 'burning' expressed by the verb 'तापयसितरास्.' Therefore the actions of the cause and its effect are opposed.

अर्थ.....क्षारवारिमिः (p. 51, ll. 11-12). This is an example of II. अर्थं अम्भोधिः रत्नाकरः (रत्नानां आकरः खनिः) इति पनाशया जसेवि (सेवितः) । अर्धं दूरेष्टु वदनं क्षारवारिमिः अपूरि (पूरितम्). Here not only was the object (viz. attainment of wealth) not obtained, but, on the contrary, the mouth was filled with salt water (जलमेष्व सम्भवः).

क वने.....सुदुःसहम् (p. 51, ll. 14-15). उच्चल्लभूपणं (बृक्षवल्कं बृक्षलकृ 'लक' स्त्री वल्कं वल्कलमलिङ्गम्' इत्यमर० II. 4. 12. भूपणं वसिन्) वने वा, गहेन्द्रवन्दिता (देवेशपूजिता) नृपलक्ष्मीः कः। नियतं (धृवं) वत (वत इति निपातः जेदे) प्रसिद्धवर्तिनो भातुः (विषेः) चरितं (चेष्टितं) सुदुःसहम्. Here we have an association of woods and royal glory (in the person of Rāma), which are incongruous. The commentator Rāmācharaṇa says that this is not a proper example of the third variety, because Rāma, when he went to the woods was not a king; that, therefore the verse is an example of the second variety, as not only was Daśaratha's attempt to crown Rāma as युवराज frustrated, but an evil result, viz. Rāma's exile, followed. We may say against this that though Rāma was not king *de facto*, he was a king *de jure* and therefore the verse is a proper example.

विपुलेन.....दृष्टा (p. 51, ll. 18-19). The author cites another example of the third variety (विरूपयोः सहृदना). The verse is S'is'u. XIII. 40. "सागरे देवे इति सागरस्य स्याद्दृष्टस्य वल्ल विष्णोः विपुलेन विरपुलेन कुक्षिण्य युगस्यै सुवनानि परिरे पीतानि । स पुनः । सोऽर्णवस्यै । एकतमया वला- निजगत्कानिभ्या गदेन विजयो विजयो वल्लं सा चासी असकृन् असम्पूर्णा च तयाभूतया एकया दृष्टा णे सादरमप्यलोकितं यत् । पीत इत्यभेदाध्यवसानम् ।" उ. नं. p. 444. Here in Viṣṇu, there is the association of two incongruous things, viz. a part of Viṣṇu is represented as swallowing all the worlds; but Viṣṇu himself (the अवयवी) is spoken of as drunk by a woman with a single eye. 'वल्ल कुक्षिरेव सकलमुन्नतपानसमयां तस्य सम्पूर्णास्य अवयविनः स्त्रिया एकदृष्टा पानं चापरं विषमम्।' उच्येत. p. 123.

Our author gives no general definition of विषम. He only mentions three varieties of विषम. In this he follows Mammata and Ruṣṣaka. Jagannātha defines विषम as 'अननुरूपसंगो विषमम्' (an incongruous relation). It should be noticed that the treatment of विषम given in the text is not exhaustive. Jagannātha remarks that in the second variety, we shall have to speak of a number of subvarieties; e. g. (a) There may be the frustration of the desired object and also the befalling of some evil, (b) there may be simply the non-attainment of the desired object, (c) there may be simply the befalling of some evil. He then shows that the desired object may be four-fold and that अज्ञिह may be threefold. Vide R. G. pp. 444-447. In the third variety (विरूपयोः सहृदना) also there are many subdivisions. We do not refer to them, as for our purpose it is not necessary to do so.

We should clearly distinguish between विरोध, असङ्गति and विषम (variety I). It may be said that the verse 'आनन्दमन्द' etc. is an example of विरोध, because there is an apparent contradiction between the two actions आनन्दं ददासि and तापवतिराम्. But this is not so. Here the charm does not lie in the apparent contradiction of the two actions by themselves; but it lies in the fact that the cause, the woman, and the effect, separation, have each of them an action opposed to that of the other. In विरोध what is charming is the residence in one place of two things that are known to reside in different places; in असङ्गति the charm lies in the fact that cause and effect are represented as residing in different places, although naturally they should reside in the same place; but in विषम the charm lies in this that qualities or actions pertaining to the effect are opposed to the qualities or actions belonging to the cause. "विरोधे विरोधिनीः सामानाधिकरण्यात्, असङ्गतौ कार्यकारणबोध्यधिकरण्यस्य चमत्कारप्रयोजकता, अथ तु कार्यकारणवृत्ति-विनाशिकागुणयोगस्य चमत्कारित्वेति विशेषात् ॥" उद्योत p. 123.

The Kuvalayananda and R. G. speak of a figure called विषादन, which is defined by the latter as 'अभीष्टार्थविरुद्धतामो विषादनम्'. Where one makes no effort to obtain what is desired, but only desires it and something exactly the opposite happens, there is विषादन. An example is "रात्रिर्गमिष्यति नविष्यति सुषमात् भ्रान्तानुद्देश्यति हसिष्यति चकवाहम् । इत्थं विचिन्तयति कोशगते दिरेफे हा इन्त इन्त नलिनीं यत्र कृत्तहार ॥". We think that this should be regarded as विषम, for there will be no end of figures if we go on with this hair-splitting.

Examples of विषम are:—(I) अतिकरैकुम्भनिदाराणरुधिरारुणदाहणाद्वतः खड्गात् । वसुधाविषये धवलं कान्तं च वसो बभूव तत्र ॥ ५० IX. 46.; (II.) यो इदं प्रतिनिवेदमुदन्ताः सुभ्रुवा धिक्वतमस्य कदाहः । स प्रतोद इव तस्य विशेषात्प्रेरकः किमपि हन्त बभूव ॥ (quoted by Jayaratha); (III) क यत्प्रभवो यशः क चाल्पविषया सतिः । एव I. 2; क वदं क परोक्षमग्नौ मृगशवैः समनेधितो वनः । शा० II.

39 समम् (Equal).

सम is the commendation of an object as worthy of another on account of the fitness of both for one another. आनुरूप्येण refers to the reason why praise is bestowed.

An example of सम is शशिमुपगतेयं etc. (p. 51, ll. 22-23). This is Raghu. VI. 85, एवं (इन्दुमती) मेघमुक्तं शशिने उरगता कौमुदी, अनुरूपं जलनिधिं अवतीर्णा जहुवत्या (गता) इति समगुणयोग्यतीतवः (समी

गुणी ययोः तयोः योगेन प्रीतिर्वैवाङ्) यौराः नृपाणां अयणकटु एकताक्यं तत्र निवन्तुः (उदीरवामासुः). Here there is a commendation of the union of Aja and Indumati, which commendation is due to their fitness for one another.

Mammata speaks of two varieties of सम; (I) when the two things are both good and (II) when both of them are bad. The first is illustrated by the verse in the text. An example of the second is निवन्तुं निवन्तुं इत वत्त महविश्वमेतद्विचित्रं जातो देवादुच्चितरचनासंविधाता विधाता । यन्निम्बानां परिणतफळरसोदिरास्वादनीया यच्चैतस्याः कवतनकलाकोविदः काकलोकाः ॥

सम is the converse of the third variety of विषम (विरूपयोः सहृदना). A question may be asked:—'why should we not regard the converse of the other two varieties of विषम as सम ?' The reply is that the converse of those varieties is not charming. To say that the qualities or actions of the cause are reproduced in the effect, or that one who was striving to attain his object has attained it is not very striking. "यद्यपि विषमस्य मेदव्ययुक्तं तथापि तच्छब्देन (in the definition of सम given by अलं. स. 'तद्विपर्ययः समम्') सम्भवादन्तो मेदः परामुद्रयते । पूर्वमेदव्यविषय-वस्थानलङ्घारत्वात् । अन्यमेदविपर्ययवस्तु चास्वात्सर्गाख्योऽलङ्घारः ।" अलं. स. p. 132. Jagannātha, however, condemns this remark of the अलं. स. and says that सम also has the same three varieties as विषम. The examples of the first two varieties are कुवलयलङ्घनी हरते तत्र कीर्तित्वं किं चित्रम् । यस्मान्निदानमस्या लोकेनमस्याप्रिपङ्कवस्तु भवान् ॥ नितरां धनमाप्तुनाभिभिः क्षितिप त्वां मनुष्यास्त दलतः । निबन्तं समलम्बि तावकी स्रद्धा सेवा जनान्छितप्रदा ॥. In the last example, there is a pun on the word निबन्त (नितरां धनम्; निबन्तं मृत्युः). Jagannātha says that in these examples, there is a charm, which consists in describing a cause and its effect as suitable to one another, although they are really not so, by representing them by means of रूप etc. as possessing the same qualities, or in describing the attainment of what is desired, although it (the object attained) is really अतिष्ठ, by the same process (by रूप etc.). 'वस्तुतोऽनिरूप-योरपि वार्तकालयोः रेषादिना धर्मवस्तुत्पादनद्वाराऽनुरूपतावर्णने, वस्तुतोऽनिष्टस्यापि तेनैवोपायेनेष्टवस्तुतानिष्टप्राप्तिवर्णने च चाकतावा अनुपदमेव दाशितत्वात् । तस्मात्सममपि द्विविधमेव ।" R. G. p. 452.

Examples of सम are:—तवमर्हतां प्राप्स्यसरः स्मृतोऽमि नः शकुन्तला मूर्तिमती च सज्जिता । समानधर्मवस्तुत्पादणं वधूवरं चिरस्य वाच्यं न गतः प्रजापतिः ॥ शा० V; दिष्ट्या शकुन्तला साध्वी सदपलामिदं भवान् । अद्या वित्तं विधिक्षेति धितव्यं तत्तमागतम् ॥ शा० VII.

40 विचित्रम् (Strange).

When, for the attainment of the desired object, one does something contrary to it, there is विचित्र. An example is प्रणमन्नुन्नति etc. (p. 51, ll. 26-27). This occurs in the Hitopades'a II. "For the purpose of being elevated, he bows down; for the sake of his life, he parts with it altogether; for the sake of happiness he subjects himself to misery; who is there a greater fool than a servant?" One who wants उन्नति (elevation, here used both literally and metaphorically) should go up; but the servant, wishing for उन्नति, goes down on his knees before his master. The servant takes service with the object of leading a comfortable life; but he has often to lose his life in the service of his master. He thinks that by service he will obtain happiness, but what he really gets is worry and toil. So for obtaining what is desired, viz., उन्नति, जीवित and सुख, he employs means, viz., प्रणम, प्राणविमोक्ष and दुःख, which are exactly the reverse of what he wants.

Jayaratha informs us that the figure विचित्र was first defined by अलं. स. 'एतदि प्रसङ्गवैवाभिन्नत्वेनोक्तम्।' अलं. स. वि. p. 134. "यस्य हेतोर्वत्फलं (कार्यं) तस्य (हेतोः) वदा तत् (कार्यं) विपरीतं भवति तदा तद्विपरीतफलमिष्यत्यर्थं कलञ्चित्प्रयत्नः उत्साहो विचित्रालङ्कारः।" अलं. स. p. 133. विचित्र ordinarily means 'wonderful.' The figure is called विचित्र, because it causes wonder (in that one tries to obtain by means of a particular act a result which is exactly the opposite of what generally follows from that act).

A question may be asked:—"What difference is there between विचित्र and that विषम, where an effect opposed to the cause in its qualities is produced? The reply is:—In विचित्र, when we say 'he bows down to become elevated' what we first understand is that bowing down cannot be the cause of becoming elevated (i. e. there is first कारणनिषेध) and then we understand that elevation cannot be the effect of bowing down, being opposed to it (i. e. there is कार्यवैपरीत्यप्रतीति); while in विषम (in which an effect opposed to the cause is already produced, while in विचित्र an effort is made to produce an effect opposed to the cause), when we say 'Although the sword is black, it produces bright fame,' what we first apprehend is that brightness is an effect opposed to the cause (i. e. there is कार्यवैपरीत्यप्रतीति first) and then we apprehend that the blue sword cannot be the cause of bright fame (i. e. there is कारणनिषेध). This difference is set

forth very concisely by the अं. स. as follows:—"न चायं विषमो विषमात्कारः । स्वनिषेधमुत्तेन (कारणनिषेधमुत्तेन) वैपरीत्यप्रतीतेः । विपरीत-प्रतीत्या तु स्वनिषेधस्तस्य (विषमस्य) विषयः । यथा 'तमाख्यनीला सरदिन्द्रपाण्डु-वशस्त्रिलोकानरण प्रयुते' इत्यादि । इह स्वम्यथा प्रतीतिः ।" p. 133. Another difference is pointed out by Jayaratha and Jagannātha. In विषम, an opposite effect results of its own accord; while in विचित्र, an effort is made by some person to produce an opposite effect. 'यद्यपि विषमे विरुपस्य कार्यस्य स्वयमेवोत्पत्तिरिह न तन्निष्पत्तये प्रयत्न इति स्फुटोपनयोः भेदस्यापि अन्यकृता विशेषपरिपोषायेव सूक्ष्मेक्षिकागम्यो भेदोऽव-मुक्तः ।" विम० pp. 133-34; "न च कारणात्तनुरुपं कार्यमिति विषमभेदोऽयं वाच्यः । विषमे पुन्यकृतेरनपेक्षणात् । कार्यकारणानुपपत्त्यलक्षणेनैव तद्वैदगिरूपणाच्च" R. G. p. 453.

It should be noticed that Dandin, Bhāmaha, Udbhaṭa, Mammāṭa and others do not regard विचित्र as a distinct figure. Uddyota regards विचित्र as not different from विषम. "एवमिष्टसि-द्धयर्थमिष्टेषिणा क्रियमाणमिष्टविपरीतवत्तात्पर्यमपि विषममेव । यथा 'नमन्ति सन्ततौ-लोक्यादपि लघुं समुत्ततिन्' । नात्रप्रतीतिवैलयां योगवैषम्यप्रतीतेः । श्वेताव विचित्रात्कारः दृषयितव्यः" p. 124.

Examples of विचित्र are:—उक्तौ नमति प्रभुं प्रमुगुहान्द्रष्टुं वहिस्तिष्ठति स्वद्वन्द्वव्यमात्रमिति बद्धीरामामिचित्ताश्रया । प्राणान्प्राणितुमेव मुञ्चति रणे हिमाति भोगेच्छया सर्वं तद्विपरीतमेव कुर्वते तुष्णान्धस्तेवकः ॥ quoted in अं. स.; मलिनचितुं खलवदनं विमलवति वयन्ति देव कीर्तिरते । मित्राह्वरं कर्तुं मित्राव हुञ्चति प्रतापोऽपि ॥ इत्यादौ.

41 अधिकम् (Exceeding).

When, of the container and the contained, one is represented as vaster than the other, there is अधिक. एकस्व=नामवत्स्य जलविनो वा. An example, where the आश्रय is vaster than the आश्रित, is किमधिक etc. (p. 51, ll. 30-31). अज्ञात एव not known (by all the animals in the sea, because Hari lies in only a part of the sea). The greatness of Hari is apprehended from the fact that all the worlds are contained in Hari's side. The excessive greatness of the sea (the आश्रय of हरि) is understood from the fact that the great Hari covers only a part of the sea. An example of अधिक, where the आश्रित (the thing contained) is represented as being vaster than the आश्रय is 'सुगान्त' etc. (p. 52, ll. 2-3). This is श्रि० I. 23, and is cited by मम्मट as an example of अधिक. It is a description of the great pleasure which Kṛṣṇa felt at the approach of the sage Nārada. "सुगान्तकाले प्रतिसंहतः आत्मा स्वात्मभूतः प्रपन्नो येन तस्य कैटवद्विषः श्रीविष्णोः,

यस्त्वां तनी (मूर्ती) जगन्ति मुवनानि सविकाशं सावकाशं आसत उपविशन्ति स,
तत्र तस्मां तनी तपोधनस्य नारदस्य अन्यागमः आगमनं तत्तन्मयाः तत्तन्मयाः सुरः
प्रीतयः न ममुः न अवकाशं प्रापुः ।" उद्योत p. 125. Here, the body of
Krishna, in which all the worlds lie without jostling one
another, and which is therefore the आश्रय, is intended to be
great. The pleasure due to Nārada's arrival, which must be
smaller than the body, is here spoken of as not contained in
the body (आश्रय) and therefore there is the figure called अधिक.
श्रीधर remarks 'अत्रावेगभूताया मुदो महीयस्त्वं विशिष्टम्.'

It should be well borne in mind that the figure occurs
only when the अधिकत्व of the आश्रय or आश्रयिन् is not true in the
nature of things, but is due solely to the poet's imagination.
'तस्मादश्रयाश्रयिणोः कविप्रतिभाकल्पितमेव शास्त्रं न पुनर्वास्तवम् । तेन चास्त्वमतीतेः ।'
विम० p. 134; 'लक्षणे कल्पनमित्यनेन यत्राधाराश्रयोरन्यतरस्य न्यूनत्वमधिकत्वं
च वास्तवं तत्र नातिप्रसङ्गः ।' R. G. p. 454. For this reason the
following verse, though it is cited by the अलं. स. as an example
of अधिक, is not a proper example of it. 'पौरव्यं कृत्तिदामिता प्रविलतं
पातालमव कञ्चिद्व्याप्यैव धरा धरापरजलाधारावधिर्वर्तते । स्फोतस्फोतमहो नमः
किमिदं वरपैत्यनेन विवेदुरे पूरणमस्तु शून्यमिति यन्नामापि नास्ते गतम् ॥'. Here the
vastness of *nabhas* and the limited extent of the Heaven etc.,
that are described, are well known. Compare 'नभसो वृषभृतीनां
चान्योन्यापेक्षया वैपुल्यं परिमितं च वास्तवमेवेत्युदाहरणमेतत् ।' विम० p. 135.

It may be said that अधिक is nothing but the third kind of
विषम (विरूपयोः सङ्घटना), since in the former also there is an as-
sociation of two incongruous things (i. e. the आश्रय is vast,
while आश्रयिन् is very small or vice versa). But this is not
proper. In विषम two things that are independent (i. e. not
related as आश्रय and आश्रय) and are incongruous with each
other are brought together, while in अधिक two things are
related as आश्रय and आश्रयिन् and one of them is vast while the
other is limited. The charm lies not in the incongruity of the
two things, but rather in the fact that the आश्रय or आश्रयिन् is
vaster than the आश्रयिन् or आश्रय respectively. 'एवं न परि-
मितत्वापरिमितत्वयोः सामेक्षत्वात्तथाविषयस्तुद्वयसङ्घटनयैव तद्व्यगमनसिद्धिरित्युपा-
राश्रययोः सङ्घटनेनैवानुसृतत्वमवगम्यते । विषमे ज्ञानन्वापेक्षत्वेन स्वतः प्रज्ञाननुरूपयोः
सङ्घटनमित्यनयोर्नदान्नेदः ।' विम० p. 134.

Other examples of अधिक are:—महो विशालं भूपालं युवनजितवीरम् ।
मासि मातुमशक्तयोऽपि यशोराशिर्वदयते ॥ K. P. X; निरामयिषयो राजन्
विस्तारस्तव चेतसः । सावकाशतया वयं श्रेते विश्रामयो हरिः ॥ R. G. जगदिशाले
इति तस्मां तनी प्रविश्य सारस्ते स तथा वयां तत् । पयोपमासीदमित्थं न
तस्यास्तवाकाशस्तु कुतोऽपरस्याः ॥ Ru. IX. 29.

42 अन्योन्यम् (Reciprocal).

उभयोः (वस्तुनोः) मिथः (परस्परं) एकक्रियायाः करणं (चेत्) (तदा) अन्योन्यम्. When two things do the same act to each other, there is अन्योन्यम्. अन्योन्यम् occurs when two things are represented as causing a speciality in each other. The essentials of अन्योन्यम् are two:—I. Two things must act on each other; II. The effect produced in each other must be the same. 'सिंहः प्रसेनवशीत्सिंहो जाम्बवता हतः' is not an example of अन्योन्यम्, because there is no reciprocal action; we are told that the lion killed प्रसेन, but we are not told what प्रसेन did to the lion. 'कृष्णद्वैपायनं पापं: सिधेने मिथ्यवृत्ततः । जज्ञापध्यापयेत्तं तु विद्यां योगसमन्विताम् ॥' is not an example of अन्योन्यम्. Here कृष्णद्वैपायन and पापं act on each other; but the action is not the same.

An example of अन्योन्यम् is त्वया सा etc. (p. 52, ll. 5-6). Here, the night and the moon conduce to each other's beauty.

It is not necessary that the two things should produce the same action in each other; it is sufficient if they produce the same quality (गुण). An example is 'प्रकाशः कोऽपि कैलासशैल-पूर्णेन्दुविम्बयोः । उदियाद्य तदन्योन्यपटुत्वजननक्रमात् ॥'

Examples of अन्योन्यम् are:—कण्ठस्य तस्याः सगर्वेनपुरस्य मुक्ताकण्ठापस्य च निस्तलस्य । अन्योन्यशोनाजननाद्धसूत्र साधारणो मूषणभूषणभावः ॥ कुमारतन्मव I. 42; इंसानां सरोभिः श्रीः सार्वतेऽथ सरसां हसेः । अन्योन्यमेवैते आत्मानं केवलं मुहकुर्वन्ति ॥ K. P. X.; परपूरुषदृष्टिपातनजादतिगीता हृदयं प्रियस्य सीता । अविशत्परकामिनीमुज्ज्वलीभवतः सत्तरमेव सोऽपि तस्याः ॥ R. G.

43 विशेषः (Extraordinary).

(I) When something which is dependent on another (as its support) is represented as existing without it; (II) when one object is spoken of as being present in many places (simultaneously); (III) when somebody, in bringing about one result, unexpectedly accomplishes something else also, which is impossible; there is विशेष which is thus threefold.

We construe the last two lines of the definition as किञ्चित्कार्यं वा मनुर्वतः इतरस्य अशक्यस्य कार्यस्य देवात्करणम्. We think that वा connects the third kind of विशेष with the other two. Pramādādāsa connects वा with इतरस्य; and takes इतरस्य as equal to शक्यस्य (i. e. अशक्यस्य कार्यस्य इतरस्य शक्यस्य वा कार्यस्य). रामः also does the same. We think that both are wrong for two reasons:—I. All weighty authority is in favour of our

interpretation (i. e. in taking इतरस्य as अन्यस्य कार्यस्य) and against that of Pramadādāsa. No one speaks of the effecting of a युक्त कार्य. Carefully note the following words 'अन्यत्रकुर्वतः कार्येनशक्यस्वान्वयस्तुनः । तत्रैव करणं चेति विशेषनिविष्टः स्मृतः ॥' K. P. X.; 'यच्च किंचिदारभमाणस्यासम्भाव्यवस्तुन्तरकरणं स तृतीयो विशेषः ।' अष्ट. स. p. 136. II. Our author, supposing रामः to be right, does not cite any example of another युक्त कार्य being produced at the same time. Pramadādāsa translates अलग्न्य as 'unconnected with the subject.' This appears to be wrong, as will be clear from the word असम्भाव्य used by the अष्ट. स. above.

It should be noted that no definition common to the three varieties is given. There are really speaking three figures, all of which are called विशेष, 'विशेषाश्चान्न द्वयो न पुनरेकनिविष्टः । लघुसप्त मित्त्रत्वाद् ।' विम p. 136.

An example of the 1st variety is दिवमप्युव etc. (p. 52, ll. 11-12). This is Rudratā IX. 6; the verse is cited by Mammata and the अष्ट. स. also. दिवमणि (स्वरोमणि) उपपातानाम् (पतानाम्) वेनां (कवीनां) अनन्त्यगुणाणां (अनन्त्यः अलघुः गुणमणः वासान्) गिरः आकृष्य (कल्पवर्षन्तं) जगन्ति (विमुक्तं) रमयन्ति ते कवयः कथमिदं न वन्ताः. Here the अपेक्ष is speech, the well-known support (आधार) of which is man. The poets are spoken of as dead and yet their speech is represented as gladdening the world even in the absence of poets (the well-known आधार of speech). Therefore this is an example of the 1st विशेष. 'अत्र विर आधेयाः । प्रापदाकृतत्वात् । अथ च विनाऽपि कविभिर्वाचरै रमयन्तीत्युपलब्धा कथितम् ।' नमिसाधु.

Although the author does not say so specifically, we must understand that in the 2nd variety one thing *simultaneously* resides in many abodes, as said by अष्ट. स. 'यच्चैव वस्तु परिमितं युगपद्नेकधा वर्तमानं किवदे स द्वितीयो विशेषः ।' p. 136. An example is ज्ञाने etc. (p. 52, ll. 13-14). अन्वकलङ्कारं=मृत्युसदृशं. Here, the king is represented as seen in many places at the same time. It is not really possible that one man can be in many places at the same time. The king is represented to be in many places, because to his enemies, in whose hearts he has struck terror, he is everywhere.

An example of the 3rd variety is सुहिमी etc. (p. 52, ll. 15-16). This is Raghu. VIII. 56, and is cited by K. P. Aja, bewailing the loss of his wife, sums it up in this fine verse. निधः=रहसि. Here Death is represented as depriving Aja of everything such as a minister, friend, disciple etc. in depriving him of इन्दुमती. 'अत्र सन्निवृत्तिसर्वहरणरूपकार्यान्तरकरणं व्यंग्यम् ।' प्रभा.

Examples of विशेष are:—I. युक्तं तु वाते दिवमासफेन्दौ तदाभितानां यदनुदिनाशः । इदं तु चित्रं नृपनायकाशे निराशया खेलति तस्य कीर्तिः ॥ R. G.; II. इदमे चक्षुषि वाप्ति न तव तैयामिनपयौवना वसति । इममत्र शिरवकाशा विरम कृतं वादपतनेन ॥ रुद्र IX. 8.; III. मायः शिशुपालवधं विदधत्कविमद्वयं विदधे । रसाकरः स्वविजयं हरविजयं वर्णयन् स्ववृणोत् ॥ quoted by जयरथ with the remark 'अत्र न केवलं मायः शिशुपालवधं नकार वाचदसम्भाव्यं चिकीर्षितं कविमद्वयवर्णयौलक्ष्यवस्तन्तरकरणात्मायं विशेषः ।'

44 व्याघातः (Frustration).

येन (उपायेन) क्या येन प्रकारेण वस्तु केनापि (पुरुषेण) कृतम् तेनैव उपायेन चेत् अन्यः तदन्वया (ततोऽन्यया) कुरुते (तदा) व्याघातः. If a certain thing, which is done by one man by a certain means, is undone by another by the same means, there is व्याघात. An example is इशा दग्धं मनसिजे जीवन्ति दृष्टेय याः । विरूपाक्षस्य ज्विनीस्ताः स्तुवे वामलोचनाः ॥. This verse occurs in Rājas'ekhara's Viddhas'ālabhañjika (I Act). Our author cites it as an example of कुलनुयास also. इशा (शिवस्य तृतीयेन नेत्रेण) दग्धं मनसिजे (कामे) याः इशा एव जीवन्ति (कदाश्चेन मदनं जनयन्ति) ताः विरूपाक्षस्य (लोचनानां विध्वात् विरूपाक्षः शिवः) ज्विनीः (शिवमपि प्रत्यादिशन्तीः) वामलोचनाः (वामे मुन्दरे लोचने वाता) स्तुवे. Cupid was burnt by Śiva with his eye; but here, women are represented as re-vivifying Cupid by that very means (i. e. by the eye). Therefore there is व्याघात. 'अथ इहिलक्षणेनोपायेन सरस्य हरेण दाहविषयत्वं निश्चादितम् । मृगतपन्नाभिः पुनस्तौनेनोपायेन तस्य जीवनीयत्वं क्रियते । तच्च दाहविषयत्वस्य प्रतिपक्षभूतम् ॥' अक्ष. स. p. 138. It should be noted that the poet represents the eye of Śiva and the eye of the women as non-different; while in reality the two are different.

The following are the essentials of व्याघातः—I. Something must have been accomplished by a certain person with a certain means; II. What has been accomplished must be frustrated by another with the same means; III. The representation must be poetical and not mere matter of fact. When the same cause produces two opposed effects, in connection with different substrata, there is no व्याघात; e. g. "कुलममलिनं नम्रा मुर्तिर्नैतिः प्रतिशालिनी मुञ्चकमर्कं स्नीया लक्ष्मीः प्रभुत्वमण्डितम् । प्रकृतिसुमगा केते भावा जगोसित्वं जनो जवति सुतां ददौ राज्यं एव तदाहुताः ॥". Here there is no व्याघात, because the state of things can be explained by the fact that great men are quite different from ordinary men.

The figure is called व्याघात, because it is the cause of the frustration of a thing already accomplished, as said by Mammata 'अ साधितवस्तुव्याहतिहेतुत्वाद् व्याघातः'.

सौकर्येण.....क्रियते यदि. When the contrary of a certain act is justified by the same reason with facility, that is also व्यापात. The essentials of this व्यापात are:—I. Some person must represent a certain cause as probably producing a certain effect; II. Another person must represent that *very cause* as capable of producing exactly an opposite effect and with greater ease than the first. This second variety also is called व्यापात, because in it there is a frustration of the effect that was represented as probable. 'किञ्चित्कारणं निष्पादयितुं सम्भाव्यमानः कारणविशेषत्वात्कार्यविरुद्ध-निष्पादकत्वेन वत्समर्थ्येते सोऽपि सम्भाव्यमानकार्येऽप्यहतिनिवन्दनत्वाव्यापातः कार्यविरुद्धनिष्पत्तिश्च कार्यवैश्वर्या सुकरा । तस्य कारणस्यात्यन्तं तदनुगुण्यात् ।' जलं. स. p. 139.

An example of this व्यापात is इहैव etc. (p. 52, ll. 22-25). The first half of the verse is spoken by the husband and the second by the wife. स्व इहैव तिष्ठ (मया सह नागन्तव्यम्), नहं कतिपयैः अहोभिः द्रुते (शीघ्रं) समागन्ता (Nom. Sing. of समागन्तु m.), कान्ते (मित्रे) सूरुः अस्ति न च आयाससहना (हेतुना सोऽपि न क्षमा) । सुमग (सुन्दर) मे (मम) सूरुर्लभ्यता (सह) गन्तुं अधिकं हेतुः यत् (यतः) (अहं) सूरुः (सती) विरहदुर्लभं (त्वं विरहेण द्रुते) असमम् (अनुलं) आयासं दुःखं न सोऽवा (सहिष्ये). Here the husband mentions the tenderness of the heroine as a reason against her accompanying him (on a journey); but the heroine on the other hand represents it (tenderness) with still greater force as a reason for accompanying him.

The difference between the first and the second kind of व्यापात is as follows:—In the first a certain thing is *already accomplished* by some person with a certain means and another person with the same means frustrates it; while in the second, a certain thing is put forward by a person as *probably producing some effect* (i. e. the effect is *not already produced* as in the first) while another represents that *very thing* as more easily capable of producing exactly the opposite effect. 'अत एवास्य प्रथमाव्यापाताद्भेदः । तत्र हि येन केनचिदुपायेन निष्पादितं सदस्तु तथैवान्वेनान्यथीक्रियत इत्युक्तम् । इह तु किञ्चिन्निष्पादयितुं सम्भाव्यमानस्य कारणस्य तद्विरुद्धनिष्पादकत्वेन समर्थनम् ।' विमं. p. 139.

It may be said that in the example इहैव, etc., the husband not only failed to persuade his wife to stay at home (इहैव समवाप्ति) but the wife represented the excuse brought forward by him as a stronger reason for her accompanying him (i. e. there is अनर्थस्य सम्भवः); and therefore the 2nd variety of व्यापात is nothing but the second variety of विषम. To this objection

we reply:—In विषम, the desired effect does not follow and moreover there is some evil resulting; while in व्याघात, it cannot be said that what is first put forward as a probable effect is not an effect at all. It is an effect; but another person represents that an effect opposed to the first can more easily be brought about by the same means. अभिमतैतदस्य पुनरिह कार्यस्य सुकरतयोपपद्यमानत्वात्, अभिमतकार्यानुत्पत्तौ अनभिमतप्रादुर्भावे च भवतो विपरीतकाराद्विचित्रविषयत्वेन स्थितः । एकावली p. 296.

It will have been noticed by the careful reader that in दुष्टा दर्शं etc., there is व्यतिरेक, as made clear by the words जयिनीः, वामलोचनाः and विरुपाक्षस्य. Jayaratha says that व्याघात is not possible without व्यतिरेक. The representation that one person frustrates what has been accomplished by another with a certain means by that very means cannot be explained otherwise than by supposing that the one excels the other. 'सोऽपि (व्याघातः) व्यतिरेकमिति तत्त्वेनाशोक्तः । विरुपाक्षस्य वामलोचना (the reading of सर्वस्य) इति व्यतिरेकगर्भादेव वाच्यौ । जयिनीरिति व्यतिरेकोक्तिः । अलं. स. p. 135; 'अनेनास्य व्यतिरेकं विनोत्थानमेव न स्यादिति सूचितम् । तथाहि—येन केनचिद्व्यतिक्रान्तिप्राप्तं तद्व्यन्येनान्यथा क्रियते तदा तस्य ततोऽन्यथा करणानुपपत्त्या वैलक्षण्यमवश्याभ्युपगन्तव्यम् ।' विमं० p. 138.

Ancient writers like Daṇḍin and Bhāmaha do not define व्याघात at all. Mammata speaks of the first variety only. Our author follows the अलं. स. Jagannātha says that in दुष्टा दर्शं etc. the figure is nothing but व्यतिरेक. *Vide* his remarks, R. G. p. 460.

Examples of व्याघात are:—I. दीनदुर्गाम् वचोनिः खलनिकरैरनुदिनं दक्षिताम् । पञ्चमस्तुतमिता मिलं तैरेव सज्जनपुरीणाः ॥ R. G.; II. विमुचसि बलिं धियं प्रियतमेति मां मन्दिरे तदा सह नयस्य मां प्रणययश्चणावधितः । जयं प्रकृतिभीरुर्द्विगुणनीलिमङ्गसुमात्रं जातु मुञ्चमण्डलादवहितो बलिर्भावः ॥ R. G.; 'वदि बाल इति सुतरामपरित्याज्योऽस्ति । रघुवीर इति भवद्वृत्तवशमेव रक्षाशानम्' इत्येवमित् VI. para 10 (our edition) quoted in the अलं. स. with the remark "जयं राज्यवर्धनेन श्रीहर्षाप्रत्यापने कार्ये भाव्यरक्षणी. यत्वादि कारणत्वेन यत्तन्माधितं तत्त्वस्तुत प्रत्यापनकारणत्वेन सुकरतया श्रीहर्षेण राज्यवर्धनस्य समर्थितमिति व्याघाताख्योक्त्याः ।"

45 कारणमाला (Garland of Causes).

When each preceding object is spoken of as the cause of each succeeding one, there is कारणमाला. An example is श्रुतं etc. (p. 53, ll. 3-4). श्रुतम्—knowledge of the Śāstras ('श्रुतं शास्त्रावधृतयोः' इत्यमर० III. 3. 77.). कृतपिबाम्, of learned men.

Here the company of learned men is the cause of knowledge, which again is spoken of as the cause of modesty, which is the cause of the affection of the people.

The name कारणमाला given to the figure is significant, because here a number of causes are spoken of as connected with one another in a peculiar manner; e. g. बुत which is the effect of कृतधीमन्न becomes the cause of विनय and so on. The charm here lies in the peculiar sequence of causes and effects. 'कार्यकारणान् एवान् आकलहेतुः ।' जलं. स. p. 140.

Jayaratha and Jagannātha say that this figure occurs also when each succeeding object is the cause of each preceding one (and not merely when each preceding object is the cause of each succeeding one, as said in the text). 'तत्र पूर्वं पूर्वं कारणं परं परं कार्यमित्येका, पूर्वं पूर्वं कार्यं परं परं कारणमित्यपरा ।' An example of this is 'स्वर्गापवर्गौ सन्तु दानवद्वन्द्वौ दानं प्रचक्षते त्रिपुल्ल समृद्धिः । समृद्धिमत्त्वेन सागधेयं भाग्यं न दानो तत्र पादमक्तिः ॥'

Jagannātha remarks that the repetition of the same word in the same sense is not a fault in this figure. If another word were employed in the same sense, it would obstruct the recognition of the object and the intended meaning would not flash at once on the mind; therefore the employment of two different words in the same sense would constitute a fault in this figure "अत्र च कविशयदत्तं न दोषः । प्रत्युत यदन्तरेण तत्साम्यस्योक्तौ रूपान्तरेण स्मितस्य नटस्येव प्रतिसिद्धाप्रतिरोपकवादिवसितार्थसिद्धेरकुण्ठितत्वविरहादोषः स्याद् ।" R. G. p. 462.

Jagannātha farther observes that in this figure we should preserve symmetry, if strikingness is to be produced. If we begin with the express mention of something as a cause, then we must speak of the cause of that thing and so on; or we must speak of the effect of that thing as the cause of something else and so on. Or if we begin with the express mention of something as an effect, we must speak of the effect of that and so on or we must speak of that effect as due to something else and so on. "इदं च यथादौ कारणोक्तिरेव प्रत्युते तदा पुनस्तस्य कारणे वत्सादि कारणमिति, तत्कस्यचिदिति तदपि कस्यचिदिति वा कारणमाला लुक्ता । यदा तु कार्योक्तिस्तदा तस्य कार्यं तत्सादि कार्यमिति, तत्कस्यचित्कार्यं तदपि कस्यचिदिति वा लुक्ता । सर्वेष्वेव यः शब्दः कार्यकारणयोपस्थापक आदौ प्रयुक्तः स एव निर्वाकः । एवं क्रमेण निरूपनमाकाङ्क्षानुरूपत्वादमर्गोऽयम् । अन्यथा तु मध्यप्रक्रमं स्याद् । यथा प्राचीनानां पद्यम् 'जितेन्द्रियत्वं विनयस्य कारणं शुभप्रकर्षो विनयादवाप्यते । पुण्याधिके पुंति जनोऽनुरज्यते जनानुरागमन्वादि सम्पदः ॥' अत्र जितेन्द्रियत्वं विनयस्य कारणं

शुद्धा क्रियेन्द्रियत्वस्यापि किं कारणमिति, विनयः कस्य कारणमिति वा आकाशोदेति । कारणस्यैव क्रियविशालं प्रथममुपलितेः ।...एवं च विनयः कस्य कारणमित्याकांक्षाया गुणपक्षो विनयादवाप्यते इति वाक्यं यद्यपि फलतः परिपूरकं भवति तथापि न साक्षादित्यदवश्यमेव ।" R. G. p. 463.

46 मालादीपकम् (Serial Illuminator).

When several objects are, in succession, connected with the same attribute, there is मालादीपक. Our author's definition is not quite clear. According to Mammata and Ruyyaka the essentials of मालादीपक are:—I. Many objects are connected with the same attribute; II. Each preceding object serves as a qualification of each succeeding one 'पूर्वपूर्वस्योत्तरोत्तरगुणवहत्वे मालादीपकम्' अलं. स.; 'मालादीपकमात्रं निधयोत्तरगुणवहम्' K. P.

An example of मालादीपक is त्वदि etc. (p. 53, ll. 8-9). शरैः अरिशिरः (आसादितम्), तेन (अरिशिरसा) भूः (आसादिता), तथा (शुभा) त्वं (आसादितः), त्वया पशुः (आसादितम्). Here, the bow, the arrows, the head of the enemy, the earth etc. are all connected with the single action आसादन (obtaining or reaching), as in the figure दीपक, where some प्रवृत्त and some अप्रवृत्त things are connected with the same वस्तु. Moreover each preceding object serves as a qualification of each succeeding one; the bow serves as a qualification of the arrows by making them reach the head of the enemy, the arrows oblige the head by enabling it to reach the earth, and so on. *Vide* Uddyota "आसादितमिति (In the text आसादिताः) नृपुंसकानुपुंसकयोरेकदीपः एकवचनं च । अत्र कौदण्डे-नारिशिरः प्रापयता शरा उपक्रियन्ते शरैरणि भूमण्डलं प्रापयद्विरारिशिरः, शिरसाऽपि सप्तायकं त्वा लम्बयता भूमण्डलं भूमण्डलेन च कीर्तिमासादयता नृपतिः.....इति पूर्वपूर्वेन्द्रः परस्पोषकारः ।" p. 67.

The reason why the figure is called मालादीपक is:—As in दीपक, so here also many objects are connected with one and the same attribute, just as many objects are illumined by a single lamp. Besides here many objects are linked together, each preceding one qualifying each succeeding one.

Mammata defines मालादीपक after दीपक, intimating thereby that it is a kind of दीपक or very similar to it. Our author, following the अलं. स., defines it after कारणमाला and before एकावली, because here the charm really lies in the linking together, as it were, of certain objects. The अलं. स. says that it is not proper to define it after दीपक. Jayaratha says that the word माला is not used in the same sense in which it is used

in the word मालोपमा (where many उपमानः are mentioned one after another in connection with a single उपमेयः). In मालोपमा, माला means a simple collection of things (which are, as it were, huddled up together without one being linked with the other); while in मालादीपक माला means 'a chain', because here each preceding object qualifies each succeeding one and therefore the objects are linked together so as to form a chain. मालादीपक cannot be a variety of दीपक, as in it there is no औपम्य intended between कोदण्ड and शूर etc.; in दीपक, औपम्य is admitted by all to be implied. The reason why writers like Mammata defined मालादीपक after दीपक is that there is illumination (of many objects by a single attribute) here also, as in दीपक. 'मालात्वेन चान्तविशेषमाश्रित्य दीपकप्रस्तावोक्तद्वयेनेह लक्षणं कृतम्' अलं. स. p. 141; 'मालाशब्देनात्र सङ्ख्या लक्ष्यते । तस्या एवोपक्रान्तत्वात् । न चात्र मालोप-
मानमालाशब्दो द्वयः । एकस्योपमेयस्य बहुप्रमानोपादानाभावात् । अत्र औपम्यमेव नास्ति । कोदण्डशरादीनां तस्याविवक्षणात् । अत एवास्य दीपकमेतत्वं न वाच्यम् । औपम्यवैधित्ये हि तत् । प्राच्यैः पुनरेतदीपनमात्रानुगुणवासदनन्तरं लक्षितम् ।' विम० p. 142.

The difference between कारणमाला and मालादीपक is as follows:— In कारणमाला and in मालादीपक also, each preceding thing is connected with each succeeding one; but in the former, each preceding object is the *cause* of each succeeding one, while in the latter, each preceding object only qualifies each succeeding one.

Examples of मालादीपक are:—शुद्धः श्वेतादिषु बृहद्वै पद्मः पद्मशरस्य सः । स च रागस्य रागोऽग्निं यूनां रत्नसुत्तवर्धितः ॥ K. D. II. 107; यस्य च समरानुनि भुवदण्डेन कोदण्डं कोदण्डेन शराः शरैरशिरस्तेनापि मृगण्डले तेन चान्तमुभूतपूजो नायको नायकेन कीर्तिः कीर्त्या च सप्त सागराः सागरीः कृतद्रुमादि-
रात्रचरितस्तरणमनेन च स्वैर्यममुना च प्रतिक्षणमाश्चर्यं समासादितम् । (वासवदत्ता p. 23. Jiv.; p. 41 of Hall's ed.).

47 एकावली (Necklace).

If each succeeding thing is affirmed or denied as an attribute of each preceding thing, there is एकावली, which is thus two-fold. An example of the first variety where each succeeding thing is *affirmed* as an attribute of each preceding one is सरो etc. (p. 53, II. 14-15). अत्र सरः विकसिताम्बोदम् (विकसिताणि अम्बोवानि पद्मवानि बलिन्), अम्बोदो बृहत्तमम् (बृहत्तमः जम्बूतः सप्ततन् युक्तम्), बृहत्तमः सप्ततन्तः (सप्ततन्तेन सह वर्तमानः) सप्ततन्तः सप्तरोदयम् (सरस्य उदयः वर्तनः तेन सहितम्). विशेषण does not simply mean 'adjective'

in Sanskrit. विशेषण is anything (whether a noun or adjective) which serves to distinguish one thing with which it is connected from other things or which gives a special character to a thing known in a general way. 'स्वरूपमात्रेणावगतस्य वस्तुनी यत्तन्मन्त्रकलेन वैशिष्ट्यमवगम्यते तद्विशेषणम्' विम० p. 141.

In the above example, अम्भोज is affirmed as a qualification of the lake, bees are introduced as a qualification of lotuses, singing is mentioned as a qualification of the bees and the excitement of love as a qualification of the humming. So here each succeeding thing is affirmed as a qualification of each preceding one.

अपोहते—निषिध्यते. An example of the second variety is न तज्जले etc. (p. 53, ll. 16-17). This is Bhatti. II. 19. It is a description of autumn. न तज्जले.....पद्मं There was no water that was not graced with fair lotuses. (शरदि) न तद् जले (आसीद्) यद् न सूचारुपद्मम् (सूचारुणि अतिशोभनानि पद्मानि यस्मिन्) न तद् पद्मं यद् मलीनपद्मम् (मलीनाः पद्मदाः अमराः यस्मिन्), न असी पद्मः यः कलं (मयूरं) न नुगुञ्ज, न तद् गुञ्जितं यद् मनः न जहार. Here सूचारुपद्मं stands as a qualification of water in a negative form, मलीनपद्मं appears negatively as a qualification of the lotus, कलगुञ्जितं is put forward as a qualification of the bee. Therefore there is a negation of each succeeding thing as an attribute of each preceding thing.

एकावली is a kind of हार, having only one string of pearls. 'अर्धहारो माणवक एकावलीकवदिका । सैव नक्षत्रमाला स्वात्सव्यविशक्तिवैक्तिकैः ॥' अमर० II. 6. 106. The रामाश्रमी remarks 'एकसरा । एका चासी मावली न ।'. The figure is called एकावली, because here the preceding thing and succeeding thing present one connected chain (as two pearls in a chain do).

कतिदिशेष्यमपि.....एवमपोहनेऽपि (p. 53, ll. 18-22). Sometimes each preceding विशेष्य is affirmed or negated as a qualification with reference to each succeeding thing. An example is वाय्वो etc. Here in the first sentence the विशेष्य is विमलः; and the विशेष्य is वायुः; this विशेष्य is affirmed as a qualification (विशेषण) of कमलानि in the next sentence; the विशेष्य 'lotuses' is affirmed as a qualification of the bees and so on. The same holds good in the case of negating the विशेष्य in one sentence as a विशेष्य in the next. राम० gives as an example the following:—'पुण्यक्षेत्रं न सर्वत्र पुण्यक्षेत्रं न नास्तिकाः । नास्तिकेषु न धनोक्ति न धनं दुःखहेतुता ॥'. It should be remembered that Mammata and Ruyyaka speak

of only that एकावली, where each succeeding thing is affirmed or negatived as a विशेषण of each preceding thing. Jagannātha's treatment is the same as our author's.

The distinction between माहादीपक and एकावली (of the first sort) is:—In the former, each preceding thing lends some charm to each succeeding thing, as in 'शरैरिभिरस्तेन मूल्या etc.'; while in the latter, each succeeding thing enhances the charm of each preceding one, as in सरो विकसिताम्भोजम् etc. 'उत्तरोत्तरम् पूर्वं पूर्वं प्रति वक्तुमिच्छते एकावली । पूर्वम् पूर्वोत्तरोत्तरोत्कर्षनिबन्धनत्वे तु माहादीपकम् ।' अलं. स. p. 141. The difference between माहादीपक and एकावली (of the 2nd sort, where each preceding विशेष्य is affirmed or denied as a विशेषण of each succeeding thing) is that in the former all the things are connected with one and the same attribute, while in the latter they are not necessarily so. The distinction between कारणमात्र and एकावली is that in the former the relation between the two things is that of कारणकारणभावः while in the latter it is विशेषणविशेष्यभावः.

Jagannātha remarks that माहादीपक does not deserve to be a separate figure, but should be regarded as a sub-variety of the second kind of एकावली (where each preceding विशेष्य is affirmed or negatived as a विशेषण of each succeeding thing). The only condition is that the obligation conferred on each succeeding thing by each preceding विशेष्य should be the same (एकरूप). He further observes that माहादीपक cannot be a variety of दीपक for reasons which we have already mentioned in our notes on माहादीपक. 'वस्तुस्तु यत्तत् (माहादीपकं) दीपकमेव न शक्यं वक्तुम् । सादृश्यसम्बन्धभावात् । किं तु एकावलीममेव इति वदयते ।' R. G. p. 328. "भवेत् बुद्धिस्तत्र देव द्रुदा तुजा निवद्धा सहसैव लक्ष्मीः । लक्ष्म्या च तुष्टा भुवि सर्वलोका लोकैश्च नीता भुवनेषु कीर्तिः ।' इह पूर्वेण पूर्वेण स्वान्वयवित्तमुत्तरोत्तरं विशेष्यते । अस्मिन् एकावल्या द्वितीये मेरे पूर्वपूर्वैः परस्म परस्मोपकारः क्रियमाणो यथैकरूपः स्वात्तदायमेव माहादीपकशब्देन व्यवहियते प्राचीनैः ।... एवं च दीपकालङ्कारप्रकरणे प्राचीनैरस्य लक्षणोदीपकविशेषोऽयमिति न भ्रमिताव्यम् । तस्य (दीपकस्य) सादृश्यगर्भतायाः सकलालङ्कारिकसिद्धत्वात् । इह च यद्भाष्यवक्तव्यं पद्यानि सादृश्यमेव नास्तीति कथंकारं दीपकतत्वात् अर्थमीदृ । तेषां प्रकृताप्रकृतात्मकत्वविरहाच्च ।' R. G. p. 464.

Examples of एकावली are:—देशः समृद्धनगरो नगराणि च समृद्धि-
निष्ठानि । निष्ठयाः सलीललक्ष्मणा लक्ष्मणाश्चात्मन्तकमनीयाः ॥ रामटाक. IV. 137;
गात्रमुपलक्ष्यलिङ्ग्याने नाम्नीनि कुसुमानि । सालीनालिकुलं यथु नामपुरकागमलि-
बलम् ॥ इह VII. 111.

48 सारः (Climax.)

When the things to be described gradually rise in excellence, there is सार. An example is राज्ये सारं etc. (p. 53, ll. 25-26). This is Rudrata VII. 97. राज्ये [स्वाम्यमालश्च सारं च दुर्य कोषो बलं सुदृढं । एतावदुत्कृष्टं राज्यं] इति कामन्दकीये (I. 16.) समाह्वयके राज्ये] सारम् (अथ, 'सारो बले स्मिराणे च न्याये ह्रीवं वरे विपु' अमर० III. 3. 171) (वस्तु) वस्तुचा, वस्तुधावामपि पुरं (सारं वस्तु), पुरं सौपम् (राजसदनम्, सुखालेपोऽस्यासीति), सौधे तथं (अथम्), तथे (तत्पवर्तिषु सर्वेषु वस्तुषु) वराहना अनङ्गसर्वस्वम् (कामस्य सर्वस्वं सर्वस्वरूपा) (वेष्टा). Here each succeeding thing is better than each preceding one, and the highest pitch of excellence is reached in the beautiful woman beyond whom the description cannot proceed.

Jagannātha remarks that this figure occurs not only when the excellence gradually rises (so that the thing last mentioned is the best of all), but also when each succeeding object is represented as worse than each preceding one (so that the last is the worst of all). An example of this सार (which corresponds here to 'Anti-climax') is "तृणाक्षुत्तरस्तुल्यद्वारपि च वाचकः । वायुना किं न नीलोऽसौ मामवं प्राधेयेदिति ॥" कुव० p. 119.

The figure is properly called सार, because in it we have excellence rising by steps. The अलं. सु. calls it उदार.

Jagannātha says that this figure occurs not only when many things are mentioned as rising in excellence one after another, but also when the same thing, on account of difference of condition, rises in excellence. An example is 'जम्बीरभियमतिर्लब्ध जीलयेव स्वाभसीकुण्डकमनीयहेमकुम्भी । नीलाम्भोरुहदयनेऽधुना कुची ते स्पष्टे स्रष्ट कनकाचलेन प्राधेन् ॥ अथ पूर्वपूर्वावस्थानिष्ठिष्टाम्नां कुचान्वामुत्तरोत्तरावस्था विशिष्टयोस्तयोरेवोक्तं इत्येकविवक्षन् ।' B. G. p. 465.

The four figures, कारणमाला, मालादीपक, एकावली and सार are based upon शृङ्खला (chain). A question is raised by Jayaratha and Jagannātha whether the four should be separately defined or whether we should have only one figure called शृङ्खला with the above four figures as its varieties. They both come to the conclusion that the four figures must be separately defined; for otherwise, we shall have to define only विरोध and कैफ्य, by a parity of reasoning, and need not define विभावना, विशेषोक्ति, etc. or दूरक, अनवय etc. Vide the अलं. सु. वि. p. 140 and B. G. p. 461 and p. 466.

Examples of सार are:—*इवै भरिष्वाः पुरमेव सारं पुरे गृहं तत्रानि चैकदेशः । तत्रापि शब्दा शब्दने वरुणी रलोच्चला राज्यमुपस सारम् ॥* (इहत्तद्विवा 73. 1.); *संसारे मानुषं सारं मानुषके च कौलीन्यम् । कौलीन्ये धर्मित्वं धर्मित्वे चापि सद्यत्नम् ॥ वाग्मदाह IV. 137.*

49 यथासंख्यम् (Relative Order).

यत् उद्दिष्टानां (पदार्थानां) क्रमेण अनूदेशः (प्रतिनिर्देशः) (तत्) यथासंख्यम्. When a reference is made to objects in the same order in which they have been already mentioned, there is यथासंख्यम्. An example is उन्मीलन्ति etc. (p. 53, l. 29-p. 54 l. 2). उन्मीलन्ति (विकलन्ति, वज्जुला इति गम्यते) नखैर्लुनीहि (वज्जुलमुकुलानीति कर्म अप्याहार्यम्), वहति (वाति, दक्षिणानिलः इति संवोच्यम्) क्षीमाञ्जलेन आशु (दुःकूलस्य जञ्जलेन पाशुन वारय दक्षिणानिलम्), कीटाकान्तमाविशन्ति (कुहूकण्ठाः इति बोध्यम्) वल्लभाणैः (वल्लवानां कायैः निनादैः) (कुहूकण्ठान्) समुन्नासय (मोतियुक्तान् कुन), इत्थं शुभग त्वदीयविरहे तस्याः सखीनां मिथः (अन्वोन्वं) वज्जुलदक्षिणानिलकुहूकण्ठेषु (वज्जुलः अशोकः, कुहूकण्ठः कोकिलः) साङ्केतिकव्याहाराः (भवन्ति). These words are addressed by some woman to a person who is away from his beloved respecting the latter's condition. Here वज्जुल, दक्षिणानिल and कोकिल are connected as agents with उन्मीलन्ति, वहति, आविशन्ति respectively and as objects with तुनीहि, आशु, and समुन्नासय respectively.

The अलं. सू. defines and explains as follows:—उद्दिष्टानामर्थानां क्रमेणानूदेशो यथासंख्यम् । कर्त्तुं निर्दिष्टाः उद्दिष्टाः । पञ्चाभिर्देशोऽनूदेशः । स च अभांत् अर्थांतरगतः सम्बन्धश्चात्र सामर्थ्यात् (भाष्यपर्यालोचनशक्यात्) प्रतीयते । कर्त्तुं निर्दिष्टानामर्थानां पञ्चाभिर्दिष्टैरर्थैः क्रमेण सम्बन्धो यथासंख्यमिति वाच्यार्थः । pp. 148-149.

Some writers like Vāmana call this figure क्रम. यथासंख्य is one of those figures that occur even in the most ancient writers on rhetoric. Dapdin says 'उद्दिष्टानां पदार्थानामनूदेशो यथाक्रमम् । यथासंख्यमिति श्लोके संख्यानं क्रम इत्यपि ॥' K. D. II. 273. Bhāmaha tells us that संख्यान was the name given to this figure by the rhetorician मेधावि (रुद्र?) "यथासंख्यमयोत्प्रेक्षामलङ्कार इव विदुः । संख्यानमिति मेधाविनोत्प्रेक्षाभिहिता कचिद् ॥" II. 88.

Jayaratha and Jagannātha question the propriety of calling यथासंख्य a figure of speech. What is called यथासंख्य is merely the absence of the fault called अपक्रम. The fault अपक्रम occurs when a number of things mentioned in a particular order are not again referred to in the same order, such order being necessary for some reason or other, e. g. in रघुविराट् विज्ञाणौ

पता वः सम्भुशार्ङ्गिणी, S'iva being mentioned first should naturally be connected with रवाङ्ग (the wheel); but it is not S'iva who bears the wheel. Therefore there is अपक्रमदोष. The mere absence of a fault does not constitute a figure. To constitute a figure there must be some charm due to the poet's imagination. "न चास्मालङ्कारत्वं युक्तम् । दोषानावमारूपत्वात् । उद्दिष्टानां क्रमेणानुनिर्देशे व्यक्तिप्रमाणेऽप्यकमाख्यौ दोषः प्रसज्यते । यदुक्तम्—'कनहीनार्थमप्यक्रमम्' इत्यादि । तच्च यथा 'कीर्तिप्रतापौ भवतः सूर्याचंद्रमसाविव' । दोषानावमात्रं च नालङ्कारत्वम् । तस्य कविप्रतिभात्मकनिच्छिदिविशेषत्वेनोक्तत्वात् ।" अलं. सु. वि. pp. 149-150. *Fide* R. G. p. 478. The Uddyota, while admitting the force of the above remarks, says that यथासंख्य was looked upon as a figure, because there is a certain strikingness in referring in the same verse to many things again in the same order in which they have been once mentioned. 'यद्यपि कविप्रतिभानिर्मितत्वेनालङ्कारताजीवातोलेशतोऽपि अभावादस्य नालङ्कारत्वम् । तथापि एकत्र पद्ये बहूनां क्रमान्वये वैचित्र्यादलङ्कारत्वेनोक्तः ।' p. 80.

Examples of यथासंख्य are:—सृगमौनसञ्जनानां तृणवल्सन्तोषविहितवृत्तीनाम् । सुन्वकधीवरविश्रुता निष्कारणवैरिणो वगति ॥; करकमलविरीणैरन्मुनीवारशर्षासहशकुनिकुरङ्गान्मेयिणी वान्मुष्यत् ॥ उत्तररासः III; स्फुरद्भुतकपमुद्रतापवल्गुर्न त्वां सूक्तानवधविधम् । शिबिना ससूत्रे नवो मनोभूयैवि सर्वं सविता वृहस्पतिश्च ॥ (In the last there is विशेष also.); पद्मेन्दुसूत्रगातङ्गपुंस्कोपिलकलापिनः । वक्रकान्तीक्ष्णगतिवाणीनालैस्त्वया जिताः ॥ भामह II. 90 (quoted in the वक्रोक्तिवैविध्यादीका).

50 पर्यायः (Sequence).

(I) When the same thing is (a) or is made to be (b) in many places in succession or (II) when many objects are (c) or are made to be (d) in the same place in succession, it is termed पर्याय.

An example of I a is क्लिताः क्षणं etc. (p. 54, ll. 6-7). This is Kumāra-sam. V. 24. The verse is spoken of with reference to Pārvatī, who was practising austerities in order to secure S'iva as her husband. तस्याः (शर्वत्याः) पद्मसु (अश्लोमसु) क्षणे क्लिताः, (पश्चात्) तावताधराः (तावतिः अधराः तैः), (अनन्तरं) पद्मोपरोत्सेधनिघातचूर्णिताः (पद्मोपरयोः स्तनयोः उत्सेधः उन्नतिः उत्सेधे निघातः तेन चूर्णिताः स्तनकाटिन्वादिति भावः), (पश्चात्) वल्लीषु (उदररेखासु) स्तलिताः प्रथमोदभिन्दवः क्रमेण नाभिः प्रपेदिरे (प्राप्ताः). Here, one object, viz. first rain-drops, is represented as occupying in succession, Pārvatī's eyelashes, lower lip, breasts, the dimples on the skin and the navel.

An example of II a is विचरन्ति etc. (p. 54, ll. 8-9). यत्र तत्र अग्निपुरे शोणिनरालसाः (नितम्बभरेण अलसाः अलसगमनाः) विलासिन्यः विचरन्ति तत्र वृककाकशिवाः वावन्ति. Here in one and the same place, viz., the enemy's city, many objects, viz. gay women, and wolves, crows and female jackals, exist in succession.

An example of I b, where one thing is made to be (क्रियते) in many places is विचुष्ट etc. (p. 54, ll. 10-11). It is Kumārasam. V. 11. It speaks of the change that came over Pārvatī as regards her occupations when she began to practise penances. तया (पार्वत्या) विचुष्टरागात् (विचुष्टः रागः लाक्षारस्तदिरागः दम्भः) अथरात् निवर्तितः सनाहारागात् (सनयोर्निहितानि अनुलेपनादीनि तैः) मरुणात् (रत्नीकृतात्) कन्दुकात् (निवर्तितः इति बोध्यम्), कुशाङ्कुरादानपरिज्ञताङ्गुलिः (कुशाङ्कुराणाम् आदानेन परिज्ञताः अङ्गुल्यः दम्भः) करः अक्षयप्रणयी (कराक्षमाभ्याः निर्वैः) इतः. Here, the same object, viz. the hand, is made to be in different places in succession, i. e. before the austerities, the hand was employed in dying the lower lip and in playing with a ball, while after the austerities were begun, it was employed in cutting Kus's grass and in telling the beads of the rosary.

An example of II d is दयोरारोपितः etc. (p. 54, ll. 12-13). ये (तत्र) अतिवृज्जनेः दयोः (सनयोः) तारो ('मुक्त्यशुद्धौ च तारः लाट्' इत्यमरः III. 3. 166, शुद्धमुक्ताफलपदितः) द्वारः आरोपितः तयोः सनयोः स्तूलाः समुन्मिद्वः निदीयन्ते. Here in one and the same object, viz. the breasts, many objects are made to be in succession, viz. necklaces when the husbands of the women were living, large drops of tears when they were dead.

The name पद्याय given to this figure is quite significant. The word पद्याय according to the sūtra of Pāṇini 'परवन्नुपालव इय' (वा. III. 3. 38; 'कर्मप्राप्तस्य अनतिपातः अनुपालवः। तत्र पद्यायः। अनुपालवे किन्। कालस्य पदेयः। अतिपातः इत्यर्थः। सि. कौ.) means sequence (क्रम), as the affix पद् is applied to the root इ with परि only when sequence is to be conveyed. In the figure, there is a sequence (पद्याय); i. e. the figure is पद्यायक and hence the figure itself is called पद्याय. Compare 'अत एव क्रमाश्रयणात्पद्याय इत्यन्वयमभिधानम्' अठ. स. p. 150; 'तद्वति तच्छब्दोपचारात् अशोदित्वात् (अशोदित्वात्) पद्यायवान् पद्याय इत्यर्थः' तरु p. 305.

It was said above that one thing is (भवति) or is made to be (क्रियते) in many places or many things are or are made to be in one place. What is meant by भवति is not 'natural existence' and by 'करोति' what is meant is not 'artificial existence.' These words simply indicate that in one no causal

agency is mentioned, while in the other it is mentioned; e. g. in 'स्निताः क्षणं' etc., no one is mentioned as making the drops of rain exist in many places, while in 'विमुहुरागात्' etc. the hand is made to be in many places by an agent who is expressly mentioned (in the word तदा). Compare प्रदीप 'प्रयोजकानिर्देशतज्जिर्देसौ भवतिकरोत्यर्थो । न तु स्वाभाविकत्वास्वाभाविकत्वे '.

एषु च.....स्वमन्वद (p. 54, ll. 14-17). In these varieties (एषु), the place (आधार) is either a collection (hence looked upon as one) or not (i. e. there are several distinct places). संवृतरूपः means संघातरूपः. For example, in the verse 'स्निताः क्षणं' etc. the rain drops successively exist in the eyelashes etc., which are several distinct things (and not a collection or aggregate). In the example विचरन्ति etc. the several objects that are to be placed somewhere (आश्रय), viz. wolves etc. (आदि includes त्रिलसिन्यः also) exist in succession in the enemy's city, which is an aggregate (संवृतरूपः). कविर् आश्रयमपि (संवृतरूपम् असंवृतरूपं च). In the verse 'विचरन्ति' etc. the आश्रयः (viz. त्रिलसिन्यः and वृकादयः) are असंवृतरूपः because they cannot form an aggregate, belonging, as they do, respectively to the past and the present. In the verse 'विमुह' etc. the hand successively exists in many places, which form an aggregate (i. e. अक्षर and कन्दुक form one group and कुशाक्षर and अक्षयक्षर form another). Our author here borrows the words of the जल. स. 'तत्रानेकोऽसंवृतरूपः संवृतरूपश्चेति द्विविधः । तच्च देविध्वग्भाषाण्येवमतमिति चत्वारोऽसौ मेदाः ।' p. 161.

अत्र च.....परिवृत्तेः (p. 54, ll. 17-18). The distinction between विक्षेप (2nd variety, where one thing exists in many places) and पद्यांश (of the first sort, viz. where one thing exists in many places) is that in the former one thing exists in many places *simultaneously*, while in the latter one thing exists in many places in *succession*. For example in 'ज्ञानने करिदुर्दरे' the king is seen in many places at the same time, while in 'स्निताः क्षणं', the drops of rain exist in many places in succession and not at one and the same time. We shall deal with the distinction between पद्यांश and परिवृत्ति in our notes on the latter figure.

It must be well borne in mind that the representation that one thing resides in many places in succession or that many things successively reside in the same place must be poetical in order to constitute the figure पद्यांश. Where one

thing naturally resides in many places in succession or many reside in one place as a matter of fact, there is no *Alaṅkāra*. 'यत्राचारापेयतत्सम्बन्धकमेव कचिदपि कविकल्पनापेक्षा तत्रैवायमलङ्कारः। यत्र तु सर्वांशे लोकसिद्धत्वं न तत्र कचिदलङ्कारः।' R. G. p. 481. If this were not so, the words 'यत्र पूर्वं वदन्वाचाना वदः' would constitute an example of पर्याय.

Examples of पर्याय are:—नन्वाभवसितिरिषं तव कालकूट केनोत्तरोत्तर-विशिष्टपदोपदिष्टा। प्रागर्णवसः हृदये वृषलक्ष्मणोऽथ कण्ठेऽधुना वसति वसति पुनः खलानाम् ॥ (मल्लशतक 4); निशासु भास्वरकलनूपुराणां यः सञ्चरोऽभूदमितालि-काणाम्। नन्दमुखोत्काविवितामिषानिः स वाद्यते राजपथः शिवसिः ॥ (रघु० XVI); मकरालयस्य कुक्षौ शिरसा सदनेऽश्रुताक्षिनां च विरम्। संप्रति निर्दोषे ते राजन्वदनाम्बुजे सुधा वसति ॥ R. G.

51 परिवृत्तिः (Barter).

The exchange of a thing for what is (1) equal, (2) lesser or (3) greater is परिवृत्तिः. सम means 'of equal value.'

इत्वा.....मदनन्वरः (p. 54, ll. 21-22). एणाक्षौ (युवलोचना) कदाचं इत्वा मम हृदयं जगाम् etc. Here in the first half, the woman gives a glance to her lover and takes away his heart. There is an exchange here and that exchange is of two things of the same value (1). In the latter half, the lover gives his heart and receives the favor of love. He exchanges the heart for favor, which being dangerous, is नून (a thing of less value than what he gave) (2).

तस्य च.....वशः (p. 54, ll. 24-25). This verse is cited as an example of परिवृत्ति by the मल्ल. स. तस्य अवशतः (वृद्धस्य) कदायुक्-स्वर्गिणः (स्वने गतस्य) अधुना किमिव शोच्यते (किमिव शोचनीयं, न किमपीत्यर्थः), तेन जर्जरकलेवरम्बयात् (जर्जर जीर्णतरं कलेवरं शरीरं तस्य व्ययेन, सीतां हरता रावणेन सह युद्धे प्राणव्ययः तेन) इन्दुकिरणोज्ज्वलं (चंद्रकिरणच्छुब्धं) वशः क्रीतम्. Here Jayāyus gave up a thing of small value, viz. his shattered body, and received in return spotless fame, a thing of great value (3).

परिवृत्ति is defined as विनिमय by our author. In ordinary life, there must be two persons for an exchange of two things. A must give to B something (say a maund of rice) and receive from B something (say a maund of wheat) or A must receive from B something and then give something in return to B. This mutual giving and taking must exist in the figure also. Let us see whether it is so in the examples given by our author. In the first verse, there are two persons. The woman gives a

glance to her lover and receives from him in return his heart; the lover gives his heart to his beloved and receives fever of love from her (i. e. caused by her). But in the second example, Jatāyus gives up his body, but there is no one to whom he gives it; he receives, in return for the body, pure fame but there is no one to give it; so that in this verse there is a single person. The essentials of a real barter are not satisfied in this verse. The question naturally arises:—what meaning is attached to विनिमय by our author? Does he use it in the same sense in which it is used in ordinary life, or does he mean by it simply this much that a man should abandon something and receive something else? The reply is:—Our author seems to have purposely left the word विनिमय undefined. We have shown above that in the first verse the strict meaning of विनिमय is taken, but not in the second. There is a sharp conflict of opinion as regards the essentials of परिवृत्ति among writers on Rhetoric. There are two schools, one represented by Mammata and Jagannātha and the other by the Alāṅkārasarvasva and Vāmana. Our author, without following any particular school, seems to have made a compromise by accepting the views of both schools.

According to Mammata, one must give to another a thing belonging to one's self and receive from that person another thing belonging to that person. प्रदीप says 'विनिमयो हि केनचिदस्तुना दत्तेन कस्यचिदादानम्', on which the Uddyota remarks 'परकीयस्य कस्यचिदादानमित्यर्थः । विनिमयपदस्य तत्रैव शक्तेः । एवमादाय दानमपि सा ।' pp. 21-22. According to this view, the verse 'तस्य च प्रवयसः' etc. cited by our author, would not be an example of परिवृत्ति. The बलं. स. on the other hand says that in परिवृत्ति one must abandon something belonging to oneself (it need not be given to another) and take something else (not necessarily belonging to another. It appears that such a case cannot be distinguished from that variety of Paryāya where many things are successively referred to as occupying one place. That is, according to the बलं. स. there need not be two persons in परिवृत्ति. One of the examples cited by बलं. स. is 'किमित्यपास्याभरणानि यौवने धृतं त्वया वार्षकशोभि वचकम् । यद प्रदोषे रुक्मचन्द्रतारका विभावरी ववर्णाय कृत्यते ॥' कुमार० V. Here there is a single person, viz. Pārvatī, who abandoned her ornaments (but did not give them to some one and receive from him something in return for the ornaments) and began to wear bark garments. This verse

would not be an example of barter according to Mammata, as there is no real barter in it. Jagannātha sides with Mammata. *Vide* his remarks "अथ परमै स्वकीयवर्तिकिद्विस्तुसमर्पणमिते-
तावन्तर्नन्तं कञ्चने विवक्षितम्, न तु स्वकीयवर्तिकिद्विस्तुत्यागमात्रम् । 'किशोरनाथं
परिहाय रामा बभार कामानुगुणां प्रणालीम्' इत्यादिभ्यास्वापत्तेः । न चेदं लक्ष्यमेवेति
वाच्यम् । पूर्ववत्त्यागपूर्वकमुत्तरावस्थाग्रहणस्य वास्तवत्वेनानलक्ष्यत्वात् । एवं सिते
'विनिमयोऽत्र किञ्चित् लब्ध्वा कस्त्वचिदादानम्' इत्यलक्ष्यारसर्वस्वकृता यत्कञ्चन पतिवृत्तेः
कृतम्, यच्च 'किमिहपाप्मानरणाणि यौवने धृतं त्वया वार्धक्यशोभि नल्लक्ष्य
श्चुदाहृतम्, तदुभयमन्यसदेव ।" R. G. p. 482.

It should be remembered that the barter spoken of must be due to the poet's imagination merely, and must not be one of ordinary life. For example, the words 'क्षीणन्ति प्रविकचलोचनाः
समन्तान्मुक्तामिन्दरफलाणि यत्र बाह्याः' are not an example of परिवृत्तिः;
यत्तु दानादानव्यवहारः कविकल्पित एव न तु वास्तवः । यत्र वास्तवस्तत्र नालक्ष्यः ।"
R. G. p. 482.

The distinction between द्वाय and परिवृत्ति is as follows:—
In the former there is no barter, while in the latter there is.
To explain:—when, in द्वाय, one thing resides in many places
in succession, that place from which the thing goes away to
another place, receives nothing in return; e. g. in 'सिताः क्षणे'
etc. the eyelashes, from which the drops travel on to the lip,
receive nothing in return for the drops; similarly in the other
examples of द्वाय, there is no barter intended or expressed. In
परिवृत्ति, on the other hand, whether we follow the view of
Mammata or of Ruyyaka, there is giving up and taking. Jātāyus
gave up his body in return for fame. It is for this reason that
the following verse is an example of द्वाय and not of परिवृत्ति,
although the word विनिमय occurs in it:—क्षीणवन्धस्त्ववति तनुतां मेवमे
नन्वभातः पद्म्यां मुक्ताक्षरलगतवः संश्रिता लोचनाभ्याम् । परमै वज्रः कुतस्त-
च्चित्तमद्वितीयं च वचनं तद्वाचाणां मुग्धविनिमयः कल्पितो वीवनेन ॥ बालभारत
p. 7. Here क्षीणवन्ध is said to have given up तनुत्व but is not said
to have received something else in its place and hence the poet
does not wish to fix our attention on the change of the state of
a thing, but rather on the change of the place of a thing i. e.
he intends द्वाय and not परिवृत्ति.

Examples of परिवृत्ति are:—इत्था दशममेवे मत्ताना वरतनु त्वया कीताः ।
त्वं स्वपहरणि मनो वददासि रणरणकमेतदसत् ॥ उद्धट VII. 78; नानाविधवद-
रणीयं संप्रहारे स्त्रीकूल दास्यनिनादस्तः प्रहारात् । हृत्पारिवीर्यसरेण वदुन्धरेण
निर्विप्रलम्भपरिरम्भविधिर्वितीर्णो ॥ (quoted by K. P.); उरौ दत्तामरादीणां
येन दुष्टेष्वगुणैः । हिरण्यशङ्खवाधेषु यशः साकं जयविद्या ॥ उद्धट V. 32.

52 परिसंख्या (Special Mention).

यथाय अथशतो वा अणि चेत् (यदि) कथितान् वस्तुनः तादृगन्वयपोहः (कथितान् वस्तुनः अन्यस्य वस्तुनः व्यपोहः स्ववच्छेदः) शब्दः अथवा भावः (भवेत्) तदा परिसंख्या. When, with or without a query, there is, owing to the very mention of a thing, the exclusion of something else similar to it, whether that exclusion be expressed or implied, there is परिसंख्या.

परिसंख्या is one of three technical terms often met with in writings on the पूर्वमीमांसा and धर्मशास्त्र. The three terms are विधि, नियम and परिसंख्या. They are concisely defined in the following कारिका 'विधित्वेन्यत्रागते नियमः वाञ्छिके सति । तत्र चान्यत्र च प्राप्ते परिसंख्येति कीर्त्यते ॥' तत्त्वार्थिका p. 59. विधि is that which enjoins something which is not at all known from any other source; e. g. the Vedic sentence 'सर्वकामो व्योलिष्टोमेन यजेत' is a विधि, because it enjoins something, viz. यज्ञ, as a means of going to heaven, which is not known from any other source. A नियम is an injunction which restricts something to one out of several possible alternatives and hence excludes the other alternatives. An example is 'समे देहे यजेत'. Sacrifice is laid down as a duty. It cannot be performed without a plot of ground and hence we know indirectly that a plot is necessary for the sacrifice. A plot may be even or uneven; so it may follow that a sacrifice may be performed either on a level spot or on an uneven one (i. e. there is वाञ्छिकीप्राप्ति). The injunction 'समे देहे यजेत' restricts the performance of sacrifice to a level piece of land only, to the exclusion of an uneven piece of land. It may be asked:— what is the difference between विधि and नियम? In विधि there is merely an injunction as to something not known from any other source; in नियम, one of two alternatives being possible, we are restricted to one, to the exclusion of the other. In विधि there is pure injunction of something otherwise unknown and nothing more; in नियम, we are ordered to follow a special course in doing a thing known from another source. विधि performs a single function; नियम performs two, it restricts us to one out of two possible alternatives and also excludes the other. Another example of नियम is 'वीहीन् अवहन्ति'. We can separate the chaff from the grains of rice in two ways, either by peeling off with our nails, or by pounding with a pestle and mortar. The sentence 'वीहीन् अवहन्ति' restricts us to the mortar and pestle, to the exclusion of separating the chaff with the nails. It lays down that निलुपीकरण (freeing from the chaff)

must be brought about by अवहनन and forbids the use of nails. Vide 'नियमाणां वा वृत्तिः' पू. गी. सू. IV. 2. 24 (शकरनाथ 'सर्वे देशाः प्राप्तवन्ति न तु समुच्चयेन । यदा समः, न तदा विषमः, यदा विषमः न तदा समः । स एव समः प्राप्तश्चाप्राप्तश्च । यदा न प्राप्तः स पक्षो विधिं प्रयोजयति अतो विषमविकीर्णानामपि समो निधीयते ।) and 'संस्कारे च तद्व्यपामत्वात्' पू. गी. सू. IV. 2. 26. A परिसंख्या is that which restricts us to one of the many things which may be possible simultaneously and all of which accrue independently of the injunction and hence it merely serves to exclude the others. The import of परिसंख्या is therefore not injunctive at all but merely prohibitive. An example of परिसंख्या is पक्षपञ्चनद्या भक्ष्याः. Hunger can be allayed by eating the flesh of hares or dogs or of any other animal (i. e. there is युगपत्प्राप्तिः). The sentence therefore, restricting as it appears to do the permission of eating only to the five five-nailed animals, serves merely to exclude other five-nailed animals (such as a dog etc.). The distinction between विधि and परिसंख्या is:—A विधि enjoins upon us something otherwise unknown as in अहरहः काला संव्यामुवासीत्. If we do not obey this injunction we shall incur sin. In परिसंख्या we are forbidden a thing (out of two, which are both possible at the same time). If we have to eat flesh at all, we must restrict ourselves to five-nailed animals. The above परिसंख्या does not lay down पक्षपञ्चनदसमष्टौ just in the manner of a विधि, for if that were so, he who does not eat the flesh of the five animals would incur sin. Therefore what that text does is to permit the eating of the flesh of the five and to forbid the eating of the flesh of other animals. In विधि the purpose is अत्यन्ताप्रामाण्येवमाद्य, while in परिसंख्या the purpose is purely अर्थान्तरनिषेधमाद्य. The distinction between नियम and परिसंख्या is:—In the former, there is the enjoining of something and also the निषेध of something else; in the latter there is merely the निषेध of something else. For example, in समे देशे गजेद, the sacrificer is ordered to perform the sacrifice on a level piece of ground and is forbidden an uneven piece of ground. If he performs the sacrifice on an uneven piece of ground he will incur sin. In पक्षपञ्चनद्या भक्ष्याः we are not ordered to eat the flesh of five five-nailed animals; what the sentence really means is to prohibit the eating of other animals. Vide for farther information the सिद्धान्त on याज्ञवल्क्यवृत्ति I. 81; the निबन्धिनी p. 155; P. L. M. p. 28 and R. G. p. 483. "अत्यन्ताप्रामाण्यं विधिः । यदाहिरोक्तं तुदुमात्. अष्टकाः वर्तव्या इति । पक्षे प्राप्तस्याप्रामाण्यं अर्थान्तरनिषेधः यदा समे देशे गजेतेति ।... एकास्मानेकज

प्राप्तस्यान्वतो निवृत्त्यर्थमेकत्र पुनर्वचने परिसंख्या । तथा 'एक पञ्चनखा भक्ष्याः' इत्यत्र हि पञ्चनखा आदिषु पञ्चादिषु च मक्षणं प्राप्तं पुनः पञ्चादिषु भूयमाणं आदिभ्यो निवर्तयति ?' मिताक्षराः "इह कस्यचिदर्थस्य निषेधेनाप्राप्तस्य विधिः कियमाणो यथाशान्तरनिषेधार्थमपि पर्यवस्यति तदा नियमविधिः (नियमः । विधिः ?) पुनरप्राप्तप्राप्तमात्रपर्यवसित एव भवति । तेन नियमे 'वीचीनवदन्ति' इत्यादावप्राप्तमात्रपर्यवसायित्वमेव । दस्त्यादेरपि निषेधत्वेन पर्यवसानात् । नापि निषेधमात्र एव तात्पर्यम् । अत्रपाताभावे विध्यनिषेधेः । सर्वप्रकारप्रतिरप्राप्तांशपरिपूर्णस्याप्यभावे विधिः कियमाणोऽर्थान्तरनिषेधमात्रार्थमेव यत्र पर्यवस्यति सा परिसंख्या । तेन 'एक पञ्चनखा भक्ष्याः' इत्यादावन्वयपञ्चनखमक्षुण्णनिषेधमात्रतात्पर्यमेव । न पुनरेतत्पञ्चनखमक्षुण्णकर्तव्यताऽपि । तत्रात्रे हि पञ्चानां पञ्चनखानाममक्षुणे प्रत्यवायप्रसङ्गो नियमादस्मादेव वा न स्यात् ।" वि० p. 155.

It will have been noticed from the foregoing remarks on नियम and परिसंख्या that they have one thing in common, viz., अर्थान्तरनिषेध, e. g. in 'समे देशे यजेत' there is the exclusion of an uneven piece of ground (over and above the command that a sacrifice is to be performed on a level plot); and in एक पञ्चनखा भक्ष्याः the words are really intended to forbid the eating of other five-nailed animals (and are not intended to lay down anything). It is for this reason that Grammarians include परिसंख्या under नियम, as said by P. L. M. " 'एक पञ्चनखा भक्ष्याः' इत्यस्य नियमत्वेन भाष्ये व्यवहृतत्वात् । सन्त्यनिवृत्तिरूपफलेनैववाच्य नियमत्वेन परिसंख्यापि व्याकरणे सूचते इति संक्षेपः ।" p. 28. For the same reason Rhetoricians include नियम under परिसंख्या as remarked by the जलं. स. 'अत्र च नियमपरिसंख्ययोर्वाक्यव्यतिरिक्तं लक्षणं नादरणीयमिति स्थापनाय नियमने परिसंख्येति सामानाधिकरण्येनोक्तिः (in the definition 'एकस्यानेकत्र प्राप्तार्थेन नियमने परिसंख्या') । अत एव प्राक्षिप्यपि प्राप्तिरत्र स्वीक्रियते इति युगपत्सम्भावेन प्रायिकम् ।" p. 155. We shall see later on how नियम and परिसंख्या (strictly so called) are both included under परिसंख्या by the आलङ्कारिकः.

When a thing, which is known from other sources (प्रमाणान्तरप्राप्त), is yet made the subject of an express assertion, it terminates in the exclusion of another thing similar to it, for there is no other purpose which such an express mention can serve. The mention of such a thing is the figure परिसंख्या. The special mention of a thing may be preceded by a question (I), or not (II). In each of these two cases the thing to be excluded may be expressly mentioned (a), or it may be implied (b). Compare "आलङ्कारिका अपि परिसंख्यालङ्कारप्रकरणे प्रमाणान्तरेण प्राप्तस्यैव वस्तुनः पुनः शब्देन प्रतिपादनं मनोबलान्तराभावात्स्वतुल्यान्यव्यवच्छेदं गमयतीति " P. L. M. p. 27 ; 'सा चैषा प्रश्नपूर्विका तदन्यथा वेति प्रथमं द्विधा । प्रत्येकं च वनेनीयत्वस्य साध्यत्वार्थवान्वायं द्वैतव्यमिति चतुःप्रमेदा ।' जलं. स. p. 153.

An example of I a is किं भूषणं etc. (p. 54, ll. 31-32). This occurs in K. P. and Subhā. (No. 2537). आचरितं मुहुतं (आचरितं शिष्टैः चरितम् आचरितम् मुहुतं पुण्यकर्म), दोषः=दुराणानादिः अप्रतिहतं अकुण्ठितं (सर्वगामि); धिग्ना बुद्धिः. Here a question is first asked and then a special assertion is made; we know from the Itihāsas, Purānas etc. that the real ornament of man is fame. The express mention of it here serves the purpose of excluding the idea that jewels etc. are the ornaments of man. A jewel is expressly mentioned (शब्द); therefore this verse is an example of I a.

An example of I b, where the special mention of a thing is preceded by a question and the thing to be excluded is not mentioned expressly, is किमाराध्यं etc. सदागमः—सदागमः the company of the good. Here the things to be excluded, viz. पाप, असत्सनागम, इतरदेवता, वनादि respectively, are not mentioned, but left to be understood.

An example of II a is भक्तिर्नवे etc. (p. 55, ll. 6-7). भक्तिर्नास्तिकिः भवे शिवे न विभवे न वनादौ, व्यसने रुचिः शास्त्रे न पुत्रसिद्धान्त्ये (पुत्रतिरेके कामस्वास्थ्यं वसिन्) किन्वा (आत्मा) वञ्चति न वपुषि (हरीरे). Here there is no question. We know from ancient writings that we should devote ourselves to the worship of God and not to that of Mammon. The express assertion भक्तिर्नवे serves to exclude the worship of lucre, which is expressly mentioned (शब्द).

An example of II b is इहमार्गं etc. (p. 55, ll. 8-9). This is Raghu. VIII. 31. इहं आर्तमयोधशान्तये (आर्तानां पीडितानां भगवन् दूरीकरणाय, न तु परपीडनाय), बहु हृतम् (ज्ञानम्) विदुषां संमतये (संगानाय, न तु विवादाय) तत्तल (दक्षरपत्न्य) विनोः (प्रभोः) न केवलं बहु (धनं) परप्रयोजनम् (परोप) प्रयोजनं वत्स परोपयोगि इत्यर्थः) अपि (तु) गुणवत्ता (गुणगणमपिदत्तम्) परप्रयोजना इत्यन्वाधानम्। किमुच्यते तस्य धनं परोपयोगीति इहहृतादयोऽपि गुणाः परोपयोगिनः इत्यर्थः। Here there is no question and the things to be excluded are not mentioned.

It should be noticed that in some of the above examples there is what is strictly called द्विषय. We have seen that, in द्विषय, any one of two things is possible (यावत्) but not both at the same time; and that a text restricts us to one of the two things to the exclusion of the other. It follows that a sacrifice may be performed on सम or द्विषय ground, but not सम and द्विषय ground at the same time; we are restricted by the text समे देहे वनेन to level ground alone to the exclusion of द्विषय ground. Similarly in किमाराध्यं सदा पुण्यं, any one of the two things

(पुष्पसेवा or पापसेवा) is possible; but it is not possible to have both of them at the same time. We are restricted to पुष्पसेवा to the exclusion of पापसेवा. For these reasons there is नियम strictly so called in this verse.

The reason why this figure is called परिसंख्या is:—The two prepositions अप् and परि have the sense of 'giving up, excluding' according to the sūtra "अपपरी वर्जने" पा. I. 4. 88. संख्या means बुद्धि or विचार, 'वर्जो संख्या विचारणा' अमर. Therefore the word परिसंख्या means 'the mention of one thing with) the idea of excluding another.' Compare 'कसचित्पदेवर्जनेन कुत्रचित्संख्यानं वर्णनीयत्वेन गणनं परिसंख्या' अलं. स. 153; 'परिग्रहो वर्जनापेः । संख्या बुद्धिः । तेन वर्जनबुद्धिरिति अन्वयो संज्ञा' । प्रभा p. 435.

There is a special charm when this figure is based upon Paronomasia. An example is 'यस्मिन् राजनि' etc. This is taken from the Kādambarī (para 2) of Bāṇa. There was mixture of वर्ण (colours) in painting (there was no mixture of वर्ण, castes, in the community), there was छेद (cutting) of गुण (strings) in bows (but there was no lack of गुण, merits, among the people).

It need not be said that to constitute the figure परिसंख्या, there must be some poetic charm (कविप्रतिभानिर्वर्तित्व); or else, even such expressions as पञ्च पञ्चनखा मध्याः, क्वथौ भाषापुरेवाद् will be examples of the figure परिसंख्या. "अत्र पञ्च कविप्रतिभाभिर्मिता इतर-न्यावृष्टिस्तत्रात्प्राकृता । यथा—'कौटिल्यं कचनिकये' इत्यत्र कौटिल्यं कविप्रतिभाया रक्षीकृतमिति उद्गारा तत्प्रतिबोधिगक(प्या)वृत्तिस्तन्निर्मितेति बोध्यम् ।" उच्यते p. 112.

Examples of परिसंख्या are:—कौटिल्यं कचनिकये करचरणापरदलेषु रागसौ । कौटिल्यं कुचदुग्धे तरलत्वं नयनयोर्वसति ॥ रुद्र VII. 81; किं सुखमपारतत्त्वं किं धनमविनाशि निर्मला विद्या । किं कार्यं सन्तोषो विप्रस्य महेच्छता राक्षसम् ॥ रुद्र VII. 80; यत्र बाहुः परं चौरः पौरसौरभसम्पदाम् । तुवानश्च कृतकोपादेव विन्मुक्तैर्बुधनाद् ॥ आगमदाहं IV. 143.

53 उत्तरम् (Reply).

यदि प्रश्नस्य उत्तराद् उत्तरात्, यच्च सत्यम् (असङ्कट) पक्षे असङ्कट असम्भाव्यं (अप्रतिष्ठ) उत्तरम्—(I) When a question is inferred from an answer, or (II) when there being many questions, there are also many answers, which do not ordinarily occur to one, there is उत्तर. An example of (I) is वीक्षितुं etc. (p. 55; ll. 16-17). वीक्षितुं न क्षमा is not able to see (i. e. is blind). स्वामी means 'husband'. We understand here from these words of the woman a question on the part of the traveller in some such form as the following 'will you give me a lodging for the night?'

An example of (II) is का विपत्ता etc. There are many different readings. Most editions of K. P. and the अठं. स. read कि दुर्दैवं, while the एकावली and Uddyota have कि दुर्लभं. Similarly many read कि दुर्लभं व for कि दुर्मेच्छं. 'का विपत्ता दैवगतिः, कि लब्धव्यं वनो गुणमाही। कि सौख्यं मुक्तलभं, कि दुर्मात्रं शूलो लोकः ॥' What is most hard?—the fiat of destiny (the decrees of Fate). What should be obtained?—a man appreciating merit. What is bliss?—a good wife. What is very difficult to win?—wicked people. Here, there are a number of questions and a number of answers, which are all असम्भाव्य (i. e. not ordinarily occurring to men).

In the first kind of उत्तर, the charm lies in the inferring of a question from an answer. It is sufficient if there is an answer and a question is inferred from it. In the second kind of उत्तर the charm lies in the number of questions and answers (both being expressed). A single question and answer are not sufficient to constitute the charm. 'उन्नीतमले सङ्कुचरस्य नास्त्यन्, निबद्धमले तु प्रभोत्तरवोरसङ्कुचनवासे तदिति प्राञ्चः।' B. G. p. 520.

अत्र.....परिसंख्यातो मेदः (p. 55, ll. 21). This figure must be distinguished from परिसंख्या. In परिसंख्या the express mention of a thing, which is (प्रमाणान्तरप्राप्त) well-known from some source, serves to exclude another thing like it; while in उत्तर, there is no idea of excluding another thing, but there is simple assertion of a thing, which is not well-known. 'अत एव प्रथमपरिसंख्यातो मेदः। तत्र हि लोकप्रसिद्धविषयस्योत्तरस्य प्रयोजनान्तरप्राप्तत्वात् न चोपदेहो वाच्यः। अत्र तु निगूढविषयतया वाच्य एव तात्पर्यविधानः।' प्रदीपः 'न चेयं परिसंख्या व्यवच्छेदकव्यवच्छेदकपरत्वाभावात्।' अठं. स. p. 172.

न चेदम्...अज्ञोकारात् (p. 55, ll. 21-22). It may be said that the first kind of उत्तर is nothing but अनुमान, because a question is inferred from a reply. Our author replies that this is not so. There is a difference between अनुमान and उत्तर (of the first kind). In अनुमान, both the साध्य (thing to be inferred) and the साधन (the ground of inference) are expressly mentioned; in उत्तर, the प्रश्न and उत्तर are not both mentioned; only the answer is mentioned. 'नापीदमनुमानम्। एकप्रतिनिधितया साध्यसाधनयोरनिर्देशात्।' K. P. X 'न चेदमनुमानं पक्षधर्मैवादिरेवमुक्तात्।' अठं. स. p. 172.

न च.....साधनकत्वात् (p. 53, ll. 22-23). उत्तर must be distinguished from साधनलिङ्ग. In साधनलिङ्ग, a word, clause or sentence

is the reason of an assertion. Here the answer does not produce the question (i. e. the answer is not a कारकहेतु of the question); it at the most suggests the question. In काव्यलिङ्ग, a word or sentence contains the कारकहेतु of an assertion. 'न चैतत्काव्यलिङ्गम् । उत्तरस्य तादृशानुपपत्तेः । न हि प्रश्नस्य प्रतिवचनं जनको हेतुः ।' K. P. X.

Jagannātha remarks that when either the प्रश्न or उत्तर or both the question and answer are significant, it is not necessary that there should be a number of them. 'प्रश्नोत्तरयोराहूतगणेषु तावदेव चमत्काराच्चासकृदुपादानापेक्षः' R. G. p. 522. An example is किमिति कुशाग्रिणि कुशोपदि किं त्वं परकीयवृत्तान्तैः (अत्र प्रश्नेन प्रवीकारसामर्थ्यं व्यंग्यम्, उत्तरेण स्वस्य पालित्वस्य व्यंग्यम्). The Uddyota remarks that the figure occurs also when the question is one and the answers many, as in 'किं स्वर्गादधिकमुत्तं वन्मुत्तुह्यपण्डितैः समं गोष्ठी । तौराज्यशुद्धवृत्ति सत्काव्यरसासुतं स्वादु ॥'; also when the question and answer are expressed in the same words (owing to द्वेय) as in कैदाररोषपरताः काशीतल्लजहिनीं गद्गाः । कंसं जयान् कृष्णः कम्बलकन्दं न बाधते शीतम् ॥ (दाराणां रोषणे रताः के इति प्रश्नः, कैदाररोषपरताः इत्युत्तरम्).

Examples of उत्तर are:—एकाकिनी वदन्त्या तदुष्णीं तपाहमस्मदृहे गृहपतिश्च यतो विदेशम् । कं वाचसे यदिह वाचमिवं कराकी खञ्जमैमाग्वधधिरा ननु मुह पात्रम् ॥ इह VII. 41 (quoted in अलं. स.); 'वाचिषक इतिदन्ताः कुतोऽस्माकं व्यामृक्तमयम् । वाचहृतिताम्रकुशीं गृहे परिसंक्रामति श्रूषा ॥' (quoted in the K. P. X.).

54 अर्थापत्तिः (Presumption or Necessary Conclusion).

When according to the maxim of the stick and the cake, a fact is concluded from another, there is अर्थापत्तिः. अन्वयार्थगमः अन्वयस्य जयस्य आगमः आपत्तनं प्रतीतिरिति यावत्. The दण्डापूपिकान्वाय is explained as follows:—When it is said that the stick (on which cakes were placed) has been eaten by a mouse, it naturally follows that the cakes connected with the stick have also been eaten. The stick, being very hard, can be eaten with great difficulty; if it has been eaten, there can be no question as to the eating of the cakes (that are very soft as compared to the stick) which are placed on the stick. The दण्डापूपिकान्वाय is, therefore one, by which, in accordance with the above example, on the strength of one fact that is given or admitted, another fact comes in (i. e. has to be admitted or presumed) on account of the applicability to the latter of the same circumstances which are ascertained with certainty in the former.

they are seen yielding to the influence of love, then nothing need be said about ordinary men. The similarity (समानवाद्य) between *vaikṛtas* and the speakers consists in the fact that both are men.

An example of the second variety is विरलप etc. (p. 55, ll. 31-32). This is Raghu. VIII. 43. अमिश्र.....शरीरिणान् Even iron, when strongly heated, becomes soft, what of men (who have no iron-like bodies)? Here the description of iron is अप्रस्तुत. The समानवाद्यत्व may be explained as follows:—If even such a hard substance as iron melts when heated, then it follows with greater force, that men, whose bodies are very soft as compared to iron, melt under afflictions.

अत्र—ह्लादी (p. 55, l. 33). When the existence of similar circumstances is due to Paronomasia, there is a special charm as in the verse 'ह्लादी' etc. instanced above (where the word मुक्तानाम् is Paronomastic).

न चेदमनुमानम्.....भावाद (p. 56, l. 1). This figure is not *Anumāna* because the existence of similar circumstances is not of the nature of an (invariable) relation (which is required in अनुमान). In अनुमान, there is an invariable concomitance between one thing and another (between व्याप्य and व्यापक) so that where the first exists, the second is invariably found. In अर्थापत्ति, there is no invariable concomitance between two things. A certain thing being admitted, another follows, because the latter has a similarity (of circumstances) with the former. But it is possible that the latter will not necessarily follow. For example, although it is proper to conclude that the *apūpas* have been eaten, still the conclusion is not certain; because it is possible that the cakes may not have been eaten, although the stick is eaten, for the mouse may have so entered as to come in contact with the stick only or because the cakes may have been placed in a peculiar manner (so as not to be reached by the mouse). Jagannātha further points out that in अनुमान, the साध्य and हेतु reside in the same thing; but this is not possible in अर्थापत्ति; the fact that follows from another does not reside in the same place as the latter. Compare अलं. सू. “न चेदमनुमानम् । समवाय्य (वर्ग) स्य सम्बन्धरूपत्वान्भावात् । असम्बन्धे चानुमानानुत्थानात् ” । p. 175; “दण्डमक्षणे अपूपगच्छर्णं समानवाद्यत्वादुचितमपि न निश्चितमेव दण्डमक्षणेऽपि पृथक्प्रवेशावसानादेना केनापि निमित्तेनापूपानाममक्षणत्वात् भावात् । अनुमानं पुनर्निश्चितमेवाप्याद-

बौद्धरत्नावलीसहितसूत्राः प्रथमभाष्यः १० त्रिमः p. 137; "नाप्यनुमाने (अर्थापत्तिर्नि-
विशते) । आपत्तयोऽ (आपत्तयोऽ) पक्षपादकालमानाधिकरणत्वेन स्यात्पक्षधर्मैक-
योर्द्वैरापास्तत्वात् ॥ R. G. p. 456.

It should be well borne in mind that the figure अर्थापत्ति is not the same as the अर्थापत्ति of the Mīmāṃsākas. अर्थापत्ति is defined by them as 'उपपादकज्ञानेनोपपादककल्पनमर्थापत्तिः' (अर्थापत्ति is the surmise of a thing to account for something else, which surmise is based upon the knowledge of something which has to be accounted for). For example, when we see or learn from another that Devadatta who is fat does not eat by day, we surmise that he must be eating at night in order to account for his fatness. Here the fatness of Devadatta is the उपपादक (the thing which has to be accounted for) and रात्रिभोजन is the उपपादक (the thing that accounts for fatness). The word अर्थापत्ति is applied both to the करण and the फल (the resulting knowledge). Here, the करण is उपपादकज्ञान (i. e. the knowledge of fatness), as it leads on to the surmise. The फल is the उपपादकज्ञान (the surmise of रात्रिभोजन). Vide शाररामाय vol. I p. p. 10 (B. I. edition) 'अर्थापत्तिरपि इष्टः क्षुधो वाधोऽन्यथा नोपपन्न इत्यर्थक-
स्मृताः । यथा जीवति देवदत्ते गृहानात्रदर्शनेन बहिर्नीयत्वादृष्टस्य कल्पना ॥'; the श्लोकार्थिक (अर्थापत्तिपरिच्छेद 1st verse) 'प्रमाणप्रकृतिविज्ञातो मन्त्रार्थो नान्यथा भवेत् । अदृष्टं कल्पयेददं सार्थापत्तिरुदाहृता ॥'. The word अर्थापत्ति, when used to denote the करण, has to be explained as a बहुव्रीहि com-
pound (अर्थेऽपत्तिर्गन्मात् that from which follows another thing); when used to denote the resulting knowledge it is to be explained as a तत्पुत्र (अर्थेऽपत्तिः the resulting of a thing). Vide for further information the V. P. pp. 315-325 (5th परिच्छेद); the T. B. p. 51 and the T. D. It should be observed that the Naiyāyikas do not regard अर्थापत्ति as a separate प्रमाण, but include it under केवलव्यतिरेकि अनुमान. Compare "नन्यमर्थापत्तिरपि प्रमाणान्तरमस्ति पीनो देवदत्तो दिवा न मुक्ते इति दृष्टे क्षुधे वा पीनत्वान्वशानुपपत्त्या रात्रिभोजनमर्थापत्त्या कल्प्यत इति धेनू देवदत्तो रात्रौ मुक्ते दिवाऽनुमानत्वे सति पीनत्वादित्यनुमानेनैव रात्रिभोजनस्य सिद्धत्वात्" T. D. The question may be asked:—What is the point of similarity between the अर्थापत्ति of the rhetoricians and the अर्थापत्ति of the Mīmāṃsākas? The answer is:—in the अर्थापत्ति of the former, from one fact that is admitted, another comes in through the applicability to the latter of a similar reasoning; e. g. from the fact that even iron, when heated, melts, it naturally follows that other things when heated (i. e. afflicted) should melt. In the अर्थापत्ति of the Mīmāṃsākas also, when the truth or existence

of one thing is admitted, we have to admit the existence of another in order to account for the former. For example, we admit रात्रिभोजन in order to account for the fatness of देवदत्त who takes no food by day. The difference between the अर्थापत्ति of the Ālaṅkārikas and that of the Mīmāṃsakas is as follows:—In the अर्थापत्ति of the latter the thing that is known or admitted cannot be explained without the surmise of another thing; but this is not so in the अर्थापत्ति of the Ālaṅkārikas. The फीनत्व of देवदत्त taking no food by day cannot be explained without supposing रात्रिभोजन on his part; but the melting of iron does not require the melting of (the hearts of) men to explain itself. 'नेदं वाक्यमित्तरमतायामर्थापत्तौ निविशते । आपादकस्यापि स्वापत्तिवमर्थापत्तिनाऽनुपपत्तेरानावात् ।' R. G. p. 486.

Daṇḍin, Bhāmaha, other ancient writers and Maṃmaṭa do not admit अर्थापत्ति as a separate figure. Uddyota says that it is included under अनुमान or कतिशयोक्ति.

Examples of अर्थापत्ति are:—पशुपतिरपि गान्धर्वानि कुच्छादमवदद्विस्तृतासन्नामभोक्तः । कमपरवत् न विप्रकुर्वन्विभुमपि तं वदन्ती स्पृशन्ति नावाः ॥ कुमारसं० VI. 95; क्रीणामक्षिपितपट्टस्वममानुषीषु सन्दृश्यते किमुत याः प्रतिकीर्णवत्यः । शा० V; अलङ्कारः शब्दाकारनरत्नालं परिकरो विशीर्णाङ्गो मूर्ध्नी वसु न धृष एको गवववाः । अवस्तेषां स्वापोरपि भवति सर्वामरुतोर्विधौ वक्त्रे मूर्ध्नि प्रभवति वयं के पुनरमी ॥ (quoted in the अलं. स. with the remark अत्र 'विधौ वक्त्रे इति स्थितम्.' The word विधौ is the loc. sing. of विधि 'fate' or विधु 'moon').

55 विकल्पः (Alternative).

When there is an ingenious or striking opposition of two things of equal force, there is विकल्प. An example is नमयन्तु etc. (p. 56, l. 3). This is borrowed from the अलं. स. p. 156. 'Let them (i. e. the enemies) bend their heads or their bows; let them make (our) commands or their bow-strings their ear-ornaments'.

अथ.....सम्भाव्यमानत्वात् (p. 56, ll. 4-6). As the bending of the heads and that of the bows are respectively the marks of peace and war, there is an opposition between them, because it is impossible to resort to both peace and war at the same time (for the same enemy). This opposition (सः) terminates in leading one to resort to one of the alternatives (एकपक्षान्वये पश्यमानं वस्तु). शिरोनमन and धनुर्नमन are here of equal force, because they are represented (by the speaker) as alike through a pride of his own excellence. राज्ञः explains स्पष्टं सम्भाव्यमानत्वात्

प्रणविनी, स्पष्टिनी, तन्वती are capable of two constructions; they are neuter duals (प्रणविनी of प्रणविम् etc.) or feminine singulars. Therefore there is द्वेय of लिङ्ग and लङ्ग. We have to explain how there is विकल्प. As the eyes form part of the body, they should not be separately mentioned. But as they are separately mentioned, it conveys the idea of their rivalry with the body, there being otherwise no purpose which the separate mention can serve. When they are looked upon as rivals, there is opposition between the eyes and the body. The properties मक्तिप्रहवलोकनप्रणविनी etc. are common to both नेत्र and तनु and therefore there is implied resemblance. All the conditions of विकल्प being satisfied, the figure is विकल्प.

The figure विकल्प was first defined by the author of the अने. सू. as he himself and Jayaratha inform us. 'पूर्वरक्तविवेकोद्व दक्षित इत्यवगन्तव्यम् ।' अने. सू. p. 159, on which जयरथ remarks 'अनेनास्य ग्रन्थकृदुपश्लेषेव दक्षितम् ।'. Uddyota remarks that this does not deserve to be a figure at all, as it does not enhance the charm of the subject of description, and as the general definition of a figure given by Mammata as 'उपकुर्वन्ति तं सत्तं येष्वदारेण वापुचिन् । वारादिददकद्वारास्तेऽनुपपत्तौपमादयः ।' is not applicable to it. Vide उद्योत p. 29.

56 समुच्चयः (Conjunction).

(I) When, notwithstanding the existence of one cause sufficient to bring about an effect, there are others producing the same effect according to the maxim of the threshing-floor and the pigeons; (II) or when two qualities (a), or two actions (b), or a quality and an action (c) are simultaneously produced, there is समुच्चयः.

The सले कपोतिकान्दाय is as follows:—many pigeons, whether young or old, alight on the threshing-floor at the same time and rival one another in picking the grains of corn lying there. The maxim is, therefore, used to illustrate the production of an effect by the operation of many causes at the same time. The word सलेकपोतिका may be explained as follows:—सलेकपोताः is an Aluk compound according to the sūtra 'इल्लदन्तात्सत्तन्वाः संघावाम्' पा० VI. 3. 9 (इल्लन्ताददन्ताच्च सत्तन्वा बहुक् संघावाम् । तन्निसारः । सि० को०). The word सलेकपोतिका is formed from सलेकपोत by the affix कन् in accordance with the sūtra 'इवे प्रतिवृत्तौ' पा० V. 3. 96 (सलेकपोताः इव प्रतिवृत्तिः सलेकपोतिका).

An example of (I) is हुँहो etc. (p. 56, ll. 15-18). These words are uttered by some one who is separated from his beloved. और समीर (वायो) ते (तव) वननं (वनम्) चन्दनदमामृतः (चन्दन-पर्वतात् मल्लवाचलात्) (तव) दक्षिण्यं (दक्षिणदिग्गन्तव्यम्; कज्जालपल्लवम्) जगदुत्तरम् (जगति उत्तरं श्रेष्ठम्), (तव) गोदावरीवारिणिः परिचयः, त्वमपि (पर्वगुणविशिष्टोऽपि) चेत् मे (मम) प्रत्यङ्गं कदामदावाग्निवत् (प्रत्यङ्गवारण्यव-दिवत्) इह ददसि (तर्हि) अयं मत्तः मलिनः आत्मा यस्य (मलिनः आत्मा यस्य) वनचरः कोकिलः किं वक्षते (किमुक्तो भविष्यति मया). मत्तोऽयं.....कोकिलः What shall be said by me to this black cuckoo, wild and intoxicated as he is! When the wind, which comes from the Malaya mountain, which is pre-eminently दक्षिण (southern, gentle) and which is intimately associated with the holy and cool waters of the Godāvarī, causes burning, what of the cuckoo who is मत्त, वनचर and मलिन (it need not be said that the कोकिल will cause दाह)? To a lover in separation, the southern wind, sandal wood etc. appear hot; to all others they are delightful. अत्र.....सुषादानम् (p. 56, ll. 19-20). Here, although there exists a cause, viz. the circumstance of being produced from the Malaya mountain, for the purpose of producing the effect, viz. burning (in the case of the lover), other causes, such as coming from the south, are mentioned. अत्र सर्वेषामपि.....इत्युद्योगः (p. 56, ll. 20-21). All these causes being good (as they are generally the source of delight to all), we have in the above example a combination of good things. In the fourth line of the above stanza, where many bad things such as being मत्त, वनचर and मलिन are combined, we have a combination of bad things. It should be noted that many divide the first kind of समुच्चय into three varieties, सुषोणः, असुषोणः and सदसुषोणः; see अलं. स. p. 101. In the verse 'हुँहो' etc. our author exemplifies the first two of the three sub-varieties. In that verse, there is अक्षोण्यसि also.

An example of सदसुषोण is 'शुद्धी' etc. This occurs in the नीलशतक of सर्वहारी. स्वाकृतेः—शोभना बाहुनिर्वस्य तस्य. दुर्गतः=दरिद्रः. Each one of the above is capable of causing great pain to the mind; this being so, many others are mentioned as producing the same effect. Therefore the figure is समुच्चय. The word सदसुषोण may be explained in two ways:—I सन्तश्च असन्तश्च (द्वयः); तेषां योः a combination of good things with other things that are bad; or II सन्तश्च ते असन्तश्च (कर्मचारय) तेषां योः a combination of things that are both good and bad (i. e. that are good in one way and bad in another).

इदं केचिदाहुः.....इति (p. 56, ll. 27-28). The first explanation of सदसयोग is resorted to by some who say that in 'शशी etc.' the moon and others are good and the wicked man is bad and thus there is a combination of good and bad things. There are three objections against this view. I. There is no charm in the combination of the moon etc. with the खल. II. The concluding words of the stanza are against the above construction. All the seven objects are declared to be दुःखः; so the moon etc. cannot be said to be शोभन. III. If we take this interpretation of the word सदसयोग, we shall commit the fault of सद्वचनभङ्गात्. A combination of good things with bad things, instead of being an ornament, is a fault. An example of सद्वचनभङ्गात् given by मम्मट is 'दुर्तेन दुर्धर्मेण नृपतेन मूर्खता नरेण नारी सलिलेन निष्पन्नः । निष्ठा शशदेन मृतिः समाधिना नरेण चालदकिन्दते नरेन्द्रता ॥' K. P. VII p. 401 (Vā). In this verse, excellent things such as शूरा are combined with things quite dissimilar, viz., व्यसून (vice) etc.

अन्ने तु.....प्रकृत्यादिति (p. 56, l. 28-p. 57, l. 3). Others again take the second explanation of सदसयोग (i. e. combination of things which are both good and bad). The moon etc. are good in themselves, but the dimness etc. with which they are associated are bad. So the six objects शशी, कामिनी, सरो, मुखम्, प्रभुः and सज्जनः are good in themselves, but become bad as they are associated with धूसरत्व, गदितयौवनत्व etc. We may say the same about नृपाङ्गणतः खलः; a wicked man is bad in himself, but नृपाङ्गण is good. But as there is सद्वचनभङ्गात्, this last may not be taken and the figure may be constituted by the first six only. अत्र हि.....विशेषितम्. The special strikingness consisting in pointing out that such states as dimness etc. are extremely improper when they come upon such objects as the moon etc. is what constitutes the charm of the verse (and not the combination of some good things with a bad thing as said by those who entertain the first view). Besides, the conclusion is that all the seven are afflictions as said in the words 'ननु सति सति etc.'. This furnishes a reply to those who hold the first view. The clause 'नृपाङ्गणतः खलः' bears a fault, on account of its violating the uniformity of description. Everywhere, the object qualified (such as शशी, कामिनी etc.) is good in itself (the qualification, such as दिवस्पृष्टः, being bad), while here the विशेष्य, खल, is bad and the विशेषण is good. Thus

there is the fault called *भङ्गप्रक्रमत्व**. Therefore according to this second view the proper example of समुच्चय is furnished by the first six instances, the seventh *नृपाङ्गणगतः सुलः* should be left out of account, as it is marred by a fault. Our author seems to hold the second view, which appears to us the better of the two. Vide अले. स. p. 162.

इह च.....इति भेदः (p. 57, ll. 4-5). The figure समाधि occurs when, though a cause capable of producing the effect exists, another cause begins to operate by chance and makes the production of the effect very easy. We must distinguish clearly between समुच्चय and समाधि. In the former all the causes operate jointly and simultaneously to produce the same effect, like pigeons alighting upon the threshing-floor to pick up grains of corn. In समाधि, notwithstanding the existence of a cause capable of producing the effect, another more powerful (cause) begins to operate *by chance* and facilitates the effect. The difference may be put thus:—I. In समुच्चय all the causes begin to operate at once, just as the pigeons all alight at the same time; while in समाधि, when one cause has begun to operate, another comes in by chance and not at the same time as the first; II. In समुच्चय, although there are many causes operating to produce the same effect, there is no specialty as regards the effect; while in समाधि, the operation of another cause by chance *facilitates* the production of the effect. "समाधी जि एकेन कार्ये निष्पाद्यमानेऽप्यन्वेनाकसिकमापत्ता कारणेन सौकर्यादिरूपोद्भूतिशरीरे यत्र सङ्गच्छते स विषयः । अस्मिन् समुच्चयप्रभेदे वस्त्रैककार्यं सम्पादयितुं युगपदनेके भेदे कथेता द्वावङ्गणनिकया सम्पत्तिरिति कार्यस्य च न कोऽप्यलिङ्ग्यः सः ।" R. G. p. 490. The काकतालीयन्याय requires a little explanation. A crow alighted on a Palmyra tree. At that very moment a fruit of the tree fell on its head and

*भङ्गप्रक्रमत्व is a fault and means 'a breach of the uniformity or regularity of expression'. भङ्गः प्रक्रमः प्रस्तावः वस्य तत् भङ्गप्रक्रमं तस्य भावः. 'उद्देशप्रतिनिर्देशवन्तावः प्रक्रमस्य विषयः' एका. p. 168. उद्देश means 'mention or statement of a word, affix, preposition, tense etc. for the first time' and प्रतिनिर्देश is the repetition of these for some purpose. An example is तावन्तां मण्डिषा निषानसतिः ॥ इहैतुं सुस्ताडितं छायावदकरन्वकं दृगकुर्वं रोमन्वमन्वसन्तु । विभक्तं कियतां वराहतलेभिर्मुक्ताक्षतिः पल्लवे निश्रामं लभतामिदं न डिपिकल्पवन्वमसकन्तुः ॥ शा. II. Here तावन्तां and अम्बसन्तु are in the Active voice, but कियतां is in the Passive. Therefore there is भङ्गप्रक्रमत्व.

killed it. The maxim is therefore used to illustrate any thing that occurs purely *by chance*. This maxim is a very old one, as it is explained even by Patañjali. Vide जि. मी. p. 22 for a lucid grammatical explanation of the word. The जि. मी. quotes the Mahābhāṣya and कैट's gloss on it. "वदाह भगवान्मा ध्वकारः 'एवं तर्हि द्वाविमावर्धौ काकागमनमिव तालपतनमिव काकताले काकतालमिव काकतालीयमिति' । तच्च विदुतं कैटयेन 'तच्च काकागमनं देवदत्तागमनस्योपमानम् (in the sentence देवदत्तस्य चौरैः समागमः, यथास्य तैर्वरः कृतः तदेतावर्धौ काकतालीयम्) । तालपतनं द्रव्यूपनिपातस्य । तालेन तु काकस्य यो बधः स देवदत्तस्य दस्तुता कथनोपमानमिति ।" जि. मी. p. 22. Vide महामाध्य on पा० V. 3. 106 (Vol. II, p. 429 Kielhorn).

अरुणे च.....क्रियमोः (p. 57, ll. 6-7). These words are addressed by a friend to the heroine. तरुणि, तव नयने अरुणे (चारुके) जाते श्लाघाहावयम्, ध्रियस्य मुखं च मलिनम्; सखि, तव मुखं आनतं यस्य अन्तरे (हृदि) सरज्जलनः ज्वलितः. In the first half there is the simultaneity of two qualities (viz. अरुणत्व and मलिनत्व) and in the second that of two actions (viz. bending down and blazing forth). The meaning of the verse is:—When her eyes become red (through anger), the lover loses his colour (because he despairs of winning her); when she hangs down her head (through love and bashfulness), the fire of love blazes forth in him. This verse is an example of II a and II b.

An example of II c, where there is a simultaneity of a quality and of an action, is 'कटुवं च' (p. 57, ll. 9-10). तव चक्षुः (प्रहृत्वा) सितपद्मेरुसोदरमि (अतकनलसदृशकान्ति) अहितेषु शत्रुषु वक्तव्या कटुवं (कोपेन रक्तं) च । महोपवीन्द्र, तेषां (शत्रूणां) वपुषि आपदा कदापि पतितं च. Here there is योगपक्ष of the quality (कटुपत्त्व) and the action viz. falling. The meaning is:—No sooner do the eyes of the king grow red through anger, than his enemies incur misfortunes.

युनोति.....दृश्यते (p. 57, ll. 11-12). It will have been noticed that the qualities and actions that occur simultaneously are generally found in different places. For example, the eye of the woman or of the king becomes red and the face of the lover becomes gloomy or the enemies meet with misfortunes. So it may be thought that in the second kind of समुच्चय, गुणः, किरास or गुणकिरास must be seen simultaneously in different places; but this is not so. Although the figure occurs more frequently when there is वैयधिकरण्य, still, the

योग्य of qualities or actions is possible even in the same substratum; as in the example 'he waves his sword and spreads his glory.' Here there is योग्य of two actions (युनोति and तनुते) in the same person (viz., the king). These words are directed against Rudraṭa, who says that this variety of समुच्चय (i. e. the योग्य of गुणक्रियाः) occurs only when a number of things occur in different places. 'अधिकरणे वा बलिगुणक्रिये चैककालमेकस्मिन् । उपजायेते देशे समुच्चयः सात्तरन्वोऽस्मै ॥' Rudraṭa VII. 27.

न चात्र दीपकम्.....मूलत्वानात्रः (p. 57, ll. 12-14). It may be said that in some examples of समुच्चय there is really दीपकः; as for example in युनोति etc. where two actions are connected with one agent (thus there is कारकदीपकः). Our author replies:—All these examples of समुच्चय due to the simultaneity of qualities and actions are invariably founded upon अतिशयोक्ति consisting in the inversion of the sequence of cause and effect; while दीपक is not founded upon अतिशयोक्ति. In the verse 'कलुषं च,' it is represented that calamities befall the enemies the moment the king's eye grows red. Here the cause (कलुषत्वं) and the effect (जायतनम्) are spoken of as taking place at the same time, against the general rule that an effect follows its cause. Similarly in 'युनोति etc.'

We must distinguish between समुच्चय and पर्वय. In समुच्चय there is योग्य, while in पर्वय, many things reside in one place in succession (and not at the same time). समुच्चय must also be distinguished from सम. In the former, there is a combination of causes (whether good or bad), while in सम, two things, not represented as the causes of anything, are spoken of as being quite suitable to one another. 'समुच्चये सत्त्वोरसयोर्वा कारणयोः समुच्चयः, अत्र स्वकारणयोरपि तयोयोग्यसौचित्याभिधानमिति विशेषः ।' उद्योत p. 129.

Examples of समुच्चय are:—I. उमा बभूवेवान् दाता याजितार रणे वयम् । वरः शम्भुरलं श्रेय त्वत्कुलोद्भूतये विधिः ॥ कुमारसंः VI. 82; समुत्पत्तिः पञ्चारण्यपदपञ्चामलनक्षत्रिवासः कन्दर्पयतीभद्वजदाज्जदसवने । अथायं स्वासङ्गः पतितजननिस्तारणविवर्णे कलादुल्कर्मस्तत्र जननि जागर्ति जगतः ॥ R. G. p. 491.

II. प्रादुर्भवति पयोदे कञ्जलवस्त्रिं बभूव नमः । रक्तं च पथिकहृदये कपोलपात्री मृगीहृदः पाण्डुः ॥ R. G. p. 490; अयमेकपदे तथा दिव्योः प्रियया चोदयतः सुदुःखो मे । नववारिचोदयादहोभिर्भविष्यत्वं च निरातपत्वरम्यैः ॥ विक्रमोर्वशी IV.

57 समाधिः (Facilitation).

When what is to be accomplished becomes easy through the accidental operation of another thing, there is समाधि.

An example is मानमर्याः etc. (p. 57, ll. 17-18). This is K. D. II. 299. अस्याः (मानिन्याः) मानं निराकर्तुं (दूरीकर्तुं) पादयोः पतिष्वतो मे उपकाराय वनगन्तितम् दिष्ट्या (भाव्येन) तदीर्णम् (उद्धृतम्). Here the कार्ये is the removal of the wounded pride of a woman. This is accomplished more easily by the sudden thundering of clouds (which frightens the woman and makes her cling to her lover).

The name समाधि given to the figure is significant. समाधि is equivalent to सम्यग् आधिः (आपातं करणम्) 'accomplishing a thing well.' 'केनचित्कर्तुमुपकान्तस्य कारणान्तरत्वं चित्करतः सौकर्ये सम्यगाधीयते इति यथाधीमिधानः समाधिनागायमकङ्कुरः ।' पञ्चा० p. 315.

समाधि has been above distinguished from समुच्चय.

गोत्र defines समाधि differently 'समाधिमन्वधर्माणामन्वधारोपणं विदुः । निरुद्धेदोष सोद्धेदः स हिषा परिपठ्यते ॥' सरस्वतीकण्ठाभरण 4. 32; Dandin speaks of समाधि as a गुण 'अन्वधर्मेस्ततोन्वयं लोकसीमानुरोधिना । सम्यगाधीयते वद स समाधिः स्तुतो वधा ॥ कुमुदानि निमीलन्ति कमलान्युग्मिपन्ति च ॥' काव्या L. 93-94.

58 प्रत्यनीकम् (Rivalry).

वदि रिपोः प्रतीकारे अशक्तेन तदीयस्य (रिपुसन्वन्धिनः कलविद् दुर्लभं वस्तुनः) तिरस्कारः तस्यैव (रिपोरेव) उत्कर्षसाधकः (कियते) तदा प्रत्यनीकम्. When somebody unable to avenge himself on his enemy is represented as doing harm to somebody else connected with the enemy, which simply results in proving the enemy's superiority, there is प्रत्यनीक.

An example of प्रत्यनीक is 'मध्येन etc.' (p. 57, ll. 22-23). तनुमर्या (सकला) (स्त)मध्येन मे मण्यं कृतवती इति (हेतोः) अयं हरिः (सिंहः) अस्याः कुचकुम्भगिभौ (कुचकुम्भसदृशौ) इयकुम्भौ (करिकुम्भौ) भिनसि. Here the heroine is a rival of the lion, whom she throws into the background by her slender waist. The lion, not being able to do any harm to his rival, the woman, breaks the protuberant temples of the elephant. The temples of the elephant are connected with the woman (तदीय) indirectly, because they are connected with the breasts (by the relation of similarity), which are themselves connected with the woman by अवयवविभावसम्बन्ध. This representation of the lion's breaking the temples of the elephant results in establishing the superiority of the woman (as regards slenderness of waist) over the lion.

The name प्रत्यनीक may be explained as follows:—अनीक means an army. प्रत्यनीक means a representative or deputy of an army. Just as one unable to do harm to a powerful army tries to do harm to an ally of that army, so here also some powerful person, not being able to make any impression on his antagonist, harms another, who is weak, connected with the antagonist. So the word प्रत्यनीक is applied by लक्ष्मण to the figure. The प्रयोजन is the conveying of the superiority of the antagonist. 'अनीकं सैन्यं तस्य प्रतिनिधिः प्रत्यनीकम् । तत्तादृश्यादलङ्कारोपि प्रत्यनीकमिति न्यपदेशमलम्बत । यथा अनीकमभिनयितुमनीयवरेण केनापि तत्प्रतिनिधिभूः तन्व्यद्वयमोहादभिभूयते तस्मात् वञ्चयति परिपन्थिनि तदीयमस्त्वबलं कोपि परिपन्थयतीत्यर्थः । अत्र च प्रत्यर्थिप्रकर्षः प्रयोजनम् ।' एकां p. 316.

The connection between the enemy and his ally, whom another, unable to do harm to the enemy, punishes, may be either direct or indirect. An example of indirect connection has been given by the author. An example where the connection is direct is 'त्वं विनिर्जितमनोमवस्थः सा च हृन्तर मन्त्रानुरक्तः । पञ्चमर्युगपदेव हरिस्तां तापमयनुशयादिव कामः ॥'. Here Cupid, unable to conquer the hero, assails the heroine with his arrows. The heroine is directly related to the hero as his beloved.

Jagannātha points out that प्रत्यनीक is the same as हेतुत्वेष्टा. In the verse 'मृद्येन' etc. the fact that the lion breaks the temples of elephants is poetically represented as due to the fact that the woman (whose breasts are similar to the temples of the elephants) surpasses the lion. So there is हेतुत्वेष्टा here. Uddyota replies to this by saying that, although there is उत्प्रेक्षा, it is not the principal figure, because there is a special charm in the representation that somebody being unable to avenge himself on his enemy harms another connected with the enemy. Vide R. G. pp. 494-495 and Uddyota p. 126.

Examples of प्रत्यनीक are:—रे रे मनो मम मनोमवशासनस्य पादाम्बुवद्ध-
वमनारतमाननन्तम् । किं मा निशतवसि संसृतिगर्तमच्ये नैतावता त्वम गमिष्यसि
पुत्रशोकः ॥ R. G. p. 494; यस्य किञ्चिदपकर्तुमक्षमः कायनिग्रहगृहीतविग्रहः ।
कान्तचक्रवर्त्तपृष्ठाकृतिं कृवी राहुरिन्दुमपुनार्पि बाधते ॥ शिशु० XIV. 78.

59 प्रतीपम् (The Converse).

प्रसिद्धस्य उपमानस्य उपमेयत्वप्रकल्पनम्, उपमानस्य निष्कलत्वमिवाङ्गं वा प्रतीपमिति कथ्यते. (I) When things that are well-known to be standards of comparison are themselves turned into objects of comparison, or (II) when things which are standards of comparison are declared to be useless, it is termed प्रतीप.

An example of (I) is 'वल्लभेय' etc., which was cited above as an example of काव्यलिङ्ग. इन्दीवर (blue lotus) is well-known as an उपमान of the eyes of women, as in नेत्रे इन्दीवरेण सहृदे. But here इन्दीवर is made an उपमेय by being compared to the eyes in the words 'त्वन्नत्रसमानकान्ति (त्वन्नेत्रेण समाना कान्तिर्दम्भ) इन्दीवरम्'. The reason why this is done is to convey that the Upameya is superior to the Upamāna and that the speaker has a low opinion of the thing that is well-known as an उपमान. It is a general rule that the उपमान is superior in excellence, while the उपमेय is inferior. But sometimes a well-known उपमान is turned into an उपमेय to convey the idea that it is really inferior to what is generally regarded as the उपमेय (and therefore as inferior). Similarly in 'वस्तुमेव etc.,' the moon and राजहंस (well-known Upamānas) are turned into Upameyas, by being respectively compared to the face and the woman in order to convey the superiority of the latter over the former. Compare प्रदीप 'यच्चोपमानतया प्रसिद्धोपमेये तस्माद्विशेषविवक्षया अनादरार्थमुपमेयभावः कल्प्यते, तदुभयरूपं प्रतीपम् ।'

An example of (II) is 'तद्वत्त्वं' etc. (p. 57, l. 28-p. 58, l. 2). This is बालरामायण II. 17. यदि तत् क्वचन (क्वचित्) (तर्हि) शशिकला (शशिनः कला प्रसंसा, अथवा शशिविषयकः आलापः) मुद्रिता (समाप्ति गता), सा वृत्तिः चेत् हा हेम (कनक शोचनीयं जातमित्यर्थः), यदि तत् चक्षुः कुवलयैः हा रितम् (गतम्, रि गतौ लुप्तदिः, अथवा हारितमिति एकं पदं), तत् मितं चेत् का मुखा (असृजम्), यदि ते ब्रवीं भिक्षु कन्दर्पचक्षुः, किं वा बहु नमोहे, नतस्य वेचसः (ब्रह्मणः) सगैकमः (सृष्टिविधिः, सृष्टिराणिः) पुनरुक्तवरतुविमुक्तः. तद्वत्त्वं... कथा-When there is that face, all talk about the moon is stopped (closed). हा रितं कुवलयैः The lotuses are gone, or (if we take हारितं as one word) 'the lotuses are lost'. राम० explains the last line as 'वेचसः सगैकमः पुनरुक्तवरतुहीनः इति यद्भावते तत्सत्यम्. We think that राम० has missed the spirit of the verse and that we need not take नीयते as understood. The last line must be regarded as ironical. वस्तुत्वं etc. to tell the truth, Brahmā's method of creation is such that it avoids superfluities. Here it is represented that the face etc. (the उपमेयस्य) are capable of serving all the purposes served by the moon etc. (the well-known Upamānas) and therefore the latter are condemned as being superfluous. If we do not take the last line as ironical, there would be no force in saying that the moon etc. are superfluous and yet asserting that Brahmā's creation avoids superfluities. Compare अलं. स. 'उपमेयस्यैवोपमानमारोहद्वयसामर्थ्यादुपमानस्य कैमर्षकत्वेन (तत्रापास्तोपमेयेनेव ह्युत्पादनुपयोगेनेत्यर्थः । विम०) आक्षेप आलोचनं क्रियते तदेकं प्रतीपम् ।' p. 165.

It should be noticed that both these varieties of प्रतीप are based upon resemblance. If something is condemned as superfluous on account of the existence of another, and there is no resemblance between the two things, there is no प्रतीप. It may be asked:—what is the difference between उपमा and प्रतीप? The reply is:—in both there is no doubt resemblance; but in प्रतीप there is either the condemnation of the उपमान as superfluous or the fact of the Upamāna being turned into the Upameya (in order to convey the superiority of the latter and the inferiority of the former); neither of these exists in उपमा. 'उपमाप्रकारत्वं ज्ञानयोगेन वाच्यम् । उपमानस्याक्षेपादुपमेयकल्पनाच्च । न हि तत्र (उपमायां) सदस्तीति ततोऽनयोः सुप्रत्यय एव भेदः ।.....एवमौपम्यमन्तरेण नैतदलङ्कारद्वयं (प्रतीपभेदौ) भवतीत्यवगन्तव्यम् ।' विमं p. 165.

The reason why the figure is called प्रतीप is as follows:—प्रतीप means 'against'. It literally means 'against the current.' The word is formed according to the sūtra 'अन्तर्यसुगोच्योऽप ईत्' पाठ IV. 3. 97. The name प्रतीप is given to this figure because in it the उपमेय becomes opposed to i. e. is an antagonist. (a rival) of the Upamāna. 'उपमानप्रतिकूलत्वादुपमेयस्य प्रतीपमिति व्यपदेशः ।' अर्ध. स. p. 165.

This figure must be distinguished from व्यतिरेक. In प्रतीप as well as in व्यतिरेक, the उपमेय is seen to be superior; but in the former the superiority of the उपमेय is due to the fact that it is turned into the Upamāna and no dissimilarity between the Upamāna and Upameya is expressed or implied; while in व्यतिरेक, the उपमेय is not turned into the उपमान or vice versa and the charm lies in the conveying of the superiority of the उपमेय over the Upamāna by the mention of the possession of certain qualities by the Upameya, which are not possessed by the Upamāna (i. e. वैधर्म्य also is intended in व्यतिरेक, while in प्रतीप only साधर्म्य). "उपमानादुपमेयस्य गुण-विशेषवत्त्वेन उत्कर्षो व्यतिरेकः । प्रतीपादिवारणाय लुतीकान्तं वैधर्म्यपरम् । तत्र (प्रतीपे) जोपमानतामानकृत एवोत्कर्षः, न वैधर्म्यकृतः । साधर्म्यस्यैव प्रत्ययात् । अधिकगुणवत्त्वमात्रम्, उपमानगतापकर्षमात्रं वा न व्यतिरेकस्वरूपम् । तयोरुपमेयो-त्कर्षाक्षेपमन्तरेणामुन्वितत्वात् ।" R. G. p. 347.

उक्त्वा.....द्विरे (p. 58, ll. 4-5). After declaring the pre-eminence of an object greatly excelling in some quality, if another is compared to it (if the former is made an उपमान of another), it also is termed by some प्रतीप. This is a reference to the views of Mammata and Ruyyaka. When an object,

which did not before experience the state of being an Upamāna on account of the possession of such pre-eminent qualities that nothing approaches it, is yet made to assume the state of an Upamāna, there is प्रतीप. Compare 'यत् अस्मान्म-
गुणशोभाचोपमानभावमपि अनुभूतपूर्वं, तस्य तत्कल्पनायामपि नवति प्रतीपमिति
प्रवेतित्वम्' K. P. X.; "स्तुतृगुणत्वाद्युपमानभावमपि न सृष्टे तस्योपमाभाव-
वत्कल्पितं (मानभावकल्पने!) प्रतीपमेव" अलं. स. p. 167, on which जदरथ
remarks 'यद्यपि प्रकृतगुणेनोपमादेन भावं न्यूनगुणेन चोपमेयेन, तथापीदृशप्रकृ-
तगुणत्वं विवक्षितं यदपेक्षया न्यूनगुणमपि उपमेयं न सम्भवीत्यत्र विण्वाचः'

An example of this is 'जहमेव' etc. तात (इति सामुक्थसम्बोधनम्)
हालाहल, जहमेव सुदारुणानां गुरुः (केष्टः) इति मा स इष्यः (मा सर्वं कृपाः);
ननु सन्ति (यतः सत्तेव) जमिन्मुषने मूषः (पुनः) भवादृशानि (भवत्सदृशानि)
दुर्जनानां वधनानि. Here हालाहल is well-known to be such a
deadly thing that there is nothing to compare to it; but
here the words of the wicked are compared to it (i. e.,
हालाहल is turned into an उपमान). The result is that,
although the words of wicked men are not equal to हालाहल in
their deadliness, they approach हालाहल, which has been
generally regarded as incomparable. In this verse, in the
first line, the pre-eminence of the object is expressly declared
(in the words गुरुः सुदारुणानाम्). If the pre-eminence be not
declared, then there is no प्रतीप, as in 'जहमेव' etc.

Vide the interesting remarks of Jagannātha on this
figure, R. G. pp. 496-497.

Examples of प्रतीप are:—तस्याश्वेन्मुखमस्ति सौम्यस्तुनगं किं
पार्वणेनेन्दुना सौन्दर्यस्य पदं दृशी यदि च ते किं नाम नीलोत्पलैः । किं वा कोमल-
कान्तिभिः किमलवैः सत्येव तथापरे ह्यौ धातुः पुनश्चक्षस्तुतृचनारग्नेष्वपूर्वो ग्रहः ॥
(This bears a close resemblance to the verse तद्वत्त्वं etc.
This is quoted by जदरथ); गर्वमर्तवाद्यमिमं लोचनदुग्धलेन व्रह्मि किं
भद्रे । सन्तीदृशानि दिशि दिशि सरःसु ननु नीलमलिनानि ॥ इदं VIII. 78.

60 मीलितम् (Lost).

कैवचित् तुल्यलक्षणा (तुल्यं लक्ष्म चिद्वरूपो धर्मः यस्य) (वस्तुना) वस्तुनः
युक्तिः (निगूह्यम्) मीलितम्. When something is concealed (covered
up) by another possessing a similar characteristic, there is
मीलित. The thing having a common characteristic (or rather
the characteristic itself, the चिद्वरूप धर्म) may be inherent (a),
or adventitious (b).

An example of (a) is 'लक्ष्मी etc.' (p. 58, ll. 13-14). इरेः
बभ्रुःकण्ठे नीलोत्पलाभवा (नीलोत्पलसदृशा) भासा (कान्ता) प्रस्रं (तिरोहितं)

लक्ष्मीवक्षोभक्तसूतीलक्ष्म (लक्ष्म्याः वक्षोनी स्तनौ तयोः कस्तूरी तस्याः लक्ष्म चिह्नं)
 गारत्वा (ईत्वा सरस्वत्या लक्ष्म्याः सपत्न्या) न बलक्षि (न निरूपितम्). यत्नं
 etc. lost as it was in the lustre (of Vishnu's body) that shone
 like the dark-blue lotus. Here the dark-blue lustre of the God
 Vishnu is inherent in him. Musk (कस्तूरी) is dark and the
 spot, left on the chest of Vishnu when he embraced Lakshmi
 whose breasts were smeared with musk, was not observed
 because it was concealed by another thing (which is char-
 mingly darker), viz. the lustre of Vishnu's body.

An example of (b) is 'सदैव' etc. (p. 58, ll. 16-17). वस्रां
 (नगर्वा) शोणोपलकुण्डलस्य (शोणः क्लेशितः उपलः रत्नं वसिन् वयं शोणोपलं
 पद्मरागमणिकुक्कुण्डलं करीरेष्टनं तस्य) मयूखैः (किरणैः) सदैव अरुणीकृतानि
 (रक्तोक्तानि) कामिनीनां कोपोपरक्तानि अपि (कोपेन जारक्तानि अपि) मुखानि
 यूनां शङ्कां (भयं) न विदधुः (जनयामासुः). Here the redness of the
 ruby ear-ring is adventitious in the face. The glow spreading
 over the face of women through anger is concealed by the
 redness (which is more powerful) of the ruby in the ear-ring;
 the redness of the ruby that spreads over the face is not
 natural to it, but is borrowed or adventitious.

What constitutes नीलित is as follows:—I. There are two
 things, one of which is more prominent, while the other is less
 prominent; II. they both possess the same characteristic; III.
 on account of the possession of the same characteristic, the
 thing that is less prominent is concealed (or not observed) by
 the one that is more prominent. In the examples in the
 text, the mark made by the musk and the glow of wrath are
 not observed, because they are concealed by the more pro-
 minent lustre (of Vishnu's body) and the redness of the
 ruby respectively.

This figure is appropriately called नीलित, as in it one thing
 is concealed by another. The root नील (1st conj. P.) means
 'to shut, contract, cover'. Compare अलं. स. 'सिरोभायकत्वादेन न
 नीलितव्यपदेशः'.

This figure must be distinguished from भ्रान्तिमान्. In
 भ्रान्तिमान्, on seeing one thing, another resembling it, is re-
 membered and mistaken for it e.g. in 'मुखं दुग्धधिया' etc. above,
 the moon's rays cause the milkmen to remember milk, which
 is not present then, and to mistake them for milk. While in
 नीलित, both the things are present; one is not perceived because
 it is overshadowed by another; moreover there is no mistake.

Examples of मीलित are:—अपाङ्गतरले इशो मधुरवक्त्रवर्णा मित्रे
विहसामरमन्धरा गतिरतीव कान्तं मुखम् । इति स्फुरितमङ्गके वृण्वृशां स्वतो कोट्या
तद्वत् न मरोदयः कृतपद्मोऽपि संलक्ष्यते ॥ (quoted by K. P. X.); मदिरा-
मदभरपाटलकपोलललोचनेषु वदनेषु । कोपो मगल्वितीर्णा न लक्ष्यते कामिभिः
प्रमत्तम् ॥ रुद्रद VII. 108.

61 सामान्यम् (Sameness).

(वक्ष) सदृशैर्युग्मैः साधारणगुणयोगात् प्रकृतस्य उपमेयस्य अन्यतादात्म्यं
(अन्वेन अप्रकृतेन उपमानेन तादात्म्यं ऐक्यात्म्यं) प्रतिपाद्यते (तत्र) सामान्यम्.
When something in question is spoken of as having become
undistinguishable from something else on account of similar
qualities, there is सामान्य.

An example is 'मल्लिका etc.' (p. 58, ll. 21-22). मल्लिकामितं
अभिज्ञाः (मल्लिकापुष्पैः आचिताः पुरीः अभिज्ञाः संवताः केशाः वासां) पारुचन्दन-
चार्चिताः (अत एव) चन्द्रिकासु (ज्योत्स्नायां चन्द्रकिरणेषु वा) अविभाङ्गाः
(अलक्ष्णाः) अभिसारिकाः ('कान्ताभिनी तु या याति सङ्केतं सङ्गमिसारिका' इति
जम्बरु II. 6. 10) मुक्तं याति. Here the subject of description
(वस्तुतः) is women going out to meet their lovers at an appoint-
ed place. Women are represented as not distinguishable from
the moonlight, which is अप्रस्तुत, on account of the possession
by both (women who had white Mallikā flowers in their
tresses and were anointed with white sandal, and the
moonlight) of a common property, viz. whiteness.

The reason why this figure is called सामान्य is that here
there is connection of two things with the same property
(which renders them undistinguishable). Compare मन्द
'तत्समानगुणविविधतासामान्यम्' or अलं. सू. 'तत्समानगुणयोगात्सामान्यम्'
p. 169.

What constitutes सामान्य is:—I. There are two things,
both of which are seen; II. Both the things possess one
property in common; III. The two objects are within sight
but are not distinguished from each other, on account of
the possession by both of the same property.

मीलिते.....मेदामङ्गः (p. 58, ll. 23-24). The author now
proceeds to distinguish between मीलित and सामान्य. In the
former, an object possessing a quality in an inferior degree is
eclipsed by another possessing the same quality in a superior
degree and the object that is निम्नगुण is not perceived; while in
सामान्य both the objects are perceived, but they are apprehended

as undistinguishable on account of both the objects possessing like properties. Compare अलं.सू.वि. 'मरुपेणावगतस्यापि नेदामन्वयसायः सामान्यं, नन्वता शिरोदिक्तात्स्न्यवानवगमो मीलितमिति स्थितम् ।' p. 168; "अलम्बविषयस्यापि वस्तुनो नन्वत्सवादीषमप्यहण्यतं तद्विषयेनाप्रत्यक्षं सामान्यम् । मीलिते तु निगूहमानवस्तु न प्रत्यक्षविषयः ।" R.G. p. 516. This figure must also be distinguished from अपद्धति. As there is no denial of anything and as nothing else is asserted in the place of the former, this is not अपद्धति 'नेयमपद्धतिः । किञ्चिदपहृत्य कस्याप्यनारोप्यमाणत्वात् ।' पञ्चा. p. 320. Similarly this is not भ्रान्तिमान्. In the latter, we mistake one thing for another and both the things are not perceived (one is perceived and the other is remembered); while in सामान्य both the things are directly perceived. 'न च भ्रान्तिमता सङ्करः । तत्र भावेमाणस्यारोपीज्ञानानुबन्धमानस्येति विशेषात् ।' उद्योत p. 134.

Examples of सामान्य are:—सलिलविमानीनिकरावशटे चंद्रांशुकैवत्यविषयमावे । पुच्छसमान्वा विकला स्वादी चरन्ति राकास्तु चिरं चमर्दः ॥ सुसितकमला-
लङ्कारावां कदाचन कौमुदी—नवलि सृष्टिं सौरं वान्ता गयीष्टममृदिष्टुः । एवमु-
भवतः क्रीडिः केनाप्यगीवत नेन सा विपश्यन्मन्मुक्ताशङ्का कं नालि सुमयदः ॥
K. P. X.

62 तद्गुणः (Borrower).

तद्गुणत्वाभावं अनुकुलतद्गुणमयः तद्गुणः. When an object is represented as giving up its own quality and assuming the quality of another excellent thing (that is near), there is तद्गुणः. An example is 'जगद etc.' (p. 58 ll. 27-28). This is S's's. II. 21. कदनञ्जयप्रपन्नपतिनः (कदनरूपं दापय तस्य पत्नये सतीपे-
तवलि इति तान्) ससुनिहः (अमरात्) कदमरशनाश्रुतिः (कदाभिः सुमरन्त-
नाभिः) नेले (नेलतां) नयन् (भावादयन्) जगद (इत्येव). Here, the bees, which are blue, are represented as giving up their blueness and assuming the whiteness of the shining tooth of Baladeva.

The reason why this figure is called तद्गुण is that in this the object of description (प्रकृत) assumes the properties of that (तद्) i. e. of a thing not in question or of a thing that possesses some quality in an eminent degree. Compare K. P. X. 'तस्य अमरुतस्य गुणीश्वरस्येति' or अलं. सू. 'तस्मिन्महत्तमस्य गुणा अलिक्रिये-
कृता' p. 170.

The essentials of तद्गुण are:—I. One object (the प्रकृत) has another object near it; II. the thing that is प्रकृत gives up its own qualities and assumes the quality of the thing that

is near. It should be, however, noticed that our author does not speak anything about प्रकृत or सम्प्रकृत. His example also is noteworthy. The bees are not प्रकृत, but rather सम्प्रकृत. According to our author, तद्वृत्त occurs when one object (whether प्रकृत or सम्प्रकृत) assumes the qualities of another. In giving the essentials of तद्वृत्त above we follow the authority of Mammata.

मीलिते.....इति भेदः (p. 58, ll. 29-30). An objection may be raised:—in तद्वृत्त, the quality of one thing is concealed by another and so there is no difference between तद्वृत्त and मीलित. Our author replies to this as follows:—In मीलित, the *thing itself* is concealed by another, so that the former is not perceived at all; while in तद्वृत्त, both the things are *perceived* (and not only one, as in मीलित), but the *qualities* of one are transferred to another; besides in मीलित, the thing that is covered up (or over-shadowed) does not *give up* its own qualities and assume another's (as in तद्वृत्त), but is only over-shadowed by another possessing the same quality in an eminent degree; while in तद्वृत्त, the thing loses its own quality and assumes a *different* one. Compare 'न चेद मीलितम् । तत्र हि प्रकृतं वस्तु वस्तुन्तरेण आच्छादितत्वेन प्रतीयते, इह तु अनुपहृतस्वरूपमेव प्रकृते वस्तुन्तरयुगोपरकतया प्रतीयते इत्यल्लभ्यमोभेदः' लक्ष्. स. p. 170. तद्वृत्त must be distinguished from सामान्य also. In the latter, one thing *does not give up* its qualities, but appears undistinguishable from another on account of the possession by *both of similar properties*; while in तद्वृत्त, both the things are seen *distinctly*, but one gives up its quality and assumes the quality of another (which is *dissimilar*). In ज्ञान्तिमान् *one thing* is really seen and mistaken to be another, which is *remembered*; while here *both* are *seen* and there is no mistake. Vide the following lucid remarks of the Uddyota "मीलिते धर्मिण इवाम्बुः, सामान्येऽपरेण तद्वृत्तस्यैव अप्रत्यक्ष-विभासः, इह तु युगमात्रस्यैव विभासः धर्मिणः पृथग्भासश्चेति भेद इत्यर्थः । ज्ञान्तिमणि सम्बन्धमात्रादौघेऽत्र मुखमात्रस्यैति भेदः । ज्ञान्ते निवृत्त्याभावाच्च" pp. 137-138.

An objection may be raised as follows:—What is common to the three figures मीलित, सामान्य and तद्वृत्त is the non-perception of difference (whether of qualities or things). So instead of defining them separately, let there be one Alaṅkāra, with these three varieties. If a slight difference were sufficient to constitute a distinct figure, then ह्रस्वोपमा will have to be defined as a figure distinct from पूर्णोपमा. Jagannātha replies to this that

this is not proper. He says that following the above reasoning, रूपक, परिणाम, अतिशयोक्ति etc. cannot be separately defined and will form varieties of one figure, called अनेह. Besides, in each of the three figures there is a distinct charm, as in रूपक, परिणाम etc. (which have been separately defined by all Ālaṅkārikas). Vide R. G. pp. 516-517.

Examples of तद्गुण are:—विभिन्नवर्णो गरुडायवेन सुवस्व रथ्याः परितः स्फुरन्त्या । रत्नैः पुनर्वेत्र कवं रुचा स्वामानिन्धरे वंशकरीरतीलैः ॥ शिशु. IV. 14; गीतो नासान्तिकं तन्म्या मालत्वा कुसुमोत्करः । बन्धूकभावमानिन्धे रामेणापरवर्तिना ॥ R. G. p. 513.

63 अतद्गुणः (Non-borrower).

हेतौ सत्यपि (उत्कृष्टगुणगदार्थसंनिधानाख्ये हेतौ सत्यपि) तद्वयानुद्धारः (तदप्यस्य उत्कृष्टगुणस्य अननुद्धारणं न्यूनगुणेन जननुवर्तनं) तु अतद्गुणः. When one thing does not assume the quality of another, though there is a reason for it, there is अतद्गुण. This definition is word for word the same as that of the अलं. स. 'सति हेतौ तद्गुणाननुद्धारोऽतद्गुणः ।'

It should be noticed that the figure अतद्गुण would occur in two ways:—I When something not in question (अप्रकृत), which is न्यूनगुण, does not assume the quality of the thing in question, which is उत्कृष्टगुण (although it comes in contact with the latter), there is अतद्गुण; II when the thing in question (प्रकृत) does not assume the quality of another which is not in question (अप्रकृत), although the अप्रकृत is quite near the प्रकृत, there is अतद्गुण. The हेतु referred to in the definition means here 'the presence of a thing possessing excellent qualities'.

इन्त.....रज्यसि (p. 59, ll. 3-4). गुणगीर (गुणैः गीर धवल), सान्देय (वनेन) रामेण (प्रेम्णा, रक्तवर्णेन) मृडेऽपि (पूर्णेऽपि) मम हृदये निपण्णोऽपि (स्थिति कथयानपि) (त्वं) इन्त कथं नाम न रज्यसि (रक्तो भवति, अनुरक्तो भवति). The words रामेण and रज्यसि are Paronomastic. Here the प्रकृत object is the hero, who is called 'white with qualities' (i. e. famous). Although the hero (who is धवल) is enshrined in the heart of the heroine, which is रक्त (red or glowing with ardent love), he does not himself assume रक्तत्व (redness or love for the heroine).

गाङ्गमन्तु.....चापचीयते (p. 59, ll. 6-7). गाङ्गम् (गङ्गायाः इदम् इति गाङ्गे गङ्गासम्बन्धि) अम्तु (जले) सितम् (शुभ्रम्), यामुनें अम्तु (वसुन्तायाः जले) कज्जलाभं (कज्जलसदृशम्), रात्रवेत्त, उभयत्र मन्ततः तत्र शुभ्रता सा एव (एकैव, न न्यूनातिरिक्ता वा), न चीयते (गङ्गाजलसम्बन्धेन न अधिका भवति) न च अपचीयते

(वसुनावलमालिन्येन मलिना न भवति). This verse is an example of the second variety of अतद्गुण. Here रावईस (प्रकृत) does not assume the qualities of the Ganges or the Jumna (the अप्रकृत), although they are in contact with him (हेतौ सति अपि).

पूर्व.....न तद्वत्ता (p. 59, ll. 8-10). पूर्व.....निष्पन्नम्. This has been explained above. प्राप्तवद् अपि although it is proper that it should follow. उत्तरव.....न तद्वत्ता. It may be contended that in 'गाङ्गमन्दु etc.' the figure is अप्रस्तुतप्रशेसा (4th variety तुल्ये प्रस्तुते तुल्यविधानम्); the description of रावईस is not really the matter in hand; the subject of description is a good man, who remains the same (in character) in prosperity or adversity. Our author concedes this contention and says that, although absolutely speaking the swan is अप्रस्तुत, still in comparison to the Ganges and the Jumna, the swan is a thing in question, as the Ganges and Jumna are still more removed from the real subject of description, viz. a good person. As the swan, who is thus relatively प्रस्तुत, does not assume the qualities of the rivers, though in contact with them, there is अतद्गुण.

अत्र च.....शेषोक्तेर्भेदः (p. 59, ll. 10-11). It may be contended that in the above examples of अतद्गुण, there is विशेषोक्ति, because, though the hero is placed in the heart which is full of रक्त (i. e. हेतौ सत्यपि), he does not become रक्त (i. e. there is कायाभाव), and though the swan plunges in the bright and dark waters of the Ganges and the Jumna, it does not heighten or lessen its whiteness. Therefore अतद्गुण should not be separately defined. Our author replies that अतद्गुण deserves to be a distinct figure because there is a distinct charm in it, viz. the peculiar striking circumstance of the non-assumption of the quality of one thing by another. In विशेषोक्ति, the charm consists in the representation that the effect does not follow, although its well-known causes are present; while in अतद्गुण, the charm lies in the non-assumption of the quality of one by another. Even if there be a causal relation, the poet does not intend (in अतद्गुण) to emphasize it; what he (poet) insists upon as charming is गुणान्मह्य. We are informed by Jayaratha that अतद्गुण was included under विशेषोक्ति by the author of अलङ्कारसार (p. 171 of विमर्शिनी).

वर्णान्तरोत्प.....विषमात् (p. 59, l. 11). अतद्गुण must be distinguished from the first variety of विषम, where the properties or actions of an effect are opposed to those of the cause. In सुप्तः क्रस्पर्श etc. (example of विषम), the sword which is

darkish produces fame (which is white) i. e. a dark thing produces an effect possessing a quality which is opposed to that of the cause. But in अतद्गुण, a distinct (and opposed) colour is not produced; e. g. in 'हन्त सुन्द्रेण' etc. the rage of the hero in which the hero is enshrined, does not produce another (and an opposed) colour in the hero. The only thing that happens is that the hero remains एव as before and does not assume रक्तत्व.

The reason why this figure is called अतद्गुण is तस्य प्रकृतस्य गुणा असिन् अप्रकृते न सन्तीति अतद्गुणः, अथवा तस्य अप्रकृतस्य गुणा असिन् प्रकृते न सन्तीति अतद्गुणः. Compare Maṇuṣya's words 'किं च तदिति अप्रकृतं अस्मेति च प्रकृतमत्र निर्दिश्यते'.

Examples of अतद्गुण are:—पवलो मि जह वि सुन्दर तह वि तुष मञ्ज रजिबं हिमजम् । राजभरिष वि हिजय सुहअ पिहितो ण रथो मि ॥ (quoted in K. P.); कुचान्धामालीढं सहजकठिनाभ्यामणि रमे न काटिन्यं यथे सव हृदयमलनशुद्धम् । मृगाह्वानामन्तर्जननि निवसन्ती खलु चिरं न करकुरी इरीयवति निजसौरभविभवाद् ॥ R. G. p. 514.

64 सूक्ष्मम् (Subtle).

यत्र आकारेण (अवयवसंस्थानविशेषेण) दृष्टितेन (चेष्टाविशेषेण) वा संलक्षितः सूक्ष्मः अर्थः (वीक्ष्यमतिदुर्लभः अर्थः) कदाचित् भेष्या (दैर्घ्यप्रकारेण) सूच्यते तत् सूक्ष्मं उच्यते. When a delicate circumstance gathered from some appearance (a) or from gesture (b) is intimated to another by means of a clever hint, it is सूक्ष्म. It should be observed that Amara gives आकार and दृष्टि as synonyms—'आकारस्त्विव दृष्टितम्' III. 2. 13; in another place, he says 'आकारो विज्ञितकुरी' III. 3. 182. The commentator Bhānuji explains 'दृष्टितं चेष्टा । आकृतित्ववयवसंस्थानम्'. Maṇuṣya and our author seem to have taken आकार in the sense of आकृति (posture or appearance) and दृष्टि in the sense of चेष्टा (gesture). वक्रवती, author of the अक्षरारसर्वस्वसञ्जीविनी, says 'आकृत्यव्यञ्जिताद्येष्टा दृष्टितं बुद्धि-कारिताः । आकारः पुनराद्यातस्या एवाद्विकारिताः ॥ तारापुटभूषणवेपिकारानिर्दिष्टं विदुः । आकाराः सर्वत्र नावा जाया दुष्पारेण्यया ॥' (quoted in the रत्नामय p. 465).

सूक्ष्म means 'not to be apprehended by men of dull understanding.' An example of (a) is 'वक्र etc. (p. 59, ll. 15-16). कानि वयस्यां (सखीं) तन्वाः (नानिकायाः) कण्ठे वक्रसन्दिग्धेऽपिन्दुप्रवर्धैः (वक्रवाद्य सन्दिभिर्गण्डभिः) सेदपिन्दुनां प्रवर्धैः पंक्तिभिः (चित्रं (संमित्रं) कुङ्कुमं इष्टां शिखा तन्वाः पुस्त्यं (पुष्पापित्त्यं रात्री विपरीतरत्ने) च्चडगन्धी (चूचगन्धी) शशी (तन्वाः हस्तो) खल्लेखां) सहाहृदिह्यलेखां लिखे (लिखितवती).

Here, the masculine action of a woman, concluded from the mixture of the drops of perspiration with the saffron on the throat, is intimated to her by another by means of drawing on her hand the figure of a sword which is the characteristic mark of man. Here the आकार (appearance) is कुङ्कुममेद on the throat, which leads to the guessing of पुरुषावित (the सूक्ष्म अर्थ). This delicate circumstance is indicated in a clever manner by the drawing of the figure of a sword on the hand of the woman. How कुङ्कुममेद on the throat leads to the inference of पुरुषावित is explained by commentators as follows:—‘प्रतिद्वरौ उच्यमानाः नास्तितायाः वक्त्राद् गलितस्य स्नेदस्य पृष्ठगाने एव गमनम्, कण्ठे तद्वर्णं तु विपर्ययत्नानेवेति वक्त्रस्यन्दौलादेरभिप्रायः’.

An example of (b) is सञ्ज्ञेत्कालमसुं etc. (p. 59, ll. 19-20). This has been explained above in the 2nd Pari. Here the curiosity of the lover to know the time of meeting, which (curiosity) was guessed from the movements of his eyebrows etc. is intimated to him by the closing of a lotus, which (closing) takes place at the approach of night. Here the सूक्ष्म अर्थ is the desire of the lover to know the time of meeting. This सूक्ष्मार्थ is guessed by इङ्गित, viz. the movements of the eyebrows etc. The fact that the woman understands the meaning of the look of the lover is conveyed in a clever manner (मेम्का) by the closing of a lotus.

It should be observed that in सूक्ष्म, there exists अनुमिति also. But the figure is not अनुमान, because it is subordinate. This charm lies not in the inference of a delicate circumstance from appearance or gesture, but in devising a clever mark which would easily intimate to another that the delicate circumstance has been discovered. ‘अत्र विद्यमानमपि अनुमानं सूक्ष्मादयम् । सः केन न्ययनाद्यनद्वारा सूक्ष्मस्यैव चतुर्कारित्वात् ।’ उच्यते p. 116.

An example of सूक्ष्म is—कदा नौ सङ्गो भारीलाकीणे वक्तव्यमम् ।
अविश्व कान्तमवला लोलापशं न्यनीलवत् ॥ K. D. II. 216 (on this Vandin remarks एवममीलनादयं सूचितो निश्चि सङ्गः । आश्वसयितुमिच्छन्त्वा प्रियमनुवादिताम् ॥)

65 व्याजोक्तिः (Dissembler).

वद्विज्ञकाणि (प्रकाशं नवत्यानि) वस्तुनः व्याजाद् (छद्मना, कपटेन) गोपनं व्याजोक्तिः. The artful concealment of a thing, though discovered, is व्याजोक्तिः.

An example is 'शैलेन्द्र etc.' (p. 59, ll. 25-28). शिवः वः (वृष्णात्) अवतात् (रक्षतु) । कीदृशः । शैलेन्द्रेण हिमालयेन प्रतिपाद्यमाना दीपमाना गिरिजा पार्वती तस्याः हस्तः तस्य वपगुं आक्षेपः (मावे कः) तेन उल्लसद्भिः आभिर्नवद्भिः रोमाञ्चादिभिः विसंरम्बुलः व्यग्रः स चासौ अखिलविषिव्यासाहमहाकुलः सकलवैवाहिकक्रियामहाकुलः (शिवः) । आः इति पीडापान् । (ततश्च सात्त्विकभाव-गोपनाय) तुहिनाचलस्य (हिमालयस्य) करयोः आः शैलमित्युक्तिवान् । शैलस्य (हिमालयस्य) अन्तःपुरं (स्त्रीजनः) मातृमण्डलं (मातृवादयः 'ब्राह्मीत्याद्यास्तु मातरः' अमर० I. 1. 35) गणाः (प्रमथाः शिवानुचराः) च तैः समितं दृष्टः (शिवः रक्षतु). शैलेन्द्र...महाकुलः who was perturbed by the appearance of tremor and horripilation due to the thrilling touch of Pārvatī and was troubled by the fear of the irregular performance of the ceremonies of marriage (because his mind was distracted). Here, the love for Pārvatī that was hidden is manifested (उद्भिन्न) by the indications of love (अनुभाव of रति, viz. रोमाञ्च, वेपथु, etc.); it is then concealed under the pretence (व्याजात्) that these indications, viz. पुलक and वेपथु, are due to cold (as cold also causes tremor and makes the hair stand erect). Compare प्रदीप 'पुलकवेपथुभ्यां सात्त्विकान्यां प्रकाशिता मूढा रतिः तयोः शैल्यकारणताप्रकाशनेनापहृतेति व्याजोक्तिरिवन्' ; 'अथ रोमाञ्चादिनोद्भिन्नो रतिभावः शैल्यप्रक्षेपेनापलभितः' अलं. स. p. 174.

What constitutes व्याजोक्ति is:—I. something is at first hidden; II. then it is manifested somehow (involuntarily); III but it is then represented as not being due to what really causes it, but to something else.

The reason why this figure is called व्याजोक्ति is that here there is a putting forward (वर्क) of a pretext (व्याज), viz. representing a thing as due to something else. Compare 'वसन्तप्रक्षेपरूपस्य व्याजस्य वचनाम्याजोक्तिः' अलं. स. p. 174.

नेयं.....दर्शितः (p. 59, ll. 29-30). Udbhāṭa and his followers do not define व्याजोक्ति separately, but include it under अपहृति. Our author distinguishes between the two figures. व्याजोक्ति is not the first kind of अपहृति, because in the former, the विषय (the subject on which something else is superimposed) is not expressly mentioned by the person who conceals (the real state of things). In शैलेन्द्र etc., the विषय is the love of Śiva for Pārvatī. It is not directly expressed, but left to be understood from the sense of the verse. In the first kind of अपहृति, the उपदेव is denied and something else is established in its stead. But both of them are directly expressed, as in नेदं नमो-

मण्डल etc. ; while in व्याजोक्ति, only one is expressed and the other (the विषय, which is concealed under a pretext) is only suggested. Mammata draws another distinction between व्याजोक्ति and अपहृति. In अपहृति, there is resemblance between प्रकृत and अप्रकृत (the उपमेय and the उपमान); but this is not possible in व्याजोक्ति. There is really no charming resemblance between रतिभाव and शैल. Besides in अपहृति, the उपमेय is denied and the उपमान is established in its stead ; but in व्याजोक्ति nothing is denied, but something is represented as due to a cause other than that to which it is really due. 'न वैषाऽपहृतिः; प्रकृताप्रकृतोभयनिष्ठस्य साम्यस्येष्टासम्भवाद्' K. P. X. ; 'तत्र (अपहृती) उपमेयनिषेधपूर्वकमुपमानव्यवस्थापनम् । अत्र तु किञ्चिदनिषिध्वैव निमित्तान्तरप्रयुक्तत्वज्ञापनमित्यपि बोध्यम्' उद्योत p. 198. The difference between व्याजोक्ति and the 2nd kind of अपहृति has been explained in our notes on the latter (p. 138).

66 स्वभावोक्तिः (Natural Description).

दुरुद्धार्यस्वक्रियारूपवर्णनम्—Dissolve क्रिया च रूपं च क्रियारूपे, स्वे (स्वकीये) च ते क्रियारूपे च स्वक्रियारूपे, अथैस स्वक्रियारूपे अथैस्वक्रियारूपे दुरुद्धे (गृहमे स्थूलनतिमिरसंवेदे) अथैस्वक्रियारूपे तयोः वर्णनम्. The description of such actions and characteristics of an object as are peculiar to it and are not easily perceived by all, is स्वभावोक्तिः. दुरुद्धोः means 'to be apprehended by the poet alone'. स्वे means 'a child and the like'. स्वयोः means 'of such as belong solely to that object' (स एव एकः आशयः ययोः).

An example is लावुलेन etc. (p. 60, ll. 4-7). लावुलेन क्षितितलं (भूमितलं) अभिहृत्य, अप्रपञ्चान् (अमे ततिन्यान् पादाभ्यान्) असकृद् (वारंवारं) दारयन् (क्षितितलमिति योजयन्), आहमनि एव (स्वदेहे एव) अक्लीय (प्रविश्य, अतिक्रान्तीभूयेति अर्थः), अथ (यश्चात्) गगने विक्रमेण (अतिशक्तितया) हुतं भीत्पतन्, स्कूर्णदंकारघोषः (स्कूर्णेन् हुन् इति घोषः दस्य), अखिलान् अन्तुन् प्रतिदिशं द्रावयन् एषः कोपाविष्टः (कोपेन आविष्टः) अलोच्छ्वनचक्षुः (अरुणे रक्ते उच्छ्वने च चक्षुषी दस्य) तरक्षुः (सुगादना) प्रतिवने (वने वने) प्रतिष्टः. अरण्योतरक्षुः the hyena, with red and swollen eyes. आत्मन्वेवावलीयं shrinking into himself for a moment. क्षिति...पञ्चान्—Scraping the ground again and again with his front feet. Here there is a description of the actions and characteristics of a hyena that are peculiar to it.

It should be borne in mind that a matter of fact description of an object does not constitute स्वभावोक्ति. Otherwise, even

such a sentence as 'पदं वलीवदीयं वासमपि मुञ्चेन' will be an example of स्वभावोक्ति. What constitutes स्वभावोक्ति is:—I The description must be charming; II The description must be in reference to the कृिया and स्वरूप of an object, such as a child, lower animals etc. 'भादिना सुवर्तिमुग्धकातरतिर्येभ्रातहीनपावादिसंग्रहः' उच्येत p. 38; III The notions and characteristics described must be peculiar to the object described and must not be such as to be common to it and others; IV the description must be faithful and not hyperbolic.

The figure स्वभावोक्ति was also called जाति* by ancient writers; e. g. इन्द्रिन्, रुद्रट and मोव. See K. D. II. 8-13. Rudrata defines जाति as 'संस्मानवस्मानकिमादि वक्ष्य वादृशं भवति । लोके निरप्रसिद्धे तत्कथनमनन्यथा जातिः ॥ शिशुसुखपुवृत्तिकातरतिर्येवतन्मातहीनपात्राणाम् । सा काका-वत्सोक्तिचेष्टासु विद्येयती रम्या ॥' VII. 30-31.

Examples of स्वभावोक्ति are:—क्षणं नृपार्थवलिः श्रुतेणामे क्षणं तुदन् । कोलीकरोति प्रणवादिनामेव मृगार्थकः ॥ रुद्रट III. 9; धृष्टीपुत्ररत्नवो राज्यस्थि-तिरचनकविर्वैकल्याणः । कृतमुखायविकाराः कौडन्ति सुनिर्भरं विन्माः ॥ रुद्रट VII. 32.

67 भाविकम् (Vision).

यत् अद्भुतस्य परार्थस्य भूतस्य अथ भविष्यतः (परार्थस्य) प्रत्यक्षायमाणत्वं (प्रत्यक्षव्यतिभासमानता) तत् भाविकम् उदाहृतम्. When a wonderful object, whether past or future, is so represented as to strike the mind as if it were present, it is termed भाविक.

An example is मुनिः etc. (p. 60, ll. 11-12). This is cited in the ज्ञानमालोक p. 239, as an example where the description of a thing which is favourable to the development of some rasa produces great charm, although a figure of speech may be absent. 'अत एव च रसानुगुणार्थविकेपोपनिबन्धनमृक्कारान्तरविरहेऽपि ज्ञाना-तिश्रवणोक्तिं कथ्ये दृश्यते । यथा—मुनिर्वपति । अथ बाहुतरसानुगुणमेकचतुष्के मत्स्यकच्छपदर्शनं छायातिशयं पुण्याति । तत्र लोकचतुष्के बलसंनिधानादपि शिवमत्स्य-कच्छपदर्शनमधुष्णत्वादद्भुतरसानुगुणतरम् । धुष्णं हि वस्तु लोकप्रसिद्धाद्भुतमपि नाक्षय्येकादि भवति ।' इव. p. 239. कुम्भसन्धरः (कुम्भात् सन्धरः यस्याः) महात्मना योगीन्द्रः (योगिनां इन्द्रः श्रेष्ठः) मुनिः (जगत्स्यः) जवति, येन तौ (जतिप्रसिद्धौ) दिव्यौ मत्स्यकच्छपौ (मत्स्यकूर्मौ विष्णोरवतारौ) एकचतुष्के दृष्टौ. एकचतुष्के दृष्टौ *as in the hollow of one of his hands the fish and the tortoise* (the two incarnations of Vishnu), when he (Agastya) drank

* Compare वायस्ये verse 'इरानि कं नो ज्वलदीपकोपमैर्नदीः पदार्थैश्चपादितः कषाः । निरन्तरक्षेपताः सुजातयो महालक्ष्म्यककुद्भुमकैरिव ॥' कादम्बरी.

up the ocean in one handful of water. Here the wonderful thing is the seeing of the divine Fish and Tortoise in a handful of water (the sea). This wonderful thing appears as if it were present to the readers on account of the vividness and strikingness of the description.

Another example is 'बासीदहन etc.' भाविगूणसम्भारान् = भावी गूणानां सम्भारः समूहः वक्ष्यान् (thy form) with the profusion of ornaments that is to adorn it hereafter. Here in the first half, a past object (भूत), viz. collyrium and in the second half, the future object, viz. profusion of ornaments are represented as if they were present before the eyes.

In the above treatment of the figure Bhāvika, we widely differ from the interpretation of Rāmāccharaṇa. रा० takes भाविक to be of two sorts:—I अद्भुतस्य पदार्थस्य प्रत्यक्षावमाणत्वम् and II भूतत्वात् परिप्लवितः प्रत्यक्षावमाणत्वम्. He instances 'बुनिर्विवर्ति' etc. as an example of the first and बासीदहन etc. as an example of the 2nd. We, on the other hand, think that रा० is wrong, that there are no such two varieties, and that the two verses are examples of one and the same thing, viz. अद्भुतस्य पदार्थस्य (whether भूत or भविष्यद्) प्रत्यक्षावमाणत्वम्. Our reasons are:—I If Rāmāccharaṇa's interpretation be accepted, then we shall be obliged to suppose that our author sets at naught all ancient and respectable authority. Bhāmaha, Udbhata and Ruyyaka all define Bhāvika as the representation of something past or future as if it were present. None of them speaks of अद्भुतस्य प्रत्यक्षावमाणत्वं as a distinct variety of भाविक. On the other hand, Bhāmaha, Udbhata and Ruyyaka in the clearest terms say that अद्भुतत्वं is one of the conditions (or causes) of the figure Bhāvika. Note carefully the following 'भाविकत्वमिति मातुः प्रत्यक्षमिति च युक्तम् । प्रत्यक्षा इव दृश्यन्ते पदार्था भूतभाविनः । चित्रोदात्ताद्भुतार्थेवं यथायां लभित्वमता । शब्दानामकुञ्जता चेति तस्य हेतुं प्रत्यक्षते ॥' भा० III. 62-63; 'प्रत्यक्षा इव यथायां दृश्यन्ते भूतभाविनः । अलङ्कृताः स्वाकृताः समनाकुञ्जनेन भाविकम् ॥' उद्भट VI. 12; 'अतीतानामभयोः प्रत्यक्षावमाणत्वं भाविकम् । अतः । अतीतानामभयोर्भूतभाविनोरिवैवोरलौकिकत्वेनालङ्कृतत्वाद् स्वस्वसम्भारकृतशब्दसम्भारसमर्पितत्वाच्च प्रत्यक्षावमाणत्वं भाविकम् ।' अने. त. p. 178. II. Rāmāccharaṇa's interpretation is opposed to the words of the author himself. If there were two varieties of भाविक, we expect some such particle as च and some reference to the two-fold division (as द्विधा) in the definition of भाविक. There is nothing of the sort. Moreover, our author introduces

the second example (जासीदजन etc.) with the words 'यथा वा', which clearly show that the second example illustrates the same thing as the first, and precludes the idea that there are two varieties. We therefore think that Rāmacharana should not be followed, even though Pramādāśa follows him in his translation.

What constitutes भाविक is:—I There is a description of something past or future; II The description is of something which is strikingly wonderful or extraordinary (चित्र or अद्भुत); III The description is put in words that are perspicuous and the best adapted to the sense; IV The description of the past or future object must be such as to vividly present the object to the reflective mind of the reader. Vide the interesting remarks of the अं. स. pp. 178-180. It should be borne in mind that the figure भाविक is spoken of as प्रत्यक्षविषय (having the whole work for its province, and not a verse) by Daṇḍin and Bhāmaha. Bhaṭṭi, in his Bhaṭṭi-kāvya (canto 12), follows the same view. According to them, the figure permeates the whole composition and not a single verse. It is for this reason that Daṇḍin and Bhāmaha do not give an example of भाविक. See K. D. II. 364-366.

The reason why this figure is called भाविक is:—भाव means 'the intention of the poet' (कवेराशयः or अभिप्रायः) and the figure is called भाविक, because in it the meaning of the poet is so well conveyed that it is as if it were reflected in the reader (i. e. the reader vividly feels the same emotion which inspired the poet); or भाव means 'revolving in the mind,' and the figure is called भाविक, because in it there is this revolving in the mind of the readers. Compare K. P. X. 'भावः कवेरभिप्रायोऽज्ञास्तीति भाविकम्'; 'कविमतो भावः आशयः ओतारि प्रतिबिम्बधेनास्तीति, भावो भावना वा पुनः पुनश्चेत्यपि निवेद्यते सोऽज्ञास्तीति ? अं. स. p. 178.

न त्वार्थं प्रसादाख्यो गुणः.....अहेतुत्वात् (p. 80, ll. 16-17). It was said above in dealing with the essentials of भाविक that the words must be well adapted to the sense so as to vividly present the meaning of the poet to the reader's mind. It may be contended that this is not possible unless the words are perspicuous and hence that भाविक is nothing but the गुणो प्रसाद. It was said in the first part, that rasa is the soul of poetry and that, just as bravery etc. (गुणः) are possessed by the soul, there are certain properties of the soul of Poetry which are manifested

by words. The number of these *gūṇas* is given differently by different writers. Mammata and our author speak of only three *Gūṇas*, माधुर्यं, बोधस् and प्रसाद. See K. P. VIII. 11. and S. D. VIII. Parl. प्रसाद (Lucidity, Perspicuity) is defined by K. P. as 'शुक्लेन्धनाग्निवत्स्वच्छजलवत्स्वैव यः । व्यामोखन्वत्प्रसादोऽस्ती सर्वत्र विहितस्मितिः ॥' and again 'बुद्धिमाधेन शब्दाद्युपेयार्थप्रत्ययो भवेत् । साधारणः समवायां स प्रसादो गुणो मतः ॥' K. P. VIII. p. 476 and p. 486 (Vā.). *Prasāda* is a *Gūṇa* which is common to all *Rasas*, by which the moment the words are uttered, the meaning is apprehended and which pervades the mind at once (i. e. which is instrumental in evolving at once the *Rasas* in the mind), in the case of वीर or रौद्र like fire pervading dry fuel and in the case of शुक्लार or कृष्ण like water permeating a clean sheet of cloth. An example of प्रसादगुण is 'परिमलानि पीनस्तनवधनसत्तादुमयतस्तनोर्वच्चस्यान्तः परिमिलनमप्राप्य इदितम् । इदं व्यस्तन्वासं अधमुज्जताक्षेपवन्नयैः कृशांग्याः सन्तापं वदति विसिनीपवचनम् ॥' रत्नावली II. Our author replies that प्रसाद is not the same as भाविक, because the former is not a (necessary) cause of a past or future thing appearing as if it were present. Our author means that प्रसाद (Perspicuity) is not absolutely necessary for the appearance of a past or future object as if it were present. This latter may be brought about by other things, such as attendant circumstances, the powerful feeling of the poet or reader etc.

न चाद्भुतो.....हेतुत्वात् (p. 60, l. 17). The past or future thing must be अद्भुत in भाविक. So it may be said that भाविक is not a figure at all, but merely अद्भुतरस. The *Rasas* are 8 or 9. 'शुक्लारदासकल्याणौदवीरमयानकाः । वीमलाद्भुतसंवाधेयौ नाट्ये रसाः स्मृताः ॥' मरत' नाट्यशास्त्र VI. 15 (the 9th is शान्त). विसम is the स्वाभिभाव of अद्भुतरस, the विभाव are seeing something that is extraordinary, accomplishment of what is desired, इन्द्रजाल etc. The अनुभाव (indications) are नवनविचार, रोमाञ्च etc. The terms स्वाभिभाव etc. have been explained in the notes on the 1st परिच्छेद. The स्वाभिभाव विसम, in conjunction with the appropriate विभाव, अनुभाव and स्वमिचारिभाव, evolves in the mind of the spectator or reader the अद्भुतरस. An example of अद्भुत is 'चराचरजगज्जालसदनं वदने सत । गलद्गगनधाम्नीर्यं वीक्ष्यस्मि हतचेतना ॥' कदाचिद्भगवतो वासुदेवस्य वदनमालोकितवत्ता यशोदाया इयमुक्तिः । अत्र वदनमालम्बनम् । अन्तर्गतचराचर-जगज्जालदर्शनमुदीपनम् । हतचेतनत्वं तेन गर्भं रोमाञ्चनेचरफारणादि चानुभावः । वासादयो स्वमिचारिणः' R. G. p. 42. Our author replies that भाविक is not अद्भुतरस, because the former is what causes विसम (the

साविमान् of अद्भुतरस). What the author means seems to us to be as follows:—the साविभाव विस्मय, in conjunction with the विस्मात् and अनुमाद्य etc. causes the development of अद्भुतरस; while in भाविक there is no विस्मय, but only what would cause विस्मय; e. g. in जासीदञ्जन etc. there is no reference to the sentiment of wonder in the speaker or reader i. e. the speaker or reader is not represented as engrossed in relishing अद्भुतरस but rather as perceiving as it were what is past or future. This state of his may cause विस्मय to others. But as regards him, there is no विस्मय and hence no अद्भुतरस. Pramadādāsa asks us to read अहेतुत्वाद् for हेतुत्वाद्. But then it would be hard to explain the words, as he himself remarks "It indeed seems odd to speak of the representation of a wonderful object causing no wonder." The ms. G reads विसर्गं प्रति तस्माद्हेतुत्वाद्, which seems to have been due to the copyist transcribing again the words in the preceding line 'तस्माद्हेतुत्वाद्'.

न चास्ति.....भावाद् (p. 60, ll. 17-18). भाविक is not अतिशयोक्ति, because there is no introduction in the former (while it exists in the latter). In अतिशयोक्ति, one thing is completely swallowed up by another and is spoken of in terms of the latter. In भाविक also, a thing which is past or future is spoken of as being present; and so there is अमेदाव्यवसाय. This objection our author meets with a flat denial. In भाविक there is no अमेदाव्यवसाय at all. Even when the past or future object vividly presents itself to the mind as if it were present, there is a deep-seated but certain knowledge that the object is *past or future*. Compare जल. स. 'नापीयमतिशयोक्तिः । अन्यस्यान्वयव्यवसायाभावाद् ।' p. 179. It should be observed that the Uddyota says that भाविक is the same as that अतिशयोक्ति in which there is असम्बन्धे सम्बन्धः. 'असम्बन्धे सम्बन्धरूपातिशयोक्तयेव गतापीयम् । प्रत्यक्षासम्बन्धेऽपि तत्सम्बन्धवर्णनात् । भूतादिवत्सम्बन्धेऽपि तत्सम्बन्धवर्णनाच्चेति ।' उद्योत p. 93.

न च.....प्रकाशनाद् (p. 60, ll. 18-19). Our author copies the very words of the जल. स. In चास्तिनाम्, one thing is mistaken for another similar to it. Here there is no mistake; for what is past or future is mentioned as past or future, as in जासीदञ्जन etc.

न च स्वभावोक्तिः.....स्तीति (p. 60, ll. 19-21). It was said above that in चास्ति there is a description of an extraordinarily striking object (whether past or future). In स्वभावोक्ति also

there is a description of an object with regard to its कृति or रूप. What difference is there between the two? The reply is:—In स्वभावोक्ति, there is a faithful description of the nice (सूक्ष्म) characteristics of an object of everyday experience; while in भाविक, there is the peculiarly striking circumstance, viz. an object (really past or future) appearing as present. Clearly put, the difference is as follows:—I. in स्वभावोक्ति there is a description of the peculiar धर्म of a लौकिक वस्तु, such as a child, a beast, a frightened person etc.; in भाविक there is a description of an अलौकिकवस्तु as in 'सुनिः' etc.; II in स्वभावोक्ति the description is admitted by all to be faithful, but there is no appearance of a past or future object as if it were present; in भाविक, a past or future object *does appear* as if it were present. 'मापीदे सुन्दरवस्तु-स्वभाववर्णनात् स्वभावोक्तिः । तस्मां लौकिकवस्तुगतसूक्ष्मधर्मवर्णने साधारण्येन इदम-संवादसम्भवात्, इह न लोकोत्तराणां वस्तूनां सुख्यया (पुरस्कृतवपत्वा) तादर्थ्येन प्रवीतो (तेः?)' अन्. स. p. 181.

यदि पुन.....सङ्करः If, in a rare case, in the description of the nature of an object, the above peculiarity occurs, then there is a commixture of the two figures (भाविक and स्वभावोक्ति). If while describing the peculiar धर्म of a लौकिकवस्तु, it so happens that the thing, being past or future, vividly appears before the mind as if it were present, then there is सङ्कर of भाविक and स्वभावोक्ति. An example of such a सङ्कर is given by ज्वरध. "हेरम्भोऽयं हरीश्वरे सप्तमुखैः कण्ठवमाने मलं कुर्वन्पुच्छविवर्तेनां निविरतो रोमन्मली-लायितात् । संगीलत्रये निस्त्र्युल्लसत्तारां नतोन्नामितग्रीवं निश्चक्रवर्णीमीश्वरकलीवर्दः सुप्तं मन्दते ॥" अत्र वृषभस्य पुच्छविवर्तेनादिसूक्ष्मधर्मवर्णनेन स्वभावोक्तिः, प्रत्यक्षायमा-णत्वेन भाविकमिलनयोः समावेशः ॥ अ. स. वि. p. 181.

चनात.....इत्यादौ (p 60, ll. 23-27). अनातपत्रः अपि (अविष-मानं आतपत्रं क्वं यत्) अयं सितातपत्रैः (सिताच्छत्रैः सार्वभौमत्वसूचकैः) सवतः वृत्त इव अत्र लक्ष्यते । एषः अचामरोऽपि (अविषमानं चामरं वस्तु) कोऽपि अयं सदैव विलासबालव्यवनेन (विलासा यव बालव्यवने चामरं तेन विलासयुक्तेन बालव्यवनेन वा, 'चामरा चामरं बालव्यवने रोमयुच्छकम्' इति रमसः) पीड्यते. अचामरोऽप्येष etc. who is he that, without a *chāmara*, is ever fanned with a graceful *chāmara* or with a *chāmara* of graceful movements? कोनि may also mean 'some wonderful or indescribable person.' Here some great man is spoken of. He appears to the speaker as covered with white umbrellas (perhaps on account of his majestic mien or his fame), although he be without any. Somebody may say that here also the figure is भाविक. Our author replies that there is no भाविक in the verse, because the

subject of description is what is actually apprehended (and not what is past or future). The person spoken of is present before the speaker and besides the description of the umbrella and *chāmara* as being present is due to a sort of reasoning (viz. as he is possessed of kingly lustre, he must be surrounded by umbrellas). वर्णेना.....स्वरूपत्वात् And because this figure has for its essence the circumstance of appearing as present solely through the force of the description. Compare अर्थ. स. “इह कश्चिद्वर्णनीयस्य वर्णेनावशादेव प्रत्यक्षावमानत्वम् । कश्चित्प्रत्यक्षावमानस्यैव वर्णनम् । आशो यथोदाहृतं प्राक् (मुनिर्जयतीत्यादि) । द्वितीयो यथा—‘अनासपत्रो’ इत्यादि—तस्मादात्मनमेव महत्त्वमुत्तरत्र प्रकारविषये वर्णितमिति नायमलङ्कारः” pp. 182-83. यत्पुनरत्र.....इत्यादौ where something, though not actually present appears as if present on account of the description, there this figure occurs as in ‘आसीद्वजन’ etc.

An example of a future वस्तु is “क्षितोत्क्षिप्ताक्षिप्तसुरपुटान्धमानादिरौद्रध्वानत्रस्तसुरवरनमस्कारवाग्दत्तकर्णैः । पाश्चात्पश्याद्दहनतुरगं परवन्केचलाति जेष्यलेप विभुवनविभुः कर्किरूपेण दिष्णुः ॥” अ. स. वि. p. 132. Jayaratha gives the following as an example of भाविक ‘दर्शकुरेण चरणः क्षत इत्यकाण्डे तन्वी स्थिता कलित्तिदेव पदानि गत्वा । आसीद्वृत्तवदना च विमोच्यन्ती शास्त्रासु वल्कलमसत्तमपि दुर्मानाम् ॥’ दृ० II. (‘अत्र पादयोः शकुन्तलावाश्च शुद्धैव प्रत्यक्षत्वेन प्रतीतिः ॥’).

68 उदात्तम् (The Exalted).

लोकालिशयसम्पत्तिवर्णेना (लोकालिकान्ता सम्पत्तिः ससृष्टिः तस्याः वर्णेना) उदात्तम् उच्यते, यत् वा अणि महतां चरितं प्रस्तुतस्य (वर्णेनीयत्वेन अद्भुतः) अङ्गं भवेत्. The description of prosperity exceeding all ordinary experience is उदात्त (I); so also it is उदात्त when the actions of the great become (are represented as) subordinate or collateral to the subject in hand (II).

An example of (I) is अवःकृता etc. (61, ll. 1-2). वस्यां (मयसी) अवःकृताम्नोपरमण्डलानां (अवःकृतं अम्नोपरगाणां पयोधराणां मण्डलं देः) ज्योत्स्नानिपाताद्भ्ररतां (खन्दमानानां) शशाङ्कोपलकुट्टिमानां (चन्द्रकान्तमणिभिः निवृत्तानां कुट्टिमानां ‘कुट्टिनोऽप्ली निवृत्ता मू’) पयोभिः (जलेः) केतीष्वनं (कीटाकाननं) वृद्धि (पुष्टि) उरीकरोति (स्वीकरोति, पुष्टिं गच्छतीत्यर्थः). अवःकृताम्नोपरमण्डलानां शशा...मानाम् of the roofs of the moonstone, which (roofs) leave the sphere of the clouds far beneath them, i. e. which are built so high. Here what is to be conveyed is the extreme prosperity of the citizenry. For this purpose a hyperbolical description is given to the effect that pleasure-gardens were fed by the water oozing from roofs of moonstone etc.

An example of (II) is नामि etc. (61, ll. 3-4). This occurs in रूपे XIII. 6. नामिप्रभिलानुसङ्गात्तमेन (नामेः प्रभिलं उद्गतं जन्मुर्वा पथे भासने यस्य) प्रवनेन धाम्ना (वेधता, दङ्गादीनामपि सहा) संक्षुब्धमानः, दुर्गन्तोत्तितयोगनिद्रा (दुर्गन्तो उन्निता परित्तिता योगनिद्रा यस्य) पुरुषः (परमात्मा विश्वः) लोकात् संहृत (विलुप्तं नीत्वा) जमुं (समुद्रं) अधिशेते. Here the subject of description is the ocean and it is therefore the principal topic (अङ्गिन्). The actions of the lord Vishnu are here subordinate or collateral (अङ्ग) to the description of the sea. The great Lord, who is used to the slumber of Yoga at the end of a mundane period and who destroys the worlds, is here spoken of as resting on the ocean. This suggests the greatness of the latter.

The two varieties of उदात्त are really two distinct figures but they have been treated together because the same name is given to both. The first is called उदात्त, because there is a description of the possession of enormous prosperity; the second variety is called उदात्त, because in it the subject of description is connected with the actions of a truly noble personage. Compare 'प्रतेन उदात्तैश्वर्ययोगादुदात्तः प्रागुक्तः, अयं तुदात्तपुरुषचरितयोगादुदात्त इति पूर्वस्मादयं पद्मावमलङ्कारोऽर्थभेदात् । परं तु शब्दज्ञानाद्वादेत्येव (शेव ?) निरूपयन् ।' नरल p. 331. भट्टि called this figure उदार and रुद्र speaks of it as अवसर.

What distinguishes उदात्त from भाविक and लग्नानोक्ति is that in the two latter, things are described as they are, while in उदात्त (1st variety) the poet gives an imaginative description of an object as possessed of prosperity beyond the experience of man. 'लग्नानोक्तौ भाविके च यथावद्वस्तुवर्णनम् । तद्विपश्चत्वेनारोपितवस्त्वात्मन उदात्तत्वावसरः । तत्रासम्भाव्यमानविभूतिवृत्तस्य वस्तुनो वर्णने कविप्रतिभोत्पापित-मैश्वर्यलक्षणमुदात्तम् ।' जलं. स. pp. 183-184.

Examples of उदात्त are:—उवाच च वतः कोटि वेणुकुजरजन्तभिः । मुक्ताफलैरलङ्कारः श्वरीणामपीच्छया ॥ पुष्टयेन्द्रनीलवैदूर्यपथरागमयैर्विभूत । शिरोभिरु-
त्तिष्ठन्न शिखरं गन्धमादनम् ॥ रुद्र IV. 19 and 20; चापान्तो नक्तमुपवाचन्द-
कीवागृहं यथा । शशिकान्तोपलच्छन्नं विवेद यवसां गणैः ॥ भागव III. 13; II.
तदिदमरण्यं यमिन्द्रशरभवचनानुपाकनम्बसनी । निवसन्बाहुसहायकार रक्षःश्वर्य
रामः ॥ रुद्र VII. 104.

69, 70, 71, 72 रसवत्, प्रेयस्, ऊर्जस्वि, समाहितम्.
(Impassioned, Devoted, Impetuous and
Allayment).

(1) When रस or (2) भाव, or (3) the semblance of रस and भाव,

or (4) the quelling of a *भाव* (sentiment), are reduced to a subordinate condition, they become ornaments and are respectively termed *रसवत्*, *प्रेमः*, *ऊर्ध्वस्त्रि*, and *समाहित*.

Rasas are Love etc. which are particular states of the mind of the spectator or reader, and are evolved by appropriate *विभावः*, *अनुभावः* and *व्यभिचारिभावः*. All these terms have been explained in the notes on the 1st Pari. It sometimes so happens that the principal Rasa is one, while another Rasa helps on its development and is therefore subordinate to it. When this is the case, the figure is *रसवत्*, which is so called because in it there is association of a Rasa. Compare "प्रधानतां वन्न रसादयो गता रसो रसादिष्वनिगोचरो नवेत् । भवन्ति ते वन्न रसादिषोषका रसापलङ्कारदशा हि सा पृथक् ॥" quoted by Jayaratha, p. 186; 'यस्मिन्कान्ते प्रधानतया न्योऽन्यो वाक्यार्थभूतस्तस्य चाहमृता वे रसादयन्ते रसादेरलङ्कारस्य विषय इति मामकीनः पद्यः' ध्वन्यालोक p. 71. An example of *रसवत्* is 'अयं स रसनोत्कर्षो पीनस्तनविमर्दनः । नान्यूरुनयनस्वशां नीवीविलसन्नः करः ॥' महाभारत श्लोपर्व अ० 24. 19. This verse was cited by Vis'vanātha in the 4th Pari. These are the words of the wives of Bhūris'tavas, who fell in battle, at the sight of his hand. 'अयं दृश्यमानावस्थः करस्तनवः । पूर्वावस्थामेवाह-रसनेत्यादि । रसनां काञ्चीमुत्कर्षतीति । तथा पीनयोः स्तनयोर्विमर्दकारी । नामिदं ऊरु च नयनं पैतामि रशनीति तच्छीलः । ('नीवी संघर्षनं नावी नयनस्तस्य वाससः' नाममात्रा) वसनग्रन्थेर्विलसन्नः मोचकः इति । एवं चैवंविधप्रकारलीलापावनूतस्य ईदृशदुरवस्थामितिरेति करणपरिपोषः' उ. चं. p. 159. This verse forms part of the lamentations of the women. The principal Rasa is *करुण* (Pathos). In the present verse the Rasa is *मृद्वार* (Love). The description of the amorous movements of the hand, that are remembered by the women, heightens the main Rasa (viz. *करुण*), because the recollection of those movements is an excitant (उद्दीपनविभाव) of *करुण* (the loss of the women appears the greater when it is seen what the hand had been to them). Thus love being not the principal Rasa intended, but only subordinate (as heightening the main Rasa, *Karuna*) the figure is *रसवत्*. एवमन्यत्रापि—Similarly in the case of other Rasas. An example of *रसवत्*, where *करुण* is an *अङ्ग* is 'किं हालेन न मे प्रवाससि पुनः प्रागक्षिरादृतेन केयं निःकरुण प्रवासकृतिता केनासि दूरीकृतः । स्वप्नान्तेष्विति ते वदन्प्रियतमम्वासककण्ठमहो बुद्धा रोदिति रिक्तबाहुवक्त्रचक्षुर्दं विपुलीवनः ॥' ध्व० p. 72 (इत्यत्र *करुण*रसस्य शुद्धसाहचर्यात्मकमेव *रसवत्*लङ्कारत्वम्). Another example, where *हास* is an *अङ्ग* of *मृद्वार* is 'का त्वं रसपटावगुण्ठितमुखी मुखे तवाहं सखी किं शृण्वीकसि केवला निवससि त्वामागलान्नेषिनुम् । पतदप्रमुदज्येति कवयन्त्यालोक्य कूर्चं ततः पशुः सौरमुखांशुवत्स तस्मै वादा निवहसित ॥' दिग्ग० p. 188.

प्रेमः—The figure is so called, because of its being a favourite of the poet (of critics), or because of its causing great pleasure (प्रकृतानां प्रियं तस्य भावः, or प्रकृतं प्रियं वस्तिन् तस्य भावः प्रकृतमिवत्वं तन्मात्रं). The figure प्रेमः occurs when what is called भाव (Incomplete रस) becomes subordinate to something else. भाव is defined by Mammata as 'रतिर्देवादिविषया स्वभिचारी तथाचित्तः । भावः प्रोक्ताः, which is explained by Prabhakara as follows:—"रतिरिति स्वाभिभावोपलक्षणम् । देवादिविषयेत्यत्रांतरसावस्योपलक्षणम् । तेन देवादिविषया सर्वा, आन्तादिविषयाप्यपुष्टा रतिः, हास्यदयश्चाप्यांतरसावस्थाः, प्राधान्येन व्यजिते स्वभिचारी च भाव इत्यवचातव्यम् ।" p. 106 (Nir.). भाव occurs when (I) (the स्वाभिभाव) Love has for its object God, a sage etc. (not the husband or wife), or when (II) Love, even though its object be the husband or wife, is not well nourished or when (III) the other स्वाभिभाव, such as हास्य etc. are so described as not to reach the condition of Rasa, or when (IV) a Vyabhichāri-bhāva is developed as the principal sentiment. An example of भाव, where a स्वभिचारिभाव (this term has been explained already) is developed as the principal sentiment is 'वितेकोपमशायभावाभिदिता दीर्घं न सा कुप्यति स्वर्गावोत्पत्तिता भवेन्ममि पुनर्नामाईमस्या मनः । तां हर्तुं विबुधद्रिषोऽपि न च मे शक्ताः पुरोवर्तिनी सा चालन्तममोचयं सजनयोर्दोषेति कोऽयं विधिः ॥' अत्र हि विप्रलम्भरससङ्गावेऽपीयति वितर्कास्वव्यभिचारिचमत्किदाप्रयुक्त आस्वादोक्तिरुचः । लोचन p. 65. An example of प्रेमः is आनीलितालस etc. (p. 61, ll. 11-12). आनीलिते ईप्सुमुकुलिते जलमविकसिततारके (रसोद्भवेन जलसं यथा स्वात् तथा विवर्तिते मूर्धिते तारके, 'तारकाऽप्युचः क्लीमिका' ययोः) अक्षिणी यस्याः (ताम्), मत्कण्ठबन्धे (मत्कण्ठाऽप्युचः) दरुधया (ईप्सुमुकुलिते) बाहुवह्नी बाहुलता यस्याः (ताम्), प्रसेदवारिकणि-काचित्तगण्डविम्बा (सुरतश्रमेण वनितैः) प्रभृतस्वेदजलविन्दुभिः आसितं पूर्णं गन्धविम्बं कपोलपानी यस्याः ताम्, अनिशं (अविरतं) संस्मृत्य अन्तः (अन्तःकरणं) शान्तिं न एति. आनीलिता.....र्षी—With eyes half closed, in which the eyeballs were languidly moved. Here the first three lines describe the characteristics of सम्मोगसङ्गार (Love in union), which is subordinate to the mood (स्वभिचारिभाव) called स्मरण (Reminiscence). The स्वभिचारिभाव itself is subordinate to विप्रलम्भसङ्गार (Love in separation), because the topic of description is the state of the separated lover who remembers his past experiences of love. Another example of प्रेमः is "त्वद्वचामृत-पानमुत्कलितया दृष्ट्वा क विप्रलम्भतां त्वदात्म्यश्रवणमिवोपपद्योः क्षान्त्यं कुतः कर्णयोः । एभिस्तत्परिरम्भनिर्भरतरैर्द्वैतैः कथं शीयतां कष्टं तद्विरहेण संप्रीतिं बवं कृच्छामवस्थां गताः ॥ अत्र चिन्तास्वो स्वभिचारिभावः (विप्रलम्भसङ्गारस्यान्तर्गम्)" जलं. स. p. 189. Both Mammata and Prabhakara quote the same verse as an example of प्रेमः 'प्रेमो गृहगर्भं कुण्ठमवादीहिदुरो यथा । अत्र या मम गोविन्द

माता त्वयि गृह्यते । कालेनैषा भवेत्प्रीतिसवैवागमनात्युनः ॥ नामह III. 5; the same is कान्वादेशे II. 276 on which दण्डी says 'इत्याह द्रुतं निदुरी नान्वतन्नाहृशी धृतिः । अक्तिमात्रसमाराध्यः सुप्रीतश्च ततो हरिः ॥'. But the प्रेयः of नामह and दण्डी is not such a complicated affair as that of later writers.

ऊर्जस्वि—When रसाभास and भावाभास become subordinate to something else, there is ऊर्जस्वि. We have explained in our notes on the 1st Part, the meaning of रसाभास. When रस and भाव are described in connection with improper (or unworthy) objects, there occur respectively रसाभास and भावाभास. 'आभासत्वमविषय-प्रवृत्त्याजनौचित्यम्.' अने. स. p. 185. The figure is called ऊर्जस्वि, because in it there is 'ūjas,' i. e. impetuosity or force, in so far as there is improper procedure. An example of ऊर्जस्वि (due to रसाभास) is 'वने etc.' (p. 61, II. 15-16). निवर्तितः परिदुल्ल अश्लिष्यकलासक्तः (नृसमीवादिक्लासु जासक्तः) पुलिन्दाः (किराताः) वने त्वदेरिवनितावन्दे (तव वैरिणां याः वनिताः तासां समूहे) रति कुर्वते. Here the principal sentiment is that of love having for its object the king (राजविषया रति is a भाव and not रस according to the definition quoted above 'रतिर्देवादिविषया etc.'). This sentiment is helped by the description of the love of the savages for the royal ladies. This is शृङ्गाराभास (and not शृङ्गार), because there is impropriety (जनौचित्य) in the love as it is adulterous. As शृङ्गाराभास is here subordinate to something else, the figure is ऊर्जस्वि. The same holds good in the case of ऊर्जस्वि based upon भावाभास. An example of it is "दिवां त्वारण्यनिवासमीषुर्वा नितन्विनीनां निकुरन्त्यकं वृष । मुहुर्मुहुर्व्यभवकदिलोचने न केन पक्षीपतिना निरोद्धितः (तम् ?) ॥" (quoted by Jayaratha, p. 190). Here the (व्यभिचारिभाव) आसुष्य (eagerness) of the S'abaras, having for its object the wives of others, is a भावाभास. This भावाभास is subordinate to the main sentiment of Love for the king.

समाहित—समाहित means 'giving up or quelling' (of a sentiment). The figure समाहित occurs when भावप्रशम (or भावशान्ति) becomes subordinate to something else. An example is अविरल etc. This is quoted by Mammata (K. P. V, Vā, p. 195). अविरलकर-वालकम्पनैः (अविरलानि निरन्तराणि करवालाणां खड्गानां कम्पनानि तैः) झुकुटीत-जैनगर्जनैः (झुकुटीतर्जनं च गर्जनं च) मुहुः (बारंबारं) तव वैरिणां मरः (दशः) दृष्टे (दृष्टः), तव ईक्षणे क्षणात् स कापि गतः. Here the quelling of the sentiment of pride in the enemies is subordinate to the sentiment of love for the king (which is principal). Another example of समाहित is 'असुखाः परितः स्फुरन्ति गिरयः स्फारास्तथाम्भोषवस्ताने-

तानपि विभ्रवी किमपि न ज्ञान्तासि त्वन्वं नमः । आश्चर्येण सुदुर्मुहुः स्तुतिमिति प्रसीमि
यावद्भवस्तावद्विभ्रदिना स्तुतस्तव भुवी वाचस्ततो मुद्रिताः ॥ अत्र रात्रिविषयायां
रत्नैरङ्गभूतस्य भूविषयस्य रत्नाख्यभावस्य प्रशाम्भत्वम् ।* विमर्शिनी p. 190. The
समाहित of मानइ and दृष्टी is nearly the same as the figure समाधि
of विश्वनाथ.

73, 74, 75 भावोदयः, भावसन्धिः, भावशयलः.

(Excitement of a mood, Conjunction of moods, and Commixture of moods).

When there is an excitement of a mood, when there is a conjunction of moods, and when there is a commixture of moods, all of them being subordinate to something else, there are भावोदय, भावसन्धि and भावशयल respectively. Our author does not expressly say that भावोदय etc must be subordinate in order to constitute the figure भावोदय etc. But that qualification necessarily follows from the treatment of the four figures रसवद् etc.

What is meant by भावोदय is:—The word भाव has been already explained. उदय means 'the condition of being in process of evolution.' भावोदय occurs when a भाव is described as occurring or as being in process of evolution, and not when the भाव is completely evolved. The latter is the province of the figure प्रेयः. When भावोदय becomes subordinate to something else the figure is भावोदय. An example is स्रु* etc. (p. 61, ll. 25-26). ते (तव) वैरिणः (शत्रवः) सुहृद्भिः सह मधुपानप्रवृत्ताः (मधुपानाय प्रवृत्ताः) कुतोऽपि त्वन्मम सुत्वा विषमां दृशं लेभिरे. Here the principal sentiment is love for the king. The sentiment of terror that is described as arising is subordinate to this main sentiment.

भावसन्धि—भावसन्धि occurs when two भावः (that are opposed to each other) are described as competing with each other. प्रदीप explains it as 'experience of two equally strong sentiments at the same time' (सन्धिरेककाकमेव तुल्यकञ्जयोरास्तादः । प्र० p. 110). भावसन्धि (the figure) occurs when भावसन्धि is subordinate to something else. An example is जन्मान्तरीण etc. (p. 61, ll.

* This bears a very close resemblance to the example of भावोदय given by जवरय "साकं कुरङ्गकटूशा मधुपानलीलां कर्तुं सुहृद्भिर्गणि वैरिणि च प्रवृत्ते । जन्मान्तिषाणि तव नाम विभो गृहीतं केनापि तव विषयानकरोदवस्थान् ॥" p. 191.

38-39). जन्मान्तर्गणस्य (कन्यासिन् कन्यानि भूतस्य) रमणस्य प्रियस्य कङ्कसर्जन समुद्रमुखा सङ्गयाः अग्निके (सर्माये) च सकला पार्वती सदा नः पातु. Here the sentiment of love having for its object a divinity, viz. Pārvati, is principal. The conjunction of the two Bhāvas, Longing and Bashfulness (which, occurring together, compete with each other) is subordinate to this main sentiment. Another example of भावसन्धि is "परेत्तुम्बनीयचलकाकपक्षकं तनयं कथं वितरतु क्षितेः पतिः । अभिवन्दनीयतमपादपङ्कजे सहसा प्रवीपयतु ना कथं मुक्तिम् ॥ अत्र मुतमुनिविषययो रत्नास्वभावयोः सन्धिः रते रामचरितं प्रलङ्घनमित्यलङ्कारत्वम् ॥" विम० p. 192.

भावशङ्कल—When many Bhāvas are represented as successively taking the place of each preceding one, there is भावशङ्कल 'शङ्कलता तु काकमेदेन निरन्तरतया पूर्वपूर्वोपमर्दिनाम् (आस्वादः)' प्रदीप p. 110 (Nir). The figure भावशङ्कल occurs when भावशङ्कल is represented as subordinate. An example of the figure भावशङ्कल is 'पश्येत् etc'. This is found in K. P. V. (Vā. p. 200). कश्चित् पश्येत् (आवां इति अप्याहावेन्), चपल (चञ्चलसमाव), चल (दूरमपसर), रे का त्वरा (किमर्थमेवं स्वरसे), कइ कुमारी (त्वया सह एवाकिन्या नैव गन्तुं युक्तम्), इस्तालम्बं (इस्तालम्बं अलम्बं) वितर (देति), इहहा व्युत्क्रमः (इहहा इति खेदे, व्युत्क्रमः विपरीताचारः, यदइ कुमारी सती त्वामलम्बने अननुरूपमेवैतत् कुमारीभावस्य) क अस्ति (क) वासि, यदा 'अस्ति' इति 'त्वम्' इत्यर्थे तिङन्तप्रतिरूपकमन्वयम्, (पृथ्वीपरिवृष्ट) (दृष्ट्याः प्रमो), अरण्यवृत्तेः (अरण्ये वृत्तिर्वर्तनं यस्य तस्य) भवद्विष्टिः (भवतः शयोः) कन्या फलकिसलवानि नाददाना इत्यम् कश्चित् (पुण्यं) अभिपत्ते. पश्येत्.....कुमारी O, we may be seen together. Go away, thou fickle man. Why this haste? I am a maiden. इस्तालम्बे.....व्युत्क्रमः 'Give me the support of thy hand. Alas! Alas! what a transgression of maidenly conduct.' Here the principal sentiment is the love for the king. Many Bhāvas, which rise one after another, are subordinate to this main sentiment. The Bhāvas are Apprehension (शंका in 'पश्येत्कश्चित्'), Resentment (असुया in 'चल चपल रे'), Equanimity (भूति in 'का त्वरा'), Recollection (स्मृति in 'अहं कुमारी'), Weariness (अन in 'इस्तालम्बं वितर'), Wretchedness (दैन्य in 'इहहा'), Awakening (विवोध in 'व्युत्क्रमः'), Longing (मोत्सुक्त्व in 'वासि वासि'). Another example of भावशङ्कल is 'त्वान्मो नैव क्षिप्रः सुतो रघुकुले वासि प्रतीपो गुहस्ताम्बन्त्यस सहोदरा विजयते क्षत्रस्य शङ्कलम् । वात्सल्यजनमादमेति हृदयं स्वार्नेः परार्थेन मे व्यामुक्त्यमुना विना प्रकृतयो मान्नो मुनिः प्रीयताम् ॥ अत्र पुत्रादिविषयाणां रतीनां पूर्वपूर्वोपमर्दिनोपनिबद्धानां शङ्कलत्वम् ॥' विम० p. 192.

इद केचिदाहुः.....युक्ता इति (p. 62, ll. 4-6). Some say:—ornaments are those alone which heighten the Rāsa etc. by embel-

ishing the form of words (वाचक) and senses (वाच्य). But Rasa etc., being such as to be helped (उपकार्य) by words and senses (and not उपकारक), should not properly be called ornaments. What is meant is:—It was said in the first Parī. that Rasa is the soul of Poetry, words and senses the body and Alaṅkāras (figures) are ornaments which heighten the soul of Poetry through the body (viz. word and sense). Hence it follows that Rasa is always उपकार्य (to be helped or embellished) and not उपकारक (helping or embellishing others) and that whatever is called an ornament must heighten Rasa, the soul of Poetry, through word and sense, the body. It is laid down above that रस, भाव, etc. when they are subordinate to something else, become the figures रसवद्, प्रेयः etc. These persons assert that in this there is a contradiction. If they are रस etc. they cannot be Alaṅkāras, because Rasa and Alaṅkāra are by their very nature distinct (as Rasa is उपकार्य being the soul and Alaṅkāra is उपकारक being merely an ornament). If you say they are Alaṅkāras, you cannot call them Rasa. Thus these objectors are not ready to admit रसवद् etc. as ornaments. It should be observed that Maṇmāṭha also does not regard रसवद् etc. as Alaṅkāras; he includes them under the 2nd variety of काव्य, viz. गुणीभूतत्वेन (see K. P. V Ul. p. 201 VA.) 'एते च रसवदालङ्काराः । यद्यपि भावोदयभावसन्निभाप्रवृत्तयानि नालङ्कारव्योक्तानि तथापि कश्चिद्व्यादित्वमुक्तम्'¹. The वक्रोक्तिनीवित also denies that रसवद्, प्रेयस्, उदात्त भाव अलङ्कारः &c. १. 'उत्तरेषु दात्तामिषयोः पौर्वापर्यवर्णोक्तयोः । अलङ्कारमोक्षाद्-दूषणत्वं न विद्यते ॥' (3rd उन्मेष). Its position is that these are not अलङ्कारः but अलङ्कार्ये.

अन्ते तु..... एव इति (p. 62, ll. 6-7). Others again say:—The designation of ornament given to रसवद् etc. merely because they help (the development of) Rasa etc. is purely secondary (मात्र) and must be accepted in compliance with the practice of the ancients. What these people mean is:—Alaṅkāras are those which heighten the body of Poetry. We have seen above that in रसवद् etc. रस, भाव etc. are subordinate to (i. e. heighten) another Rasa etc. There is a difference between Alaṅkāras and रसवद् etc. The former heighten Rasa etc. indirectly through the body of poetry, viz. word and sense, i. e. words and senses (the body) are adorned by ornaments and then the soul is set off to greater advantage by the embellished words and senses; while in रसवद् etc., रस etc. directly enhance another Rasa etc. In spite of this difference, there is one thing in

common between Alaṅkāras properly so called and रसवद् etc. viz. that both of them heighten the Rasa (directly or indirectly) by being subservient to it. On account of this similarity between the two, the word Alaṅkāra which is properly applicable only to such figures as Upamā is applied to रसवद् etc. by *lakṣhaṇā*. We have seen above (p. 54) that सादृश्य is one of the circumstances which are at the root of *lakṣhaṇā*. रसवद् etc. do not, properly speaking, deserve to be called Alaṅkāras. The application of the word Alaṅkāra to them is secondary and has the sanction of ancient and respectable authority, before which we must bow. भाक्त is derived from the word भक्ति and means the same thing as लाक्षणिक. The Lochana, while commenting upon the words 'भाक्तमाहुस्तन्मे', has the following note on the word भाक्त:—"भवते श्रेयते प्रायेण प्रसिद्धतयोद्गोष्यते इति भक्तिर्भोऽभिधेयेन साक्षादिति । तत जागतो भाक्तो लाक्षणिकोऽर्थः । यदाहुः 'अभिधेयेन साक्षात् साक्षीप्यात् समवायतः । वैपरीत्यादिक्रियायोगात्तद्वशा वक्ष्यते ॥' इति * । गुणसमुदायवृत्तेः शब्दस्वार्थभागलौक्यादिभक्तिः तत जागतो गौणोऽर्थो भाक्तः । भक्तिः प्रतिपाद्यो साक्षीप्यतेऽप्यादौ अद्यापिवाच्यः । तां प्रयोजनमन्वेनोद्दिश्य तत जागतो भाक्त इति गौणो लाक्षणिकश्च । मुख्यश्च वा प्रत्येकं भक्तो भक्तिरित्येव मुख्यार्थवाचननिमित्तप्रयोजनमिति व्यवसृज्या उपनारखीवमित्युक्तं भवति ।" p. 9. Vide शब्दरत्नाम् vol. II. p. 49 'भक्त्या भविष्यति यथा यजमानो वै वृष इति'.

The ancient authority alluded to is that of Bhāmaha, Udbhaṭa, and others who define रसवद् etc. as figures of speech. Compare Udbhaṭa 'त्रैवो रसवद्वैवस्वी यथायोगेन समाहितम् । द्विषोदात्तं तथा स्थितमङ्गाराम्बरे विदुः ॥' IV. 1. It must be remarked that ancient authority is not unanimous in defining these figures. The समाहित of Daṇḍin is quite different from that of Udbhaṭa, moreover भावोदय, भावसन्धि and भावशब्द are not defined by Udbhaṭa and Bhāmaha and हृदयक is the the first great writer to define these three. Still, रसवद् etc. have generally been defined in the same way by many.

अपरे च.....न्यायेन इति (p. 62, ll. 7-9). Others say:—Strictly speaking, an ornament becomes so merely by subserving Rasa etc. (रसाद्युपकारमात्रेणाङ्गारत्नं मुख्यतः); the circumstance that such figures as Rūpaka etc. embellish the sense etc. (which is the body of Poetry) is analogous to the nipple attached to the neck of a she-goat (which nipple serves no purpose). What

* The अभिधावृत्तिमातृका on कारिका 9-10 and the भावप्रकाशसङ्केत (p. 17, आनन्दामृत ed.) read this verse as 'अभिधेयेन सम्बन्धात् सादृश्यात् समवायतः' and ascribe it to भट्टमिश्र.

these people mean is:—Alaṅkāra is that which heightens Rasa etc. In रसवद् etc. as well as in Rūpaka etc. Rasa, the soul of poetry, is embellished. Therefore the application of the designation of Alaṅkāra to Rasaved etc. is *not secondary* (नाक, as said by those who hold the second view propounded in the text) but is rather strictly correct. The only difference between Rūpaka etc. and Rasavad etc. is that the former embellish Rasa through word and sense and that the latter directly do so. But this difference is of no importance. The circumstance that in Rūpaka etc. the senses (and words) also are embellished is purely accidental and serves no purpose, just as the nipple on the neck of a she-goat serves no purpose (it cannot yield milk). These persons hold the view that Rasavad etc. are properly called Alaṅkāras. The view is opposed to those who hold that the application of the word Alaṅkāra to रसवद् etc. is नाक. We have explained वाच्यावपधानं as वाच्यावलङ्करणम् in accordance with Rāmācharaṇa's explanation. The word अवपधान, however, generally means 'a pillow.' Taking this meaning of the word, we may translate 'रूपकादौ तु...त्वादेन' as "The circumstance that in Rūpaka etc. the figures rest upon the sense etc. is (of no importance), being analogous to the nipple attached to the neck of a she-goat."

अभिव्यक्तान्तु...इति मन्वन्ते. स्वयम्भक्त = अङ्गभूतरसादिव्यम्भक्त. कर्त्तृभिः = प्रधानीभूतसः. But those who have deeply considered the matter say:—Rasa etc. which have become subordinate (to something else) and which are themselves helped (अवपकृत) by words and senses that manifest them, quite properly obtain the denomination of ornament, because they help (other) Rasas etc., which are principal, by embellishing the words and senses that suggest the latter. In समासोक्ति, it is merely the behaviour of the Nāyikā etc. (that is imposed upon the behaviour of another) that constitutes the ornament and not the relish that is derivable from the representation; because, (the behaviour etc. being itself the ultimate thing) it wants the said condition of assisting a principal Rasa through ornamenting the words and senses suggestive thereof. What is meant by this view (which is the one held by our author) is:—Alaṅkāras are those which assist the principal Rasa through words and senses that manifest it. In रसवद् etc. certain words and senses manifest a particular Rasa or Bhāva; this latter again is subordinate to another Rasa and

assists it through words and senses which manifest the principal Rasa. It is therefore quite proper that रसवद् etc. are called Alaṅkāras. In समासोक्ति, the ascription of the behaviour of one to another constitutes the Alaṅkāra. But Samāsokti does not possess the characteristics of Rasavad etc. There is no आस्वाद (Aesthetic enjoyment or flavour) of one Rasa which assists another through words and senses, as in रसवद्. What is charming is simply the व्यवहार, which is not Rasa etc. So, although there is a difference between रसवद् etc. and समासोक्ति etc. (because in the former there is रसास्वाद, while in the latter there is none), still both of them are very properly called Alaṅkāras, because to both of them the definition of Alaṅkāra (viz. what heightens the Rasa through words and senses is a figure) is applicable. The आस्वाद of a subordinate Rasa etc. in Rasavad etc. heightens the principal Rasa through word and sense; the व्यवहार also heightens the Rasa through word and sense. The words 'सम्यक्प्रकृतं.....व्यवहारेणो लभ्यते' are an answer to the objection contained in the first view propounded in the text 'रसादयस्तु...उपकारावै एव.' According to the *siddhānta* (the view of our author) रस etc. are not always उपकारावै (to be helped); they can also be उपकारक as in Rasavad.

अत्र एव.....मतिः (p. 62, ll. 13-14). Our author supports his position by quoting the words of a highly respectable authority (perhaps the highest authority) on such matters. Construe अन्वय (रसस्वरूपे वस्तुमात्रेऽलङ्कारतावोन्मये वा) प्रधाने नावधार्ये वन्न (वसिष्ठाव्ये) रसादयः अहं वसिष्ठाव्ये काव्ये रसादिः अलङ्कारः इति मे मतिः. The verse is explained by Lochana as follows:—"वसिष्ठाव्ये ते पूर्वोक्ता रसादयोऽङ्गभूता नावधार्यभूतान्यः।.....तल्ल काव्यस्य सम्बन्धिना ये रसादयोऽङ्गमभूतास्तै रसादेरलङ्कारस्त रसवदाद्यलङ्कारसन्दर्भ विषयाः। स एव अलङ्कारलभ्यत्वाच्चोपवर्ति योऽङ्गभूतः, न तन्व्य इति यावत्" p. 71. The meaning is:—In that piece of poetry, where Rasa etc. are subordinate to the main purport of the passage (whether another Rasa or a sense that is principal), the former (Rasa etc.) constitute in my opinion the province of an ornament.

वदि च.....प्रसङ्गेन (p. 62, l. 15). This is an answer to those who hold the 3rd view mentioned in the text. If it be said that the mere circumstance of assisting a Rasa etc. constitutes an Alaṅkāra, then it would follow that words etc. also are Alaṅkāras because they also assist Rasa etc. It was said above by those who hold the third view that the circumstance of embellishing अप्रत्यक्ष etc. is of no importance, being like

अजागच्छन् and that mere रसाद्युपकार constitutes an Alaṅkāra. If that were so, words themselves, which together with senses constitute the body of Poetry, will have to be called Alaṅkāras (because they also are रसाद्युपकारक inasmuch as they manifest Rasa); but this is absurd.

एवं च.....परास्तम् (p. 62, ll. 16-17). Similarly the dictum of some that the figures Rasavad etc. occur when Rasa etc. are principal and that when the latter are subordinate, the figure is Udātta (of the 2nd sort, अङ्गभूतमहापुरुषचरितवर्णनम्) is wrong. Some writers on Rhetoric denied the existence of च्वनि (suggested sense) in Poetry. They said that wherever रस etc. are principal, there is रसवद् अलङ्कार; where रस etc. are subordinate there is the 2nd variety of Udātta. These views are wrong, for the simple reason that words also will then have to be called Udātta Alaṅkāra, because they also are subordinate to the principal Rasa (just as Udātta is said to be constituted by Rasa etc. being subordinate). Moreover there are other grave objections against this theory. If Rasa, even when principal, is to be called Alaṅkāra, then what is the soul of Poetry! This theory is alluded to by the अलं. स. 'तत्र नान्दिन्दर्शने (अन्यनाम्नादिना मते इत्यर्थः । वि०) वाक्यासीमूला रसादयो रसवदाद्यलङ्काराः तत्राङ्गभूतरसादिविषये रसवदाद्यलङ्कारः । द्वितीये उदात्तालङ्कारः ।' (रसवदाद्यलङ्कारास्तत्राङ्गभूतरसादिविषये द्वितीय उदात्तालङ्कारः । ?) p. 196.

76 संसृष्टिः (Conjunction).

यदि एते एव अलङ्काराः परस्परविमिश्रिताः तदा संसृष्टिः तथा सङ्करः (इति) इष्यते अलङ्कारी. If any of the ornaments that are treated of here are combined together, then there arise two distinct figures, संसृष्टि and सङ्कर.

यथा.....पृथगलङ्कारत्वं (p. 62, l. 20). As the ornaments (worn on the body) in ordinary life produce a distinct beauty when they are combined together and are hence counted as distinct ornaments. Compare 'यथा वाकालङ्कारानां सौवर्णमणिमयप्रभृतीनां पृथक्वास्तद्वैयर्थ्येऽपि सङ्गुहनाकृतं चास्त्वान्तरं जायते तद्वत्प्रकृतालङ्काराणामपि संयोजने चास्त्वान्तरमुपलभ्यते ।' अलं. स. p. 193.

मिश्रो.....च्यते (p. 62, l. 23). योषां (अलङ्काराणाम्) मिश्रः (परस्परम्) अनवेक्ष्यतया (निरपेक्षतया) स्थितिः संसृष्टिः इच्यते. The existence of these independently of each other is संसृष्टि. This mixture

of figures is like the mixture of sesame and rice. There may be a mixture of शुब्दालङ्कार only (I), or of अर्धालङ्कार only (II), or (III) of a शुब्दालङ्कार and an अर्धालङ्कार.

An example is देवः etc. (p. 62, ll. 25-26). सोरेन्द्रीवरलोचनः (सोरे विकसिते इन्द्रीवरे इव लोचने यस्य सः) संसारध्वान्तविध्वंसईसः (संसारः एव ध्वान्तं तमः तस्य विध्वंसः तस्मिन् ईसः रविः 'रविश्चेतच्छरी ईसौ' अमरः III 3. 223) कंसनिवृद्धनः (कंसस्य इत्या) देवः (कृष्णः) नः (अस्मान्) अपावात् पावात् (रक्षत्). Here we have a यमक (Rhyme) in पावात्पावात् and अनुप्रास (Alliteration) in 'संसारध्वान्तविध्वंसईसः'. Thus there is a संसृष्टि of two Alaṅkāras of ś'abda (I). There is an Upanaś in सोरेन्द्रीवरलोचनः and a Rūpaka in 'संसारध्वान्तविध्वंसईसः कंसनिवृद्धनः' (Krishna is identified with the sun and samsāra with darkness). Therefore there is a संसृष्टि of two figures of sense (II). As both these conjunctions reside in the same verse, there is a संसृष्टि of शुब्दालङ्कार and अर्धालङ्कार (III). यमक and अनुप्रास deserve a passing notice. अनुप्रास is defined as 'वर्णसाम्यमनुप्रासः'. The repetition of the same letters (consonants) constitutes अनुप्रास. It is possible in various ways:—e. g. (I) the same consonant may be repeated twice; (II) many consonants (स्वञ्ज-नसङ्ग) may be repeated only once and in the same order; or (III) the same consonant may be repeated a number of times. Examples of the three sorts (the second called छेकानुप्रास and the first and third वृत्तानुप्रास) are 'ततोऽङ्गपरिरपन्दमन्द्रीकुतव्युः शरी । दधे कामपरिखा-मकामिनीगण्डपाण्डुताम् ॥'; 'आदाय वकुलान्वनन्धीकुर्वन् पदे पदे अमरान् । अवमेति मन्दमन्दं कावेरीवारिपावन्ः धवनः ॥'; 'अनङ्गरूपप्रतिमं तदर्हं नङ्गमिरङ्गीकुतमान-ताङ्गाः । कुर्वन्ति युनां सहसा वधैताः स्वान्तानि ज्ञान्तापरचिन्तितानि ॥'. यमक (Rhyme) is defined as 'स्वरव्यजनस्तमुदायपौनःपुन्यं यमकम्' or 'आद्युत्ति वर्णसङ्घातमोक्षार्थं यमकं विदुः' K. D. I. 61. When more syllables than one are repeated in the same order in which they first occurred, but in a different sense, there is यमक. Examples are 'दशरथोऽनुशशास महारथो यमवतामवतां च पुरि शितः।' रघुः IX. 1.; 'यो यः पश्यति तत्रेते रुचिरे वनजायते । तस्य तस्यान्वनेषु रुचिरेव न जायते ॥ (रुचिरे मनोरमे, वनं वलं वनजे पङ्कजं तदिव जायते दीर्घे, रुचिः प्रीतिः). There are other kinds of अनुप्रास called छुत्तानुप्रास, लानुप्रास etc.

The verse क सृष्टं etc. is an example of संसृष्टि, where the two अलङ्कार of sense, विषय and निदर्शना, are combined.

77 सङ्कर (Commixture).

(I) When two or more ornaments stand in the relation of principal and subordinate, (II) when they reside in the

same place, or (III) when there is a doubt about them, there is सङ्कर, which is thus three-fold. It is said that the mixture of figures in सङ्कर is like the mixture of milk and water.

An example of (I) is आकृष्टि etc. (p. 63, ll. 4-5). This occurs in अलं. सू. p. 93. वसु अमुराशेः (जलनिधेः) पादमूले (एकदेहे, पक्षे चरणमूले 'पादा रश्मिजितुर्नशाः' जमर० III, 3, 69.) मन्दाकिनी (गङ्गा) आकृष्टिवेगेन* (समुद्रमन्थनकाले देवैः यत् आकर्षणं तस्य वेगेन) विगलन् प्रवक्ष्यन् यः मुजगेन्द्रस्य बाहुके भोगस्य देहस्य कणावा वा निर्मोक्तः कञ्चुकः (रत्नं), निर्मोक्तः पट्ट इव 'पट्टः पेषणपाषाणे व्रणादीनां च कम्पने' तदेष्टनवा तदेष्टनच्छलेन (मन्थनव्याघ्रपशुशमर्पणिव) आधु (सीत्रं) चिरम् अवहेत्. Long did Mandakini cling to his feet (in kneading them) under the disguise of that bandage of the (white) slough, that had slipped, through the force of pulling, from the body of Vāsuki (employed as the string), as if to remove the worry the ocean had suffered in the churning. When the ocean was churned with Vāsuki as the string, the slough slipped from the serpent's body (the poet says) and encircled the ocean. The poet says it was not the slough that encircled the ocean, but it was the Ganges that had assumed that form and came there quickly out of love for her lord (the ocean). The Ganges remained at his पादमूल, to shampoo her lord's feet in order to remove the great fatigue that he must have felt when he was churned by the Gods.

अत्र...समाप्तोक्तेरङ्गम् (p. 63, ll. 6-10). Here Mandakini is superimposed upon the slough, the real nature of which is denied; so we have the figure अपहृति (प्रकृते निषिद्धान्दस्तापनं अपहृतिः). अपहृति is subordinate to श्लेष, inasmuch as it gives rise to Paronomasia, because the actual पादमूलवेहन (clinging to a portion of the sea) of the Ganges (under the disguise of the slough) is the same as चरणमूलवेहन (clinging to the feet), as the word पाद is capable of two senses. श्लेष is subordinate to अतिशयोक्ति, because पादमूल in one sense is identified (मेष्टमेष्टः) with पादमूल in another sense. अतिशयोक्ति is subordinate to उत्प्रेक्षा contained in 'मन्द.....वेमिव'. The natural पादमूलवेहन of the Ganges (disguised as slough) being identified with पादमूलवेहन (clinging to the feet), 'मन्द.....वेमिव' is fancied as the हेतु of पादमूलवेहन (clinging to the feet in order to knead them). उत्प्रेक्षा is subordinate to समाप्तोक्ति, inasmuch as it conveys the idea of

* See विष्णुपुराण I. 9. 75-76 'आनीय सहिता दैतैः क्षीराब्धौ सकलौघवीः । मन्थानं मन्दरं कृत्वा नेत्रं कृत्वा तु वासुकिम् ॥ मन्थयामसृत् देवाः साहाय्ये मन्थनक्षिते ॥'

the ocean and the Mandakini behaving like a husband and his loving wife (who tries to remove her husband's fatigue and pain by kneading his feet etc.).

अनुरागवती.....समागमः (p. 63, ll. 12-13). This verse is cited in the *च.* p. 37. We read there देवगतिः कीदृक्. अनुरागवती (अनुरागः रक्तिमा, पक्षे येन तद्युक्ता) संध्या, दिवसः तत्पुरःसरः (तस्याः पुरःसरः पुरोक्ता, पक्षे संमुखः आवाकरः) अदो देवगतिः चिन्ता (आश्चर्यावस्था), तथापि न समागमः (मिलने, पक्षे अप्सुसप्तमश्च). Here the meaning of the words as they stand is 'The Evening glows with अनुराग (redness) and the day is ever present before her; yet how wonderful is the working of Destiny—they are never united (when there is day, there is no संध्या; when the संध्या comes, there is no day)'. The words संध्या and दिवस, on account of their gender, and the words अनुरागवती and तत्पुरःसर (which are Paronomastic) suggest the behaviour of a lover and his sweet-heart. The meaning then is:—(The sweet-heart) is full of affection and (the lover) is ever ready to do her bidding; but alas, wonderful is the working of Fate—there is no union of the two (this being due to the fact that one or both of them are prevented by the elders from meeting each other). Thus there is समासोक्ति. This समासोक्ति is subordinate to विशेषोक्ति. Although the causes of समागम, viz. अनुराग (in the woman) and तत्पुरःसरत्व (in the lover) are present, the fruit of them does not follow. Therefore there is विशेषोक्ति.

An example of सन्देहसहूर (III) is 'इदमाभाति' etc. (p. 63, ll. 15-16). The verse can be construed in many ways. 'इदम्' may be construed with ऐन्दवं मण्डलम् or separately (as referring to face etc.). सन्ततं (सर्वत्र प्रसृतं) तमः (अल्पकारं, पक्षे अज्ञानं) भिन्दानं (निरस्यत्) अमन्दं अमल्यं नयनानन्दं करोतीति अमन्दनयनानन्दकरं ऐन्दवं मण्डलं (चन्द्रस्य चिह्नम्) गगने आभाति. Here doubts arise as to the figure as follows:—It may be अतिशयोक्ति if we suppose that the face is swallowed up as it were by the moon and spoken of in the terms of the moon, as in 'कथमुपरि कलापिनः कलापः' above; the figure may be Rūpaka consisting in the super-imposition of the moon upon a face pointed out by the pronoun 'this' (as if we were to say इदं मुलं इन्दुमण्डलम्); the figure may be तुल्ययोनिता (defined as 'यदाभातां प्रस्तुतानां' etc.), if we suppose that a face (pointed out by the pronoun 'this') and the lunar orb are both subjects of discussion (प्रवृत्त) and are connected with the same attribute of destroying darkness (whether internal or external does not matter); the figure

may be दीपक (अप्रस्तुतप्रस्तुतयोरैकवर्माभिसम्बन्धः दीपकम्), If we suppose that the moon is not प्रकृत (and that the face is प्रकृत); the figure may be सनासोक्ति, if we suppose that the face is अप्रस्तुत (and the moon in 'इदं ऐन्दवं माण्डलम्' is प्रस्तुत) and that it is suggested by the sameness of attributes (viz. तमः भिन्दानं and अमन्दनमनानन्दकरे); it may be अप्रस्तुतप्रशंसा (5th variety तुल्ये प्रस्तुते तुल्यस्य अप्रस्तुतस्य अभिधानम्), the face being in question and understood through the description of the moon which is not in question (on account of the similarity between them); or it may be पर्यायोक्त, the time that excites love (viz. night) being meant to be described through the description of the moon, the rise of which is the effect of night. Thus there being a doubt on account of the possibility of many Alaṅkāras, there is सन्देहसङ्कर.

यथा वा.....सन्देहः (p. 63, ll. 24-25). In the sentence 'मुखचन्द्रं पश्यामि' it is doubtful whether the figure is उपमा, as the compound may mean 'the moon-like face' (मुखं चन्द्र इव) or whether it is Rūpaka, as the compound may mean 'the moon in the form of the face' (मुखमेव चन्द्रः). There is nothing here to determine the figure with certainty.

साधकवाचक...रूपकसमास एव (p. 63, l. 25-p. 64, l. 6). साधक...सन्देहः. When there is some circumstance favourable to one ornament and some other circumstance unfavourable to another, or when even one of these exists, then there is no doubt (and no सङ्कर). For example in 'He kisses the मुखचन्द्र,' the circumstance that kissing is consistent with the face and inconsistent in the case of the moon is a reason for regarding the figure to be a simile and is a reason against regarding it as Rūpaka. If we dissolve the compound मुखचन्द्र as मुखं चन्द्र इव, मुख becomes prominent and can be well construed with the action of kissing; but if we dissolve it as मुखमेव चन्द्रः, चन्द्र becomes more prominent and cannot be well construed with the action of kissing. Therefore the figure is Upamā and not Rūpaka. Here there exist both साधक and वाचक circumstances. मुखचन्द्र...उपमावाचकः. In this example, the attribute of shiningness is a circumstance favourable to the recognition of Rūpaka. (because it is construable with the moon in its primary sense) and is not unfavourable to simile because it can be construed with the face in a secondary sense. It is a general rule of interpretation that where the primary meaning is applicable, a secondary

meaning should not be resorted to. So in 'मुखचन्द्रः प्रकाशते' there is रूपक only. Here there is a सापेक्ष circumstance but nothing बाधक (i. e. nothing that forbids the recognition of उपमा). राव... रूपकम्. Here, the circumstance of a woman embracing one-like her lord being improper, the embrace of the king as such, on the part of Lakshmi, is impossible and so the recognition of Upamā is forbidden (if we dissolve as राजा नारायण इव, राजा becomes prominent and is likened to Vishnu); but the embrace of Nārāyaṇa by Lakshmi being possible, there is a रूपक (i. e. we must dissolve the compound as राजा एव नारायणः, where नारायण becomes prominent and the king is identified with Nārāyaṇa). Thus here there is a बाधक of simile and therefore the figure is रूपक. एवम्.....बाधकता. In 'the lotus-face of the fawn-eyed lady shines with tremulous eyes', the eye being possible only in the face, the recognition of Upamā is favoured (i. e. we must dissolve वदनान्मुद as 'वदनं अन्तुवमिव' where वदन becomes prominent and is well construed with चञ्चललोचनम्) and as the eye is impossible in lotus, the recognition of Rūpaka is prevented (we cannot dissolve वदनान्मुद as 'वदनमेव अन्तुवम्' because then अन्तुवम् will be prominent and cannot be well-construed with 'चञ्चललोचनम्'). एव.....रूपकतमाप्त एव. In such a sentence as 'सुन्दरं वदनान्मुदम्', where the common property (सुन्दरत्व) is mentioned, the compound वदनान्मुद cannot be so dissolved as to bring out an Upamā, according to the sūtra of Pāṇini (II. 1. 56) 'उपमितं व्याप्तादिभिः सामान्याप्रयोगे' (an object of comparison, उपमेव, is compounded with व्याप्त etc. the Upamānas, when the common attribute is not mentioned) and therefore the recognition of a simile is debarred. The compound here must be taken to be रूपक and as belonging to the class which begins with मयूरव्यंसक ('मयूरव्यंसकादयश्च' पा० II. 1. 72. मयूरो व्यंसकः मयूरव्यंसकः व्यंसकः घृतेः । सि० की०).

एकाग्रयानुप्रवेशो.....लङ्कारयोः (p. 64, II 7-14). An example of the residence of figures in the same place (the 2nd variety of सङ्ग्र) is कटाक्षेण etc. यदि सा क्षणमपि कटाक्षेण अपि ईषत् (मां) निरीक्षेत उदा सान्द्रः (धनः) विहिताक्षेपविषयः (विहिताः संवृताः अक्षेपाः जलिनाः विषयाः विषयसाक्षात्काराः येन) आनन्दः (हृदये) स्फुरति, जम्भोरुहशृङ्गः (नमलाब्धाः) सरोमाजोदञ्चत्कुचकलशानिर्निवसतः (सरोमाजौ दिवत्पथेन उज्ज्वलपुष्पौ वदन्तौ वनप्रिमाजौ यौ कुचकलशौ सनकुम्भौ ताभ्यां निर्मिष्टं प्रसङ्गं वसनं वस्त्रं वस्त्रिन् परीरम्भारम्भः (परीरम्भः आलिङ्गनं तस्य आरम्भः उपकम्पः) क कल (कीदृशः) जलिता (जलिष्यति). विहिताक्षेपविषयः which shuts out the consciousness of all external objects. अत्र.....अनुप्रवेशः.

Here the डेकानुप्रास contained in 'कटाक्षेणापीरक्षुणमपि' and the वृत्तनुप्रास consisting in the occurrence of the compound letter झ twice in 'कटाक्षेणापीरक्षुणमपि' and once in निरीक्षेत have the same position. We explained above what is meant by अनुप्रास. डेकानुप्रास occurs when a number of consonants are repeated again in the same order. Here झ, ण् and प् are repeated again in the same order in 'कटा.....पि.' प्रतीहारैन्दुराज on वङ्कट (I.) explains "डेकशब्देन कुलावाभिरतानीं पक्षिणामभिधानम् । तदुक्तम्- 'डेकान्गृहेष्वभिरतानुशान्तिं कृण्वक्षिणः' इति । तेषां च कुलावाभिरत्वात्त्येन केनचिदनावाप्तमानानामनेनानुप्रासेन सङ्गृही मधुरा वायुचरति । अतोयमनुप्रासश्चेकैर्व्यपदिश्यते डेकानुप्रास इति । यथवा डेका विदम्बाः । तद्वृत्तभत्वादस्य डेकानुप्रासता ।" वृत्तनुप्रास occurs when a single consonant is repeated once or many times, or when many consonants occur once again but not in the same order, or when many consonants occur more than once and in the same order. The letter झ occurs thrice in 'कटाक्षेण...निरीक्षेत' and there is therefore वृत्तनुप्रास. एवं च.....लङ्कारयोः So also there is एकवाचकानुप्रास of अनुप्रास and अर्थापत्ति. If at the mere glance of the woman, all consciousness of external objects is lost (as in मङ्गलान्द) then what would happen at the time of embracing her! This is अर्थापत्ति. The same words which cause this figure also present अनुप्रास and therefore there is एकवाचकानुप्रास.

यथा वा.....यमकयोः (p. 64, ll. 14-16). In 'संसारध्वान्तविध्वंसदंसः' which is part of a verse quoted above, there is सङ्कट by एकवाचकानुप्रास of रूपक and अनुप्रास. 'संसार.....दंसः' is a single (compound) word. ध्वान्त and संसार are identified. The letters स, ष् are repeated; therefore there is सङ्कट of अनुप्रास and रूपक. Another example of the सङ्कट of two figures (here, of word) is 'कुरवका रवकारणतां ययुः' which is the last *pāda* of Ragh. IX. 29, the first three being 'विरजिता मधुनोपवनभिदामभिनवा रव पञ्चवि-
शेषकाः । मधुलिङ्गा मधुरानविशारदाः'. Here there is a सङ्कट of two यमक occurring in the same place; रवका and रवका form one यमक and रकार and रकार from another. We have explained Yamaka above. It may be said that रवका and रवका do not form a यमक, because in रवका there is र and in रवका there is व. Against this the following reply is given. It is the general convention of poets to regard र and व, ङ and ङ as non-different in यमक, श्लेष and such चित्रबन्ध as मुरजबन्ध etc. 'यमकशेषचित्रेषु वययोर्दलयोर्न भिद' । नाटुस्तारविसर्गौ च चित्रनहाय संमतौ । वाग्मटालङ्कार 1. 20.

यथा वा...प्रविष्टमिति (p. 64, ll. 17-21). 'अभिनवपयोदरसितेषु पयि-
कदम्बामयितेषु दिवसेषु । शोभते प्रसारितधीकाणां नृत्यं मधुरचन्दनानाम् ॥'. This is

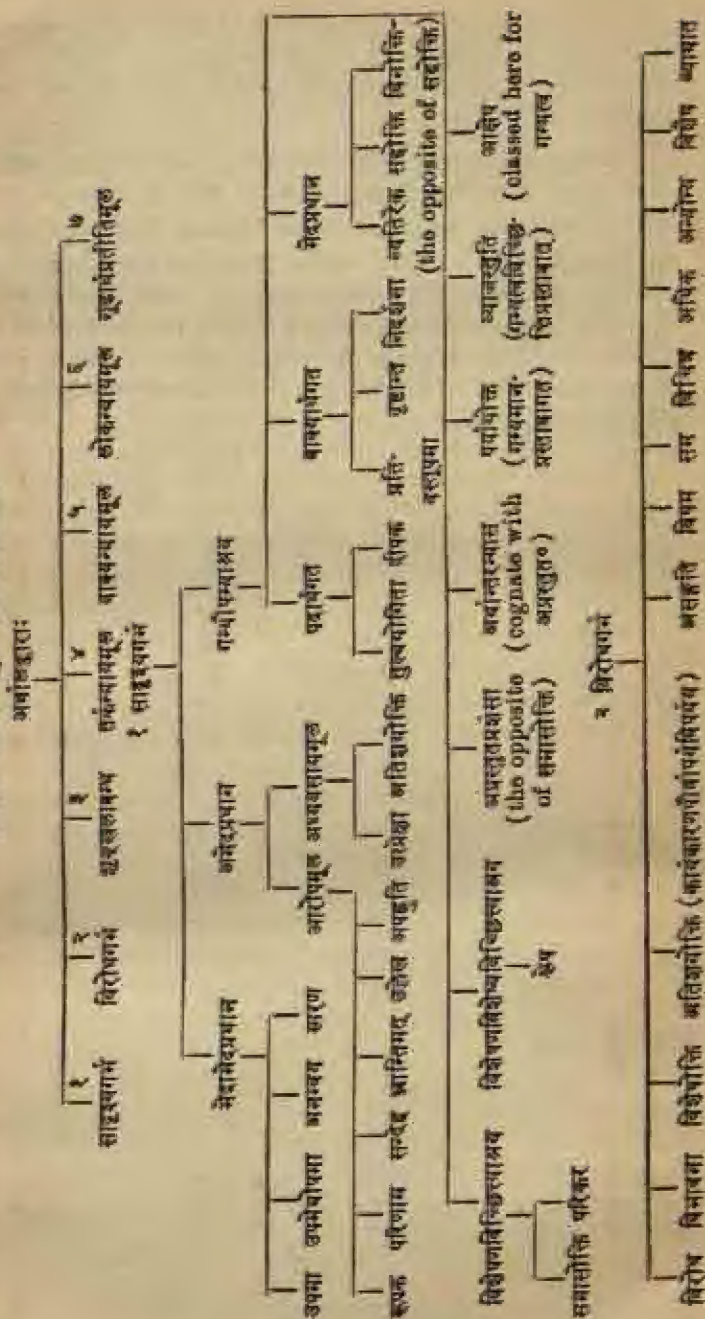
भाषासप्तशती IV. 59. The readings in the printed edition of that work are 'अभिनवप्राकृदरसितेषु' for 'अभिनवपयोदरसितेषु', 'रमप्रसारिते' for 'शोभते प्रसारिते', 'शोभते श्यामावितेषु' for 'पक्षिकश्यामावितेषु'. The readings adopted in the text are sanctioned by the high authority of the चन्दावली and लोचन (see p. 230 ख०). रामः appears to have read मङ्गति for शोभते. "अभिनवं इह पयोदरां मेघानां रसितं (गवितं) येषु दिवसेषु । तथाविधपक्षिणं प्रति श्यामावितेषु मोहजनकत्वाद्वाविरूपतामाचरितकम् । यदि वा पक्षिकानां श्यामावितं दुःखवशेन वेभ्यः । शोभते प्रसारितप्रीवाणां नवरघुन्दानां नृत्तम्" । लोचन p. 230. The expression 'पक्षिकश्यामावितेषु' may stand for पक्षिकश्यामावितेषु as well as for पक्षिकश्यामावितेषु. The meaning of पक्षिकश्यामावितेषु is पक्षिका एव श्यामाविकाः (सनाहदः) तेषु (the spectators in the form of travellers). The verse means 'charming is the dance of the peacocks, whose necks are out-stretched, in these days, noisy with the fresh (or charming) rumbling of clouds and appearing to the travellers gloomy as the night (because they are separated from their wives; compare मेघदूत 'मेघालोके भवति सुमिलोद्भवन्वधावृत्ति चेत्तः कण्ठाश्लेषप्रणयिनि वने किं पुनर्दूरसंख्ये'). If we read 'पक्षिकश्यामावितेषु', the meaning will be 'charming is the dance of the peacocks etc. in these days with travellers as spectators'. The readings of the printed भाषासप्तशती also yield a good meaning. 'अभिनवप्राकृदरसितेषु शोभते श्यामावितेषु (or श्यामावितेषु) दिवसेषु । रमप्रसारितप्रीवाणां नृत्तं नवरघुन्दानाम् ॥'. Charming is the dance of the peacocks whose necks are stretched out through joy (or quickly 'रमलो वेगदर्शयोः' विश०) in these days, with the first rains of the rainy season and appearing dark as night (or in these days that are spectators). जव.....रूपके प्रविष्टमिति. Here in the same place, via the Prākṛit expression 'पक्षिकश्यामावितेषु', there is a simile in पक्षिकश्यामावितेषु and a Rūpaka in पक्षिकश्यामावितेषु. The word श्यामावित is the past passive participle of a denominative verb श्यामावते which is explained as श्यामाः इव आचरन्ति. Therefore in श्यामावित, there is रूपमा (वर्णरुपा according to our author). In पक्षिकश्यामावितेषु (पक्षिका एव श्यामाविकाः) there is रूपक. Therefore there is सङ्हर of रूपमा and रूपक by एकवाचकानुपपेक्ष. 'पक्षिकान् प्रति श्यामा आचरन्तीति प्रत्ययेन लुप्तोपमा निर्दिष्टा । पक्षिकसमावेष्टिविति कनेवारपक्ष्य स्पष्टत्वादपेक्षम्' लोचन p. 233. रामः justly contends that this is not a proper example of सङ्हर by एकवाचकानुपपेक्ष; but that it is an example of सन्देहसङ्हर, as 'सुलनन्दं पदमाभि' is. The Prākṛit expression पक्षिकश्यामावितेषु does not simultaneously admit two figures, as in संसारचान्द etc. but alternately and therefore there is a doubt.

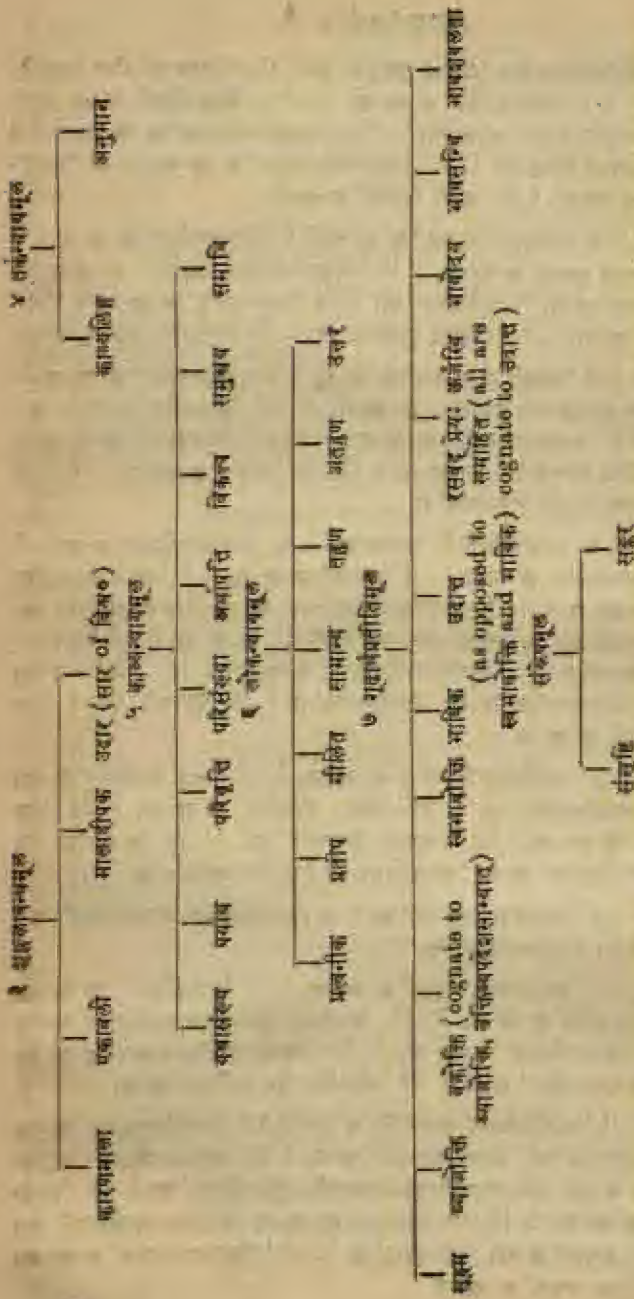
The difference between सन्देहसङ्हर and सङ्हर by एकवाचकानुपपेक्ष

is that in the former we are in doubt as to what the figure is, there being no determining circumstance, while in the latter we are certain about the figures, which occur in the same phrase or expression.

Mammata appears to have held that सङ्कर by एकवाचकानुप्रवेश occurs only when one figure of word and another of sense reside together in the same place (स्फुटमेकत्र विषये शब्दार्थोत्पत्तिद्वयं व्यवस्थितं च K. P. X.). Our author, following the बलं. स., holds that सङ्कर by एकवाचकानुप्रवेश occurs not only when one figure of word and another of sense reside together, but also when two figures of word as in 'कुरुत्वा' etc. or two figures of sense reside in the same place. The प्रदीप also says "शब्दार्थोत्पत्तिद्वयं प्रादोबादः शब्दालङ्कारद्वयोरप्येतदर्थनाम्."

Classification of Alankāras according to the Alankārasarvasva, which is followed in the main by Visvanātha.





विचित्राणि addis निश्चय after अपवृत्ति, defines व्याजगृह्णति, पर्यायोक्त, लघोन्तरव्याप्त, काव्यलिङ्ग, अनुमान in the order in which they are mentioned here, addis हेतु and अनुक्त before आक्षेप; puts विचित्राणा and विशेषोक्ति before विरोध, defines माहादीपक first and then एकवली; puts उत्तर before अर्थापत्ति.

Appendix A.

(The references are to the pages and the lines of the text).

P. 1, l. 9 'काव्यफलेनैव' क-ख-ग; l. 12. 'दिवद्वर्तितान्' क-ख-ग; l. 17 'नारायणस्तदादिना' क-ख-ग; l. 18 'इत्यादिवाक्येभ्यश्च' क-ख-ग; l. 19 'प्राप्तिश्च प्रत्यक्ष' क-ख-ग; l. 20 'तज्जन्मकलाननु' क-ख-ग; l. 21 'वेदादि-शास्त्रेभ्यः' क-ख-ग; l. 24 'काव्ये किमिति' क-ख-ग.

P. 2, l. 3 'आग्नेयपुराणेऽप्युक्तम्' क-ख-ग; l. 6. 'निष्पुपुराणे च' क-ख-ग; l. 9 'हेतुना काव्यस्य स्वरूपं' क-ख-ग; l. 10 'वेषधारां कश्चिद् तददोषी' क-ख-ग; l. 11 'कापीत्याह' क-ग; 'कापीत्येतदाह' ख; l. 14 'राक्षसमयान्' क-ख; l. 18 'तेना-व्याप्तिः' क-ख-ग; l. 21 'देवांश्च दूषयन्तः' ख; l. 29 'भक्षप्रयोग इति' क-ख-ग.

P. 3, l. 2 'लक्षणे न वाच्यम्' क-ख-ग; 'वेषधारीद्वारादिवद्' क-ख-ग; l. 4 'तद्वदत्रापि भुतिदुष्टादयः काव्यस्य' क-ख-ग; l. 10 'काव्यत्वेनाभिगतयोः' क-ख-ग; l. 19 'व्यवसंस्तानवद्' क-ख-ग; 'अलङ्काराः कुण्डलादि' क-ख-ग; l. 22 'काव्यमिति सालङ्कार' क-ख-ग; l. 25 'यच्च कवि' क-ख-ग; l. 30 'अथ विभावना' ग; l. 31 'स्युत्वाद्' ग.

P. 4, l. 4 'लक्षणाश्रयिषो' क-ख-ग; l. 5 'रसादिमात्रो वा' क-ग; l. 6 'रसादिमात्ररूपत्वलि' क-ख-ग; l. 8 'दिवस' क-ख-ग; l. 9 'मह सेज्जार निम-ज्जिति' क-ख-ग; l. 11 'रसामासवत्तयेति इम' ख-ग; 'रसामासवत्तयेति' क; l. 13 'काव्यप्रयोजनं' क-ख-ग; 'रसास्वादमुख्यणिष्' क-ख-ग; l. 14 'पुत्रप्रभृ-तीनां' क-ख-ग; l. 16 'पुराणे वाग्वैदग्ध्य' क-ख-ग; l. 18 'संज्ञिति' क-ग; l. 19. 'आत्मपदकामः' क-ख-ग; 'इतिहासादेव' ग; l. 20 'केषामपि पदानां गौर-सानां काव्यत्वं' क-ख-ग.

P. 5, l. 1 'ध्वनिर्विलादित्व' क-ख-ग; l. 12 'अथ सम्मोह' क-ख; 'अथ शृङ्गारसम्मोहाख्यो' ग; l. 21 'शृङ्गेण संस्पृष्ट' क-ख-ग; l. 22 'अथ हि सम्मोह' क-ख-ग; l. 23 'स्वरूपा इत्युच्यते' ख; l. 25 'लज्जत्वादय इव देहदारेण शब्दार्थदारेण' ख-ग; 'लज्जत्वादय इव देहदारेण व्यभि' क.

P. 6, l. 1 'किस्वरूपा इत्युच्यते' ख; l. 4 'द्वारेणैतस्मैव काव्यात्मभूतं' क-ग; 'दारेण तस्मैव काव्यस्यात्मभूतं' ख.

P. 7, l. 6 'इतीलापि वाक्यं' क-ख-ग; l. 8 'तत्राकांक्षा' क-ख-ग; l. 11 'अयुक्त इत्येव' क-ख-ग; l. 13 'इथमिति वाचयनहावाक्यत्वेन' क-ख-ग; l. 14 'अज्ञादित्वावपेक्षया' क-ख-ग; l. 18 'लक्षणात्मित्वपेक्षावामाह' क-ख-ग; l. 20 'एतदिकव्यवच्छेदः' क-ग; l. 22 'विवक्षितं तत्र अर्थ' क-ख-ग.

P. 8 l. 1 'ता अभिधावाः' इति नास्ति क-युष्मके; l. 5 'आवापोद्वारान्वा' क-ग; l. 6 'आनयशब्दस' ख; 'आनयेतिशब्दस' क-ग; l. 15 'अभिधयणावश्रयणान्तादिः पूर्वापरीभूतः' क-ग; 'अभिधयणादिरवश्रयणान्तादिः पूर्वापरीभूतः' ख; l. 16 'पाका-दिवाक्यः' क-ख-ग; l. 17 'अनन्तव्यभि' क-ख-ग; 'व्यभिचाररूपदोषा' ख; l. 22 'यथा श्रवणा' क-ख; 'यथा कृत्वा' ग; l. 26 'प्रतिपादनलभ्यस' क-ख-ग; l. 28 'सादित्त उक्तम्' क-ख-ग.

P. 9, L. 1 'वेषामपमाशयः' क-ख-ग; L. 2 'कुशं लातीति' क-ख-ग; L. 3 'विशेषकावसाधर्म्यं' क-ख-ग; 'वोषयतीति' क-ख-ग; L. 6 'गमेषोतीः' क-ख-ग; L. 7 'श्रवणकारिणि प्रयोमात्' क-ख-ग; L. 13 'प्रवेशनक्रियवाम्बयं' क-ग; '०क्रिययोरन्वयं' ख; L. 14 'उत्तरत्र कुन्तां' क-ख-ग; L. 25 'अत्रापकारकादीनां' क-ख; 'वाक्यार्थान्वयं' क; L. 27 '०पकाराण्यतिशयः' क-ख-ग; L. 29 '०नेदं लक्षणाः' क-ख-ग.

P. 10, L. 3 '०समवेतगुण' क-ख-ग; L. 6 'बुध्यति' क-ख-ग; 'भाषायां वेद्यः' ख; L. 8 '०वैलक्षण्येनावधमिचारेणायुष्करत्वं' क-ख-ग; L. 11 'वधायं' ख; 'वधा चामं' क-ग; L. 12 'वाक्यणोपितथा' क-ख-ग; L. 13 'अत्र तादर्थ्यं... सम्बन्धः' इति नास्ति क-पुस्तके; L. 21 'केदरूपमुखार्थ' क-ख-ग; L. 22 'राज-कुमा...गच्छसु' इति नास्ति क-पुस्तके.

P. 11, L. 3 'गोशब्दमात्रबोधः' क; L. 6 'वाहीकगता गुणाः' क-ख-ग; L. 8 'वाहीकार्थस्यासं' क-ग; 'वाहीकलोपेस्यासं' ख; L. 9 'प्रवेशनावात्' क-ख-ग; L. 10 'शब्देनैव पूर्वति' क-ख-ग; 'वदि गोशब्दात्' क-ख-ग; L. 11 'तदास्य गोशब्दस्य च' क-ख-ग; L. 12 'असमजसं' क-ख-ग; L. 15 'उपचारेणामिश्रणात्' क-ख-ग; L. 16 'अत्यन्तविशक्तं' क-ख-ग; L. 18 'नात्यन्तमेदं' क-ख-ग; L. 21 'गूढो वाक्यार्थभावना' क-ख-ग; L. 23 'अतिस्पष्टता' क-ख-ग; '०वनवेद्यः' क-ख-ग.

P. 12, L. 3 'दिग्मात्रं वधा' इत्यस्य स्थाने 'कमेपोशहरति' क-ख-ग; L. 9 'धोषः अत्र तदादिषु लक्ष्येषु' क-ख-ग; '०पावनत्वावतिशयस्य धर्मस्वातिशयः' क-ग; L. 14 'नत्वारिहरेदाः' इति नास्ति क-ख-ग-पुस्तके; 'पदगतत्वे वधा' क-ख-ग; L. 15 'वाक्यगतत्वे' क-ख-ग; L. 22 '०प्रत्ययादेश्य वक्ति' क-ख-ग.

P. 13, L. 7 '०वक्तव्ययोगेन' क-ख-ग; L. 11 'पुरातिमिति पुरातनतिः' क-ख-ग; L. 13 'भाति संगते' क-ख-ग; L. 14 '०मानुरक्तिः' क-ख-ग; L. 15 'तस्य विशेषो नोदाहृतः' क-ख-ग; L. 17 'मदस्य मुने' ग; L. 18 'प्रीतिहृदे वेति तद्विषये' क-ख-ग; 'तथाहि' इति नास्ति क-ग-पुस्तकयोः; L. 31 '०निवृत्तियोरपेयोरनुरूपवर्धन' क; '०निवृत्तियोरनुरूपं' ग; L. 24 'मात्मानां' इति नास्ति ख-पुस्तके; 'गण्यत इत्यनुरूपजीव्यानां व्याख्यानेषु' क; 'तत्र शयुषजीव्यानां व्याख्या-नेष्वलं कदाचन' ग; L. 27 'शक्तिः' इति नास्ति क-ग-पुस्तकयोः; L. 29 'चतुर्दश भाषामहाकपोधरं' क-ख-ग.

P. 14, L. 5 'प्रकरणेनाभिप्रायः' ग; '०भिषाया' क; '०भिषे या' ख; L. 11 '०पावनत्वावतिशयादि' क-ख-ग; L. 18 'गमैव' क-ख-ग; L. 28 '०लक्षणया लक्षितस्य रन्तुमिति' क.

P. 15, L. 2 'उय' क; 'णिफल्दा' क-ख; L. 4 'विश्रम्भत्वं' क-ख-ग; L. 11 'नैष्यतीत्यति' क-ख-ग; L. 21 '०प्रत्ययादिव्यङ्ग्यत्वं प्रपञ्चं' क-ख-ग.

P. 16 L. 4 '०विरहात्' ग; 'पदार्थानामन्वयसं' क. ख;

(In the tenth verse only ms. n was available).

P. 17, L. 13 इवार्थः; L. 14 तुल्यार्थः; L. 16 '०दमेयगतं सादृश्यं'; L. 21 'वर्णचुपादाने'

P. 18, L. 3 पूर्णाः; L. 6 तद्वैदानाह; L. 17 द्वितीन्द्रः; L. 20 वषातुत्यादि;
L. 21 'प्रतिपादकस्य वलेलोपे'; L. 23 अत्यवत्येनास्वतः.

P. 19 L. 5 नास्ते रम्यः; L. 9 प्राचीनैर्दिपकारः; L. 26 'विक्रमालोके'.

P. 20 L. 8 त्रिलोपे तु; L. 11 लोचने इव लोचने; L. 12 'धर्मोपमेयानां
लोपः'; L. 18 तत्र दकरूपो वषा.

P. 21, L. 3 अथ नेमासीनामुत्पत्त्यादिर्यः; L. 21 प्रतिनिर्देशोपमा.

P. 22, L. 3 'उपमानोपमेयताः'; L. 8 नान्यदस्तीति भावः; L. 11 'सूक्ष्म-
मन्त्रम्'; L. 13 इत्यादी तु स्तूतेः.

P. 23, L. 1 राजमण्डलो नृपः; L. 2 मालारूपकः; L. 15 'मुखादीनां राहुत्वा-
रोपो'; L. 24 अमृतत्वाधारोपितम्; L. 29 मधुत्वाधारोपः; पथत्वाधारोपः.

P. 24, L. 12 यद्विशतेः; L. 16 सौविदहत्यारोपे हेतुः; L. 20 करमुदयमहीधर-
सनाभे इत्यादि; L. 24 पूर्वतत्त्वादिरूपे विना; L. 26 प्रकृते तद्विवक्षितम्.

P. 25, L. 11 अत्र च केषां; L. 12 'कारेष्वेवंविधेषु लोहम्यम्'; L. 14
'वैशिष्ट्यसंज्ञं रूपकम्'; L. 25 पञ्चगव्याः; L. 26 अधोपासनपत्नी; L. 28 आरोप्यः
चन्द्रारः.

P. 26, L. 1 इदं तृपायनादेः; L. 5 तत्कल्पविदप्रस्तुतः; L. 15 मञ्जरी; L. 19
मध्ये च निश्चयः; L. 23 महिषबहलोसाविति तिरः; L. 25 द्वितीयसंशयस्तोत्वाना.

P. 27 L. 4 प्रतिभोषिता; L. 11 'विरहवितर्कः'; L. 12 सङ्गे सा पुनरेका; L. 19
प्रयोजिकाः वषाह.

P. 28, L. 1 उल्लेखाल्पमिच्छालङ्कारत्वप्रयोजकः; L. 2 अन्वरविपरः; L. 4
भ्रान्तिमेवेः; L. 6 श्रीमदाचः; L. 8 'श्रीकण्ठादिनपदे भ्रान्तिकृत एवान्तरविपरत्वायाः';
L. 17 कानेकोल्लेखे; L. 22 इदं पक्षं मनः; L. 30 पतनामावेनेत्यन्वया.

P. 29, L. 2 'इह पुरोनिलः' इत्यस्माच्छ्लोकादनन्तरं 'अत्र' । सीत्कारे श्रवति
(शिखवति) वृण्वत्यपरं वनोति रोमाञ्चम् । नागरिकः किमु मिलितो नहि नहि सखि
हैमनः पवनः ॥ इत्यधिकम्; L. 3 इह स्तोत्रेति; L. 9 'इदं मधुकार न मुषा
परिभ्राम्य'; L. 19 किं च विवक्षितेति; L. 20 सम्भवत्येव; L. 21 प्रस्तुतानिवेषाय.

P. 30, L. 3 उदाहरणदिग्बधा; L. 27 'महिलासहस्र' इति निश्चितं पक्षं पठ्यते,
उपेक्षां विनापि.

P. 31, L. 1 'हेतुगतत्वेन'; L. 16 'सौन्दर्यातिशयोः'; L. 24 'वर्मान्तरतादात्म्यः';
L. 29 प्रतिदिगन्तरः.

P. 32 L. 3 अत्राजनपटितत्वादेः; विषयोन्व्याप्तत्वं; L. 10 बहेदः; L. 14
रूपहेतुकं वषा; L. 23 पर्यवसानेपि अलपितीरे श्वेजस्थितेः सम्भवोपपत्तेः.

P. 33, L. 6 अन्धे त्वनिर्धारणरूपविच्छिन्नाप्रत्ययेनैककोट्यधिकोपि; L. 16 न
सापदवोत्प्रेक्षा; L. 18 तस्य चोत्प्रेः; L. 31 चैतन्यतं मौलिः.

P. 34, L. 15 'वृत्तेन सम्भवेन'; L. 25 तथाह्वान्यदेव; L. 26 साध्वत्यमित्युत्प्रे-
क्षाभीः.

P. 35, 1. 3 रुचिरः; L. 4 तमोवर्णनेन स्रस्तुतरात्; L. 6 तद्वत्तमोदिवि; L. 11 सारमुद्धरेदः; L. 19 निश्चलप्रकृतेः; L. 25 इदं पञ्च मम.

P. 36, 1. 9 चन्द्रिकाचामकर्मणि; L. 10 रतकर्मणि.

P. 37 1. 2 प्राप्तिरूपकर्मवत्त्वात्; परताविना; L. 3 सम्बन्धनिबन्धना त्वेकः; L. 4 द्विधा; L. 6 कलनमसम्भवहस्तादिकमवगमयत्; L. 13 नासम्बन्धसंगतिमिव; L. 15 इदं...वपुरित्यादि; L. 17 अमेदान्वयः; L. 18 तपःसाधनक्षमः; L. 21 जन्मैव स्वर्भता; भोगप्रलोभिता.

P. 38 1. 2 मालारूपकेषु; L. 11 उक्ते नोक्ते पुनस्त्रिधा; L. 26 जयन्तीन्दुः त्रिवारितुल्यादि.

P. 39 1. 4 वर्धते सत्वम्; L. 6 दौर्जनस्यैवः; L. 11 दृष्टपथः; L. 16 व्यवसायमूला च; L. 23 तनुदीपार्चिः; L. 24 मालयापि भवति; L. 26 द्योक्तिमूलत्वाभावाः; L. 29 शोभनत्ववचन.

P. 40, 10 प्रयोगामात्रे सहाधेयवशात्; L. 16 मध्येषमसाद्वन्धः; L. 17 गन्धवाहे कामुकत्वः; L. 20 न सन्ध्याः; L. 24 रागावेगात्.

P. 41 1. 1 व्यपहन्तुमीशः; L. 3 मार्षमपेक्ष्यत इवेति; L. 10 सापेक्षं मुखनन्दादेः; L. 14 नायिकाया व्यवहारः; L. 22 रीतिश्रवणाया कृताः; L. 23 यथा दन्तप्रनापुष्पेत्यादौ सुवेक्ष्यत्वस्य स्थाने परीतेति; L. 31 शरदो नायिकाः; L. 32 नन्ववार्द्धनसञ्ज्ञाभक्तित्वास्थितः.

P. 42 1. 3 एवंविधानिर्वाहकृष्टः; L. 6 तदुपजीवितायाः; L. 8 तत्त्वमौषन्धे यत्प्रः; L. 10 श्रेयवर्तित्वाद्भीः; L. 14 सर्वत्र चात्र; L. 15 शास्त्रीव्यवहारः; L. 16 लौकिके शास्त्रीव्यवहारः; L. 24 व्यात्मरूपसंनिः; L. 25 तत्पूर्वावसातः; L. 26 न तु रूपसमाः; L. 28 उक्तैर्विशेषणैः.

P. 43, 1. 1 शब्दरूपस्य व्यवच्छेदः; L. 20 विधीमात्रस्याप्रसिद्धत्वेन तत्त्वाभावः; L. 24 शिथिला बर्हाः; L. 25 जनमुत्पत्त्यादिभ्यः; L. 28 मुक्त्वा तिर्येः; L. 31 कार्ये प्रस्तुते कारणः; L. 32 सादृश्यमूला च.

P. 44, 1. 1 विशेषणमात्रे रूपवद्विशेष्यस्यापि भवतीति; L. 2 श्रीसमाश्रितः; L. 4 मावस्य रूपवशात्प्रस्तुतात् सहाकारात्; L. 6 प्रणमने; L. 8 प्रनुरप्रयोगप्रसिद्धता; L. 12 शब्दं परिहृय शरणे; L. 22 अक्षरोपं विना; L. 26 कल्पविदारोपं विना.

P. 45, 1. 4 प्राणिव विशस्ता अपि कुपितेति त्वमि रिपुः; L. 12 कारणरूपः; L. 20 कृन्दनजननत्वमपि; L. 25 भवन्तमाकर्ष्य.

P. 46, 1. 5 सामान्यरूपोपः; L. 12 रामः करोति; L. 14 सम्प्रत्ययः; L. 20 नाप्यप्रदत्तः; L. 25 त्वद्व्यमनानुकारिः; L. 6 न नः क्षम्यते.

P. 47, 1. 3 वाच्यार्थगतेशः; L. 9 त्वेनापेक्षते.

P. 48 1. 1 कृत्यमानुकृत्यानुबन्धि; L. 9 सूचितस्य विशेषे निषेधः; L. 11 वस्तु-रूपस्य निषेधः; L. 14 विश्रम्भः; L. 25 द्वितीयेऽन्यव्यवहृत्यादि.

P. 49 1. 11 वयोरूपं निमित्तः; L. 21 हरेण न हृतं; L. 22 तनुहरणेपि; L. 24 दुष्टेनापि.

P. 50, l. 2 *मरुद्गरानलः; l. 14 मरुदादीनां बहु०; l. 15 विरहहेतुत्वाच्च समाधानम्; l. 17 *शपाथु समाधिः; l. 18 विरोधः कविमौढो०; l. 20 कार्यस्वाभावेन कारणमेव; l. 27 *जनाक्षिते०.

P. 51, l. 19 स पुनस्त्रियैक; l. 31 कुशो भुवनाभि विक्षिप्य.

P. 52, l. 4 *रेककिययोः करणं; l. 14 रिपवः पुरः; l. 26 सहायमनहेतुस्तः; l. 27 प्रस्तुत गमने ततोपि.

P. 53, l. 18 यथोत्तरविशेषणतया; l. 22 एवमपोहनमपि.

P. 54, l. 2 व्यापाराः; l. 3 चैकसंकमात्; l. 16 संहतस्या अरिपुरे; l. 26 अवाधिकेन; l. 32 सदसद्विचारम्.

P. 55, l. 2 कः सेव्यः सत्समागमः; l. 8 संततये; l. 9 तस्य विमोने केवलं; l. 22 साध्यसाधकयोर्निर्देशः; l. 25 अधोवातं भवतीत्येष व्यायो.

P. 56, l. 3 नमन्तु; l. 4 अथ यनुपां शिरसां नमनयोः; l. 5 *कदैव कर्तव्यतासम्भवात्; l. 6 स्वर्वावाः सम्भा०; l. 7 *यम्यगभेत्ये एवं; l. 21 भक्तत्वादीनामशोभ०; l. 27 *शोभनत्वमिति सद०.

P. 57, l. 3 प्रस्तुत कमभावात्; l. 4 साहित्येनावतारः; l. 5 त्वेकस्य कार्यं प्रति; l. 13 *कारण नियमविपर्यया०.

P. 58, l. 3 शोभादिवहनात्; l. 17 कोपेपि रस्तान्वयि; l. 21 महिकाचयधम्मिहाः; l. 23 मौलित्वेऽनुत्कृष्टगुणेन; l. 28 उदंशुदशनांशु०.

P. 59, l. 7 न च न चोपचीयते; l. 10 यमुनयोः सङ्गेषि; l. 13 स्रष्टुं यत् त०. l. 16 पुनर्त्वं तस्याः; l. 17 संकक्षितं पुनराकितं; l. 18 *लिखनेनासृचि; l. 23 *द्विप्रस्र न वस्तुनः; l. 26 रोमाकाशितः; l. 28 मण्डलमुक्तेः.

P. 60 l. 6 रङ्गवैचित्र्यकारणोः; l. 7 प्रतिबलमपनोच्छ्रुत०. l. 17 विसर्गं प्रति तस्याहेतुत्वात्; l. 19 तस्या लौकिकः; l. 21 यदि पुनः स्वनावोत्तावप्य०; l. 26 भव्यभाषणाणस्तत्त्वैव स्वरूपत्वात्.

P. 61 l. 1 *मण्डलायां; l. 22 मिमितत्वे तदास्वकाः; l. 23 तदास्वका इति; भावोदयः; l. 30 *लज्जयोः सन्नि...विषयरत्नहम्.

P. 62 l. 6 अन्ये च रसाद्यकारकत्वमात्रे०; l. 7 *द्वीकार्य इति; l. 11 मात्र-सौवालङ्कारताः; l. 15 तदा वाक्यादिष्वपि तथा; l. 16 रसवदावलङ्कारस्तदपि परास्वः; l. 27 तृतीयेषु च; l. 29 *रवोरुमयोः स्मितलाञ्छन्दाभोलङ्कारसंसृष्टिः एवं शब्दालङ्कारसंसृष्टेश्च स्मितत्वात्संसृष्टिः.

P. 63 l. 4 आकृष्टवेगः; l. 5 चिरमचेष्टतः; l. 7 पादमूल्योहनः; तच्चरणमूल्यचेष्टनः; l. 18 चन्द्रारोपात्; l. 19 चंद्रस्य प्रकृतत्वात्; l. 20 अप्रस्तुतभावेन गन्धत्वात्; l. 29 *रितत्वेन प्रतीयते.

P. 64 l. 19 सह्य पसारिजगीभाषः मोरविलानः; l. 20 *श्यामाविशेषिकानुपमा पत्रिका सामाजिका वैधिलिः; l. 24 *दण्डमिमः; l. 25 *खिलं स्वयमेव.

Appendix B.

(The Kārikās occurring in the text.)

प्रथमः परिच्छेदः

शरदिन्दुसुन्दरकक्षिभेजमि सा मे गिरां देवी । अपहृत्य तमः सन्ततमर्थानवित्कल्पकाश्रयतु ॥
अनुवर्गकल्पप्राप्तिः सुखाश्चयपिनामपि । काञ्चादेव वतस्तत्र तत्स्वरूपं निरूप्यते ॥
वाक्यं रसात्मकं काञ्चं दोषास्तस्यापकर्षकाः । उत्पत्तेरित्येव प्रोक्ता गुणालङ्काररीतयः ॥

द्वितीयः परिच्छेदः

वाक्यं स्वाधोभ्यताकांक्षासत्तिवृत्तः पदोचयः । वाक्योचयो महावाक्यमित्थं वाक्यं द्विधा मतम् ॥
वर्णाः पदं प्रयोगार्थानन्विताकार्योपेक्षाः । अर्थो वक्ष्येति लक्ष्यश्च ध्वन्येति विधा मतः ॥
वाक्योऽर्थोऽभिप्राया बोधो लक्ष्यो लक्षणाया मतः । ध्वन्यो व्यञ्जनवा ताः स्तुतिस्तत्र
शब्दस्य शक्तयः ॥

तत्र सङ्केतितापेक्षया बोधनादभिप्रायविधा । सङ्केतो गृह्यते जातौ गुणद्रव्यक्रियास्तु च ॥
मुख्यार्थवाचे तदुक्तो यथाऽन्योऽर्थः प्रतीयते । रुद्रेः प्रयोजनाद्वासौ लक्षणा शक्तिरपि ता ॥
मुख्यार्थस्योत्राक्षेपो वाक्यार्थोऽन्वयसिद्धये । स्वादात्मनोऽप्युपादानादेषोपादानलक्षणा ॥
अपेक्षं स्वस्य वाक्यार्थं परस्मान्वयसिद्धये । उपलक्षणहेतुत्वादेषा लक्षणलक्षणा ॥
आरोपाच्चवसानाम्नां प्रत्येकं ता अपि द्विधा । विषयस्वाभिगमिनीस्वान्वयतादात्म्यप्रतीतिवृत्तः ॥
सारोपा सारजिगीर्णस्य मता साध्यवसानिका । सादृश्येतरसम्बन्धाः सुखास्ताः सकला अपि ॥
सादृश्यात्तु मता गौण्यस्तेन षोडश भेदिताः । ध्वन्यस्य गूढगूढत्वाद्विधा स्युः फललक्षणाया
धर्मिषमेगणत्वेन फलस्येता अपि द्विधा । तदेवं लक्षणाभेदाद्व्यतिरिक्तमता द्वयैः ॥
षडवाक्यव्यक्तत्वेन प्रत्येकं ता अपि द्विधा । विरतास्यभिप्रायास्तु वयार्थो बोध्यते परः ॥
सा वृत्तिर्ध्वजना नाम लक्ष्यस्यार्थादिकस्य च । अभिप्रायलक्षणाभूता शब्दस्य व्यञ्जना द्विधा ॥
अनेकापेक्षया शब्दस्य संयोगार्थेनियन्त्रिते । एकत्रार्थोऽन्वयवर्तिहेतुव्यञ्जना सामिवाग्रया ॥
लक्षणापोषास्वते यस्य कृते तत्तु प्रयोजनम् । यथा प्रत्याप्यते सा स्याद्व्यञ्जना लक्षणावया ॥
यक्तुनोऽलक्ष्यवाक्यनामान्त्वसंनिधिव्याच्यवोः । प्रस्तावदेशकालायां काकोशेष्टादिकस्य च ॥
वैशिष्ट्यादान्वयार्थं या बोधयेत्सार्थसम्भवा । त्रैविध्यादियमर्थानां प्रत्येकं त्रिविधा मता ॥
शब्दबोधो व्यञ्जकस्यैवः शब्दोप्यर्थान्तराश्रयः । एकस्य व्याच्यकत्वे तदन्यस्य सहकारिता ॥
अभिप्रायव्यवहारोपाधिवैशिष्ट्याद्विधयो मतः । शब्दोऽपि वाचकस्तदलक्ष्यको व्यञ्जकस्तथा ॥
तात्पर्यार्थत्वा वृत्तिमाहुः पदार्थान्वयबोधने । तात्पर्यार्थं तदर्थं च वाक्यं तद्व्यवहारं परे ॥

दशमः परिच्छेदः (अर्थालङ्काराः)

साम्यं वाच्यमर्थेऽर्थं वाक्यैक्य उपमा इत्योः ॥

सा पूर्णा यदि सामान्यधर्मे औपम्यवाचि च । उपमेवं चोपमानं भवेद्वाच्यमित्यं पुनः ॥
औती यथैववाशुभ्रा इवार्थो वा वदिर्यदि । आर्थां तुल्यसमानावास्तुत्पार्थो यत्र वा वतिः ॥
इह तद्विधे समासेऽथ वाक्ये पूर्णा पदेव तत् । सुप्ता सामान्यधर्मादेरेकस्य यदि वा द्वयोः ॥
प्रयाणां वानुपादाने औत्सार्थी सापि पूर्ववत् । पूर्णावधर्मकोपे सा विना औती तु तद्विधे ॥
आधारकमेविहिते द्विविधे च व्यपत्तिर्यदि । कर्मकर्मणोमुक्ति च स्यादेवं पञ्चधा पुनः ॥
व्यपमानानुपादाने द्विधा वाक्यसमासवोः । औपम्यवाचिनो लोपे समासे क्विपि च द्विधा ॥

द्विधा समासे वाक्ये च लोपे धर्मोपमानयोः । त्रिविधमास्यता द्वेषा धर्मैवादिकिलोपने ॥
 उपमेयस्य लोपे तु स्यादेका प्रत्यये क्वचि । धर्मोपमेयलोपेऽन्या विलोपे च समासता ॥
 तेनोपमाया मेदाः स्तुः सप्तविंशतिसंख्यकाः । एकस्यः क्वचित्कतिभिः साधारणो गुणः ॥
 भिन्ने विभ्वानुविभ्वत्वं शब्दमात्रेण वा भिदा । एकदेशविवर्तिन्युपमा वाच्यत्वगन्वते ॥
 नवेतां वत्र साम्यस्य कथिता रत्नोपमा । कर्मोर्ध्वमुपमेयस्य यदि स्यादुपमानता ॥
 मालोपमा वदेकस्त्रोपमानं बहु दृश्यते । उपमानोपमेयत्वमेकस्यैव त्वगन्वयः ॥
 पर्यायेण द्वयोरेतदुपमेयोपमा मता । सदृशानुनवादस्तुष्टुतिः स्मरणमुच्यते ॥
 रूपकं रूपितारोपाद्विषये निरपह्नवे । तत्परम्परितं साहं निरङ्गमिति च त्रिधा ॥
 वत्र कल्पचिदाशेषः पारोपणकारणम् । तत्परम्परितं शिष्टादिष्टव्यनिवृत्तम् ॥
 प्रत्येकं कैवलं मालारूपं चेति चतुर्विधम् । अङ्गिनो यदि साहस्य रूपं साहमेव तत् ॥
 समस्तवस्तुविषयमेकदेशविवर्ति च । आरोप्याणामशेषाणां शाब्दत्वे प्रथमं मतम् ॥
 वत्र कल्पचिदार्थत्वमेकदेशविवर्ति तत् । निरङ्गं केवलस्यैव रूपणं तदपि द्विधा ॥
 मालाकेवलरूपत्वात्, तेनाष्टी रूपके भिदाः । इदमन्ते कल्पिदारोपाः शिष्टाः साक्षेपि रूपके ॥
 अधिकाररूढवैशिष्ट्यं रूपकं यत्तदेव तत् । विषयात्मतवारोप्ये प्रकृतार्थोपयोगिनि ॥
 परिणामो भवेत्तुल्यातुल्याधिकरणो द्विधा । सन्देहः प्रकृतेऽन्यस्य संशयः प्रतिभोतिवतः ॥
 शुद्धो निश्चयगर्भोऽप्यौ निश्चयान्त इति त्रिधा । साम्यादतरिणस्तद्द्विभ्रान्तिमान्प्रतिभोतिवतः ॥
 कल्पिद्वेदाद्गोप्यां विषयाणां तथा कश्चित् । एकस्यानेकपोलेखो यः स उद्येष्ट उच्यते ॥
 प्रकृतं प्रतिपिध्वान्वस्वापनं स्यादपह्नुतिः । गोपनीयं कमप्यर्थं द्योतयित्वा कार्यचन ॥
 यदि केचनान्तरा तान्यवधेत्साध्यपह्नुतिः । अन्यत्रिष्विष्व प्रकृतस्वापनं निश्चयः पुनः ॥
 भवेत्सम्भावनीयेष्टा प्रकृतस्य परात्मना । वाच्या प्रतीयमाना सा प्रथमं द्विविधा मता ॥
 वाच्येनादिप्रयोगे स्यादप्रयोगे परा पुनः । वातिर्गुणः त्रिधा द्रव्यं सदुत्प्रेक्षं द्वयोरपि ॥
 तदष्टधाऽपि प्रत्येकं भावाभावाभिमानतः । गुणकियात्मस्वरूपत्वाभिनिर्गता पुनस्तथा ॥
 द्वाविंशद्विधा वान्ति, तत्र वाच्याभिदाः पुनः । विना द्रव्यं त्रिधा सर्वाः स्वरूपफलेदुगाः ॥
 वक्त्वानुक्तोपनिर्गता द्विधा तत्र स्वरूपाः । प्रतीयमानामेदाश्च प्रत्येकं फलहेतुगाः ॥
 वक्त्वानुक्तोः प्रस्तुतस्य प्रत्येकं वा अपि द्विधा । अत्रकुर्यान्तरहेत्या सा वैविध्यमपि मजेत् ॥
 मन्त्रे शब्दे ध्रुवं प्रायो नूनमितिवमादयः । सिद्धत्वेऽन्यक्षणापसातिशयोक्तिनिगमते ॥
 मेदेऽन्यमेदः सम्मन्वेऽसम्मन्वसाद्विपर्ययो । गोवीर्यालवः कार्यहेतोः सा पक्षपा ततः ॥
 पदार्थानां प्रस्तुतानामन्येषां वा वदा भवेत् । पक्षधर्मोभिसम्बन्धः स्यात्तदा तुल्ययोगिता ॥
 अप्रस्तुतप्रस्तुतयोर्दीर्घं तु निगमये । अथ कारकमेकं स्यादनेकासु कियासु चेत् ॥
 प्रतिवस्तूपमा सा स्यादत्यवयोगेन्मसाम्ययोः । एकोऽपि धर्मः सामान्यो वत्र निर्दिश्यते दूतक ॥
 दृष्टान्तस्तु सधर्मस्य वस्तुनः प्रतिविम्बनम् । सम्मन्वस्तुसम्मन्वोऽसम्मन्ववापि कुञ्जित् ॥
 यत्र विभ्वानुविभ्वत्वं बोधयेत्सा निदर्शना । आपिष्वमुपमेयस्योपमानाङ्गदूनशयवा ॥
 व्यतिरेक, एक उक्तोऽनुक्ते हेतौ पुनस्त्रिधा । चतुर्विधोऽपि साम्यस्य बोधनाच्छब्दस्तोऽन्तः ॥
 आक्षेपाथ द्वादशधा रूपेऽपीति विरहधा । प्रत्येकं साम्मिलित्वाष्टचत्वारिंशदपिः पुनः ॥
 सहायस्य वत्सादेकं यत्र स्यादावर्कं द्वयोः । सा सहोक्तिर्मूलभूतातिशयोक्तियथा भवेत् ॥
 विनोक्तिर्विद्वानन्येन नासाधन्यदसाधु वा । समाप्तोक्तिः समर्थेय कार्यलिङ्गविशेषी ॥
 व्यपहारसमारोपः प्रस्तुतेऽन्यस्य वस्तुनः । उक्तिर्विशेषीः साभिप्रायैः परिकरो मतः ॥
 शब्दैः समावादेकार्यैः हेतोऽनेकार्थवाचनम् । क्वचिद्विशेषः सामान्यात्सामान्यं वा विशेषतया
 कार्योक्तिरिति कार्यं च हेतोरथ समाप्तमम् । अप्रस्तुताप्रस्तुतं चेद्वच्यते पक्षपा ततः ॥
 अप्रस्तुतप्रसंसा स्यात्, उक्ता व्यावस्तुतिः पुनः । निन्दस्तुतिर्या वाच्याभ्यां न्यपत्वे
 स्तुतिनिन्दयोः ॥

पयोषोक्तं वदा भङ्गा यन्ममेवाभिधीयते । सामान्यं वा विशेषेण विशेषस्तेन वा यदि ॥
 कार्यं च कारणेनेदं कार्येण च समर्थ्यते । साधर्म्येणोत्तरेणार्थान्तरन्यासोऽष्टधा ततः ॥
 हेतोर्भाक्पदापत्तेः काव्यलिङ्गं निगमते । अनुमानं तु विच्छित्त्वा ज्ञानं साध्यस्य साधनात् ॥
 अमेदेनाभिधा हेतुहेतोर्हेतुमता सह । अनुकूलं भातिकृत्वमनुकूलानुषन्धि चेत् ॥
 वस्तुनो बहुमिष्टस्य विशेषप्रतिपत्तये । निषेधाभास आक्षेपो बहुवगाणोक्तगो द्विधा ॥
 त्वमिष्टस्य तथार्थस्य विध्वाभासः परो मतः । विभाक्त्वा विना हेतुं कार्योत्पत्तिर्यदुच्यते ॥
 उक्तानुक्तनिमित्तत्वाद्विधा सा परिकीर्तिता । सति हेतौ फलभावे विशेषोक्तिस्तथा द्विधा ॥
 जातिश्चतुर्भिर्नास्त्वभिर्गुणो गुणद्विभिस्त्रिभिः । क्रिया क्रियाद्रव्याभ्यां यद्द्रव्यं द्रव्येण वा मिथः
 विरुद्धमिव भासेत विरोधोऽस्ती दशाकृतिः । कार्यकारणयोर्मित्रदेशतायामसङ्गतिः ॥
 गुणी क्रिये वा वस्तुता विरुद्धे हेतुकार्ययोः । यद्वास्त्वस्य वैकल्यमनर्थस्य च सम्भवः ॥
 विरूपयोः सङ्घटना वा च तद्विषये मतम् । समं स्यादानुरूपेण साधायोगस्य वस्तुनः
 विचित्रं तद्विरुद्धस्य कृतिरिष्टफलस्य चेत् । आसत्ताद्विधोरेकसाधिव्येदधिकमुच्यते ॥
 अन्वोन्वमुपयोरैकक्रियायः करणं मिथः । यदाचेधमनाधारभेदं त्वानेकगोचरम् ॥
 किञ्चित्प्रकुर्वतः कार्यमज्ञानवस्वेतरस्य वा । कार्यस्य करणं दैवादिशेषस्तिविधस्ततः ॥
 न्यायातः स तु केनापि वस्तु येन वदा कृतम् । येनैव चेदुपायेन कुर्वतेऽन्यस्तदन्यथा ॥
 सौकर्येण च कार्यस्य विरुद्धं क्रियते यदि । परं परं प्रति वदा पूर्वपूर्वस्य हेतुता ॥
 तथा कारणमाता स्यात्, तन्मोहादीपकं पुनः । धर्मिणानेकधर्मेण सम्बन्धो वक्ष्योत्तरम् ॥
 पूर्वं पूर्वं प्रति विशेषगत्वेन परं परम् । साध्यतेऽपीकते वा चेत्सात्तदेकावली द्विधा ॥
 उत्तरोत्तरमुत्कर्षो वस्तुनः सार उच्यते । यथासंख्यमनुदेश उद्दिष्टानां क्रमेण वा ॥
 क्वचिदेकगनेकमित्रवेकं वैकनं कमात् । भवति क्रियते वा चेत्तदा पयोष इष्यते ॥
 योरेवृत्तिर्विनिमयः समन्वयानधिकर्मवेत् । प्रभादप्रभतो नास्ति कवितादस्तुनो भवेत् ॥
 तादृगन्वयनपोहशेच्छान्द आनोऽप्यवा तदा । परिसंख्या, उत्तरं प्रशस्योत्तरादुच्यते यदि ॥
 यत्रासत्कृतसम्मान्यं सत्यपि प्रश्न उत्तरम् । इन्द्राभूमिक्रयान्यायोगमोऽर्थापत्तिरिष्यते ॥
 विचारपरतुल्यवलयोविरोधवातुरीयुतः । समुच्चयोऽप्यनेकस्मिन्सति कार्यस्य साधकैः ॥
 सजेकपोतिकान्धायात्तत्करः स्वात्परोऽपि चेत्गुणी क्रिये वा सुगप्रत्यात्तां यदा गुणक्रिये ॥
 समाधिः सुकरे कार्ये दैवाइत्यनुरागमात् । प्रलनीकमञ्जकेन प्रतीकारेऽरिपोषेदि ॥
 तदीयस्य विरस्कारस्तत्त्वोत्कर्षसाधकः । प्रसिद्धस्वोपमानस्वोपमेयत्वप्रकल्पनम् ॥
 निष्कलनाभिधानं वा प्रतीपमिति कथ्यते । उक्त्वा चालन्त्यमुत्कर्षमत्युत्कृष्टस्य वस्तुनः ॥
 कल्पितेऽप्युपमानत्वे प्रतीपं केचिद्विद्वे । मौलित्वं वस्तुनो गुप्तिः केनचित्तुल्यलक्षणा ॥
 सामान्यं प्रकृतस्यान्वतादात्म्यं सर्वदीर्घैः । तद्वज्रः स्वगुणत्वानादस्तुत्कृष्टगुणमदः ॥
 तद्वपाननुहारस्तु हेतौ सत्यन्वतद्वज्रः । संलक्षितस्तु वस्तुनोऽर्थ आकारेणेहितेन वा ॥
 कथाऽपि सूच्यते भङ्गा यत्र यदर्थं तदुच्यते । न्यायोक्तिर्गोपनं न्याबाहुत्रिजलापि वस्तुनः ॥
 स्वभावोक्तिर्दुरुद्धावैस्त्वकिवारुगवर्णनम् । अद्भुतस्य पदार्थस्य भूतस्यापि भविष्यतः ॥
 यत्तत्त्वज्ञानमात्रत्वे तद्भासिकमुदाहृतम् । लोकातिशयसम्पत्तिवर्णनोदात्तमुच्यते ॥
 यद्वापि प्रस्तुतस्याङ्गं महतीं चरितं भवेत् । रसभाषी तदाभासी भावस्य प्रथमस्याथा ॥
 गुणीभूतलगायान्ति यदाकलङ्कतवस्तुता । रसवत्येव कर्तृस्य समाहितमिति कणात् ॥
 भावस्य मोदये सन्धी मिथस्य च तदास्वकाः । यथेव प्रवालद्वाराः परपरविमिश्रिताः ॥
 तदा पृथग्वलङ्कारौ संसृष्टिः सङ्करस्याथा । मिथोऽन्यैक्येतेषां स्निग्धाः संसृष्टिरिष्यते ॥
 जज्ञाहित्वेऽलङ्कृतीनां तद्वदेकाग्रयसितौ । सन्दिग्धत्वे च भवति सङ्करस्तिविधः पुनः ॥

Appendix C.

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Appendix E.

तृतीयः परिच्छेदः ।

अथ कीदृशं रस इति । उच्यते—

विभावेनानुभावेन व्यक्तः सञ्चारिणा तथा ।

रसतामेति रत्यादिः स्वाभिर्भावः सचेतसाम् ॥ १ ॥

विभावादयो वक्ष्यन्ते । सारिवकाध्यानुभावरूपत्वाच्च सूचयुक्ताः । स्वकी रक्षा-
दिन्यायेन रूपान्तरपरिपैतो व्यक्तीकृत एव रसः । न तु हीनेन घट इव पूर्वसिद्धो
व्यज्यते । तदुक्तं लोचनकारैः (त्व. पृ. ६९)—‘रसाः प्रदीयन्ता इति त्वोदनं पचतीतिव-
द्भवद्वारः’ इति । अत्र च रत्यादिवशोपादानादेव स्वाभित्ते प्राप्ते पुनः स्वाभिपदोपादानं
रत्यादीनामपि रसान्तरेष्वस्वाभित्वप्रतिपादनायम् । ततश्च शासकोपादयः शृङ्गारवी-
रादौ व्यभिचारिण एव । तदुक्तम्—‘रसावस्यः परं भावः स्वाभिर्ता इति पचते’ इति ।

अथ स्वरूपकथनगर्भे आस्तादनप्रकारः कथ्यते—

सत्त्वोद्रेकादस्तण्डस्वप्रकाशानन्दचिन्मयः ।

वेद्यान्तरस्पर्शशून्यो महास्वादसहोदरः ॥ २ ॥

लोकोत्तरचमत्कारप्राणः कैश्चित्प्रमाणमभिः ।

स्वाकारवदभिरावेनायनास्वाघते रसः ॥ ३ ॥

रसस्तमोभ्यामस्तुष्टं मनः सत्त्वमिहोच्यते ।

इत्युक्तप्रकारो वाक्यमेवविमुक्ततापादकः कश्चनान्तरो धर्मः सत्त्वं तत्त्वोद्रेको रज-
स्तमो लभिमूयाविर्भावः । तत्र हेतुस्तथाविधासौकिकत्वाच्चापेपरिशीलनम् ।
अस्तण्ड इत्येक एवायं विभावादिरत्यादिप्रकाशसुखचमत्कारात्मकः । अत्र हेतु
वक्ष्यामः । स्वप्रकाशत्वाद्यपि वक्ष्यमाणरीत्या । चिन्मय इति स्वरूपायै मयद् । चम-
त्कारवित्तविसाररूपे विस्वापारपर्यायः । तत्प्राणत्वं आसाद्वदप्रविष्टा महसद्व-
द्योर्धीनरिप्रकविषिष्ठतुमुत्पन्नीमध्यारायणपादिकतम् । तदाह धर्मेदत्तः स्वधन्ये—
‘रसो सारश्चमत्कारः सर्वत्राप्यनुभूयते । तत्तमत्कारसारत्वे सर्वत्राप्यनुभूतो रसः ।
तस्याद्विद्वत्तमेवाह कृती नारायणो रसम् ॥’ इति ।

कैश्चित्ति प्राक्तनपुण्यशालिभिः । बहुक्तम्—‘पुण्यवन्तः प्रमिष्वन्ति योगिवद्रस-
सन्ततिम् ।’ इति । यद्यपि ‘स्वादः काम्यार्थसम्प्रेदादात्मानन्दसमुद्भवः’ (दशरू-
पक ४.३) इत्युक्तदेशा रसस्यास्वादानतिरिक्तत्वम्, तथापि ‘रसः स्वाघते’ इति
कारणिकं भेदपुरीकृत कर्मकर्तृणो वा प्रयोगः । तदुक्तम्—‘रसमानतामात्रसारत्वा-
त्प्रकाशशरीरादनन्य एव हि रसः’ इति । एवमन्यत्राप्येवंविधमालेषूपचारेण प्रयोगो
वैयर्थ्यः । मन्नेदावता रसस्यावेदत्वमुक्तं भवति । व्यक्ततायाश्च धर्मेतिविशेषत्वाद् इयो-
रैक्यमापत्तितम् । ततश्च—

१ ‘स्वाभौ भावः’ क. ग. ख. २ ‘मती व्यक्ती व्यक्तीकृत एव’ क. ग. ३ ‘मते स्वाभित्वे’
ख. क. ग. ४ ‘स्वाभित्वव्यपदेशाय’ क. ५ ‘प्रकाशशुद्ध’ क. ख. ६ ‘मनसजग्धे’ क.
७ ‘तत्तमत्कार’ क. ग. ८ ‘भेदोपाद्रेषा’ ख. ९ ‘मयतीति’ ख. १० ‘शान्तसत्त्वम्’ क. ग.

‘स्वशानेनान्वयीहेतुः सिद्धेऽर्थे न्यञ्जको मतः ।

यथा दीपोऽन्वयामाये को विद्येष्टोऽस्य कारकात् ॥’

इत्युक्तविशा षट्प्रदीपवद् व्यञ्जयन्त्यञ्जकोः पार्थक्यमेवेति कथं रसस्य व्यञ्जनतेति चेत्, सत्यमुक्तम् । अत एवादुः—‘विलक्षण प्रवाये कृतिवृत्तिभेदेभ्यः स्वादनाख्यः कश्चिद्व्यापारः’ इति । अत एव हि रसनास्वादनजन्यमत्करणादयो विलक्षणया एव व्यपदेशा इति । अभिधादिविलक्षणव्यापारमौलप्रसाधनग्रहिलैरसानी रसादीनां व्यञ्जयत्वमुक्तं भवतीति ।

ननु तर्हि करुणादीनां रसानां दुःखमयत्वादसत्त्वं न स्यादिति, उच्यते—

करुणाद्यापि रसे जायते यत्परं सुखम् ॥ ४ ॥

सचेतसामनुभवः प्रमाणं तत्र केवलम् ।

आदिशब्दादीभ्यस्तन्मानकादयः । तथाप्यसहृदयानां सुखमुद्रणाय पक्षान्तर-मुच्यते—

किं च तेषु यदा दुःखं न कोऽपि स्यात्तदुन्मुखः ॥ ५ ॥

नहि बाधिरसचेतैर्न आत्मनो दुःखाय प्रवर्तते । करुणादिषु च सकलस्यापि सामि-
निवेशप्रवृत्तिदर्शनात्सुखमयत्वंमेव । तैनुपपत्त्यन्तरमाह—

तथा रामायणादीनां भविता दुःखहेतुता ।

करुणरसस्य दुःखहेतुत्वे करुणरसप्रधानरामायणादिप्रबन्धानामपि दुःखहेतुताप्र-
सङ्गः स्यात् । ननु कथं दुःखकारणेभ्यः सुखोत्पत्तिरित्याह—

हेतुत्वं शोकहर्षादेर्गतेभ्यो लोकसंश्रयात् ॥ ६ ॥

शोकहर्षादयो लोके जायन्तां नाम लौकिकाः ।

अलौकिकविभावत्वं प्राप्तेभ्यः काव्यसंश्रयात् ॥ ७ ॥

सुखं सजायते तेभ्यः सर्वेभ्योऽपीति का क्षतिः ।

ये बहु रामवर्नकांसादयो लोके दुःखकारणानि द्रव्युच्यन्ते त एव हि काव्यना-
त्यसामर्पिता अलौकिकविभावसव्यापारवत्तया कारणशब्दभाच्यतां विहावालौकिकवि-
भावशब्दभाच्यत्वं मज्जन्ते । तेभ्यः सुरते वस्तुपातादिभ्य एव सुखमेव जायते ।
अतश्च ‘लौकिकशोकहर्षादिकारणेभ्यो लौकिकशोकहर्षादयो जायन्ते’ इति लोक एव
प्रातिनियमः । काव्ये पुनः सर्वेभ्योऽपि विभावादित्यः सुखमेव जायते इति
नियमात् कश्चिदेषः । कथं तर्हि इरिश्चन्द्रादिवरितस्य काव्यनात्ययोरापि दर्शनश्रवणा-
न्नाममुपातादयो जायन्त इति । उच्यते—

अक्षुपातादप्यस्तद्भुतत्वाच्चेतसो मताः ॥ ८ ॥

तर्हि कथं काव्यतः सर्वेषामौघी रसागिन्यक्तिर्न जायत रित्याह—

१ ‘व्यापारताम प्रसाधनं’ च; ‘माधवभाव’ नि. २ ‘करुणादीनां दुःखकार’ क-ग.
३ ‘समेता’ ख. ४ ‘सुखमयत्वमेव’ इति नास्ति ख-मुल्लेख. ५ ‘अप्यन्तर’ नि. ६ ‘दुःखहे-
तुत्वात्’ ख. ७ ‘हेतुत्वं स्यात्’ क-ग. ८ ‘ये बहु वक्ता’ नि. ९ ‘एव नियम’ क-ग.
१० ‘इत्येतं साह’ नि.

न जायते तदास्वादो विना रसादिवासनाम् ।

वासनां चेदानींतनी प्राक्तनी च रसास्वादहेतुः । तत्र यथाया न स्वाच्छां ओषि-
बद्धरन्मीमांसकादीनामपि सा स्वात् । यदि द्वितीया न स्वाच्छा यद्वाणिषामपि केषां-
चिद्रसोद्गोषो न इदयते तत्र स्वात् । उक्तं च यमैदृशेन—“सवासनानां सम्भानां
रसस्यास्वादनं भवेत् । निवासनास्तु रजान्तः काष्ठकुड्यादगसंनिभाः ॥” इति ।

ननु कर्णं रामादिरत्यायुद्गोषकारणैः सामानिकरत्यायुद्गोष इत्युच्यते—

व्यापारोऽस्ति विभावादेनांश्चा साधारणा कृतिः ॥ ९ ॥

तत्प्रभावेण यस्यासन्त्योषिष्ठवनादयः ।

प्रमाता तदभेदेन स्वात्मानं प्रतिपद्यते ॥ १० ॥

ननु कर्णं मनुष्यमात्रस्य समुद्रलङ्घनादायुत्तादोद्गोष इत्युच्यते—

उत्साहादिसमुद्गोषः साधारण्याभिमानतः ।

नृणामपि समुद्रादिलङ्घनादौ न दुष्यति ॥ ११ ॥

रसादयोऽपि साधारण्येनैव प्रतीयन्त इत्याह—

साधारण्येन रसादिरपि तद्वत्प्रतीयते ।

रसादेरपि स्वात्मगतत्वेन प्रतीयती सम्भानां ग्रीवातद्वादिभेदेत् । परगतत्वेन
त्वरस्यतार्पातः । विभावादयोऽपि प्रथमं साधारण्येन प्रतीयन्त इत्याह—

परस्य न परस्येति ममेति न ममेति च ॥ १२ ॥

तदास्वादे विभावादेः परिच्छेदो न विद्यते ।

ननु तथापि कार्यमलौकिकत्वमेतेषां विभावादीनामिति । उच्यते—

विभावादिज्यापारमलौकिकमुपेयुषाम् ॥ १३ ॥

अलौकिकत्वमेतेषां भूषणं न तु दूषणम् ।

आदिशब्दादनुभावनसञ्चारणे । तत्र विभावर्णं रसादेर्विशेषेणास्वादादुरणयोग्य-
तानयनम् । अनुभावनमेवभूतस्य रसादेः समनन्तरमेव रसादिरूपतया भावनम् ।
सञ्चारणं तथाभूतस्यैव तस्य सम्भवनारणम् ।

विभावादीनां यथासंख्यं कारणकार्यसहकारित्वे कर्णं त्रैधाणामपि रसोद्गोषे कार-
णत्वमित्युच्यते—

कार्यकारणसञ्चारिरूपा अपि हि लोकतः ॥ १४ ॥

रसोद्गोषे विभावाद्याः कारणान्येव ते मताः ।

ननु तर्हि कर्णं रसास्वादे त्रैधामेकः प्रतिभास इति । उच्यते—

प्रतीयमानः प्रथमं प्रत्येकं हेतुरुच्यते ॥ १५ ॥

ततः संवलितः सर्वो विभावादिः सचेतसाम् ।

प्रपानकरसस्यासाच्चर्च्यमाणो रसो भवेत् ॥ १६ ॥

१ 'वासना चेदानींतनी' क. २ 'तदा' इति नास्ति ख-मुल्लेखे. ३ 'संधास्तिष्ठक' क.
४ 'साधारण्येन प्रतीयन्ते' क-ग. ५ 'कारणगतत्वेन' ख-मुल्लेखे. ६ 'रसतापसि' क-ग.
७ 'न ममेति ममेति च' क-ग. ८ 'कथमेवमलौकिकत्वे तेषाम्' क-ग. ९ 'भूतस्यैतस्य' ख.
१० 'यथाणामेव' वि. ११ 'कारणं कार्यसञ्चारिरूपा' ख.

यथा खण्डमरीचादीनां संमेलनादपूर्वं इव कश्चिदास्वादः प्रमाणकरणे सञ्जायते ।
विभावादिसंमेलनादिहाति तथैवैतत्पर्यः ।

ननु यदि विभावानुनायक्यमिचारेभिमिलितैरेव रसस्तत्पर्यं तेषामेकस्य द्वयोर्वा
सङ्गादेऽपि स स्यादिति । उच्यते—

सङ्गावब्रहेद्विभावादेर्द्वयोरिकस्य वा भवेत् ।

श्रुतित्वन्यसमाक्षेपे तदौ दोषो न विद्यते ॥ १० ॥

अन्यसमाक्षेपश्च प्रकरणादिवशात् । तथा—

‘दीपांश्च शरदिन्दुवानितवदनं बाहू नतावस्योः

संक्षिप्तं निबिदोक्तस्तानमुरः पार्श्वे प्रसृष्टे इव ।

मध्यः पाणिमितो नितम्बि जघनं पादाकुरआङ्गुली

छन्दो नर्तवितुर्वयैव मनसः सृष्टं तथास्वा वपुः ॥’ (मालवे. २-३)

अत्र मालविकाभिलषतोऽभिनिवस्य मालविकारूपविनायमानवर्गानेऽपि सञ्चारि-
णामौत्सुक्यादीनामनुभावाणां च नयनविस्फारादीनामौचित्यादेवाक्षेपः । एवमन्या-
क्षेपेऽप्युच्यम् । अनुकार्यगतौ रस इति वदतः प्रत्याह—

पारिमित्यालौकिकस्वास्मान्तरायतया तथा ।

अनुकार्यस्य रत्यादेर्द्वयो न रसो भवेत् ॥ १८ ॥

सीतादिदर्शनादिजो रामादिरत्यादौ दोषो हि परिमितो लौकिको नात्यक्ताव्यदर्श-
नादेः सान्तरायश्च, तस्मात्पर्यं रसरूपतामिषात् । रसस्यैतज्जनैवचविकल्पजनैकत्वात् ।

अनुकर्तुंगतत्वं चास्य निरस्यति—

शिक्षाम्यासादिमात्रेण रात्रवादेः संरूपताम् ।

इशंयच्चर्तको नैव रसस्तीत्यादको भवेत् ॥ १९ ॥

किं च ।

काव्यार्थभावनेनाद्यमपि सन्वयदाहृदम् ।

यदि पुनरेतेऽपि काव्यार्थसाधनया रानादिहैषतामात्मनो दर्शनेत्तदा सोऽपि
सम्यग्मध्य एव गण्यते ।

नार्यं ज्ञाप्यः स्वसत्तायां प्रतीत्यव्यभिचारतः ॥ २० ॥

यो हि ज्ञाप्यो वटादिः स सन्नपि कदाचिद्व्रजतो भवति न कार्यं तथा प्रतीतिमन्त-
रेणाभावात् ।

यस्मादेवं विभावादिसमूहालम्बनात्मकः ।

तस्माच्च कार्यः

यदि रसः कार्यः स्यात्तदा विभावादिज्ञानकारणक एव स्यात् । तत्रापि रसप्रती-
तिकाक्षे विभावादयो न प्रतीयेरन् । कारणज्ञानतत्कार्यज्ञानयोर्बुधैर्गपदर्शनात् । नहि

१ ‘सङ्गादे रसः स्यादेव’ इति क-ग. २ ‘तथा’ नि. ३ ‘अपि’ इति नास्ति ख-पुनके.

४ ‘रत्यादेर्द्वयो न रसो न वेत्’ नि. ५ ‘अनुरागम्’ घ. ६ ‘रसस्य स्वादको’ क-ग.

७ ‘रामादिरूपता’ नि. ८ ‘यस्मादेव’ क-ग. ९ ‘ज्ञाप्योऽपि बुधः’ नि.

चन्दनपर्यङ्गान् तालन्वमुत्तमानं चैकदा सम्मनति । रसस्य च विभावादिसमूहालम्-
नात्मकत्वैव प्रतीतेन विभावादिकानकारणकत्वमित्यभिप्रायः ।

नो नित्यः पूर्वसंवेदनोच्छितः ।

असंवेदनकाले हि न भावोऽप्यस्य विद्यते ॥ २१ ॥

न खलु नित्यस्य वस्तुनोऽसंवेदनकालेऽसम्भवः ।

नापि भविष्यन्त्याभादानन्दमयैप्रकाशरूपत्वात् ।

कार्यज्ञाप्यविलक्षणभावौजो वर्तमानोऽपि ॥ २२ ॥

विभावादिपरामर्शविषयत्वात्सचेतत्ताम् ।

परानन्दमयत्वेन संवेद्यत्वादपि स्फुटम् ॥ २३ ॥

न निर्विकल्पकं ज्ञानं तस्य ग्राहकमिष्यते ।

तथाभिर्लोपसंसर्गयोग्यत्वविरहाच्च ॥ २४ ॥

सत्त्विकल्पकसंवेद्यः

सत्त्विकल्पकज्ञानसंवेद्यानां हि ज्ञानप्रयोगयोग्यता । न तु रसस्य तथा ।

साक्षात्कारतया न च ।

परोक्षस्तत्प्रकाशो नापरोक्षः शब्दसम्भवात् ॥ २५ ॥

काकमयं कोट्टमस्य तत्त्वैर्मल्लतादृष्टनिरूपणायकारसेत्याह—

तस्माद्लौकिकः सत्यं वेद्यः सङ्गदयैरयम् ।

तर्किकं पुनः प्रमाणं तस्य संज्ञाय इत्याह—

प्रमाणं चर्वणैवात्र स्वाभिज्ञे विदुषां मतम् ॥ २६ ॥

चर्वणा आस्वादयन् । तच्च 'स्वादः कान्धार्षसम्मोदादातानन्दसमुद्भवः' रस्युक्त-
प्रकारम् । ननु यदि रसो न कावेन्तत्कवे महर्षिणा 'विनावानुभावव्यभिचारिस्त-
योगाद्रसनिष्पत्तिः' (नाट्य. ज. ६) इति लक्षणे कृतमिति । उच्यते—

निष्पत्त्या चर्वणस्यास्य निष्पत्तिरुपधारतः ।

इयमपि रसाभिज्ञतया चर्वणस्यापि न कार्यत्वं तथापि तस्य कादाचित्कतया उपैषे-
रितेन कार्यत्वेन कार्यत्वमुपचर्यते ।

अवाच्यत्वादिकं तस्य वक्ष्ये व्यञ्जनरूपणे ॥ २७ ॥

तस्य रसस्य । आदिशब्दादौलक्ष्यत्वादि ।

ननु यदि मिलिता रसादयो रसमत्कथमस्य संप्रकाशत्वं कथं वाच्छब्दत्वमित्याह—

रत्यादिज्ञानतावाग्यादेव यस्माद्रसो भवेत् ।

१ 'इषे कादिषा' इतिषेन । छत्रिषा द्व-पुलके. २ 'नयनमयाय' क-ग. ३ 'भावाच्च न वर्त-
मानोपि' क-ग. रामचरणेनापि कदाहीकृतोर्वे नाट्य. ४ 'वेद्यत्वादिविस्फुटम्' क-ग. ५ 'निष्प-
त्तिसंज्ञा' क-ग. ६ 'सत्त्विकत्वक' 'तथा न च' इत्येतत्तालि क-ग. ७ 'तथयम् । एवममुतादृष्टम्'
क. ८ 'इष्टवर्णिक' नि-ग. ९ 'संवेदादाता' क. ग. १० 'चर्वणत्वेन' क-ग. ११ 'उपचरितेन
कार्यत्वेन' इत्येतत्तालि क-ग-पुलकयोः. १२ 'शब्दादौलक्ष्यत्वादि' क-ग. १३ 'प्रकाशत्वं' क.

ततोऽस्यै स्वप्रकाशत्वमखण्डत्वं च सिध्यति ॥ २८ ॥

यदि रत्नादिकं प्रकाशशरीरादतिरिक्तं सात्तद्भास्य स्वप्रकाशत्वं न सिध्येत् । न च तथा । तादात्म्याङ्गीकारात् । तदुक्तम्—‘यद्यपि रसानन्वयतया चर्वणैरपि न कार्या तृणानि कादाचित्कतया कार्यत्वमुपकल्प्य तदेकात्म्यनादिवासनापरिणतिरूपे रत्नादि-
नावेष्टेण व्यवहार इति भावः’ इति । सुखादितादात्म्याङ्गीकारे चास्मात् सिद्धान्तश-
व्यामभिप्रेत्य दिव्यं वर्षसहस्रं प्रमोदमिद्रानुपेया इति च । ‘जमिन्नोऽपि स प्रमाणा
वासनोपनीतरत्नादितादात्म्येन गोचरीकृतः’ इति च । धानस्य स्वप्रकाशत्वमनङ्गीकु-
र्नतानुपरि वेदान्तिभिरेव वातनीयो दण्डः । तादात्म्यादेव चास्मात्प्रवृत्तम् ।

रत्नादयो हि प्रथममेकैकशः प्रतीयमानाः सर्वेऽन्वेकीभूताः स्फुरन्त एव रसता-
मापद्यन्ते । तदुक्तम्—

‘विभावा अनुभावाश्च तात्त्विका अभिचारिणः ।

प्रतीयमानाः प्रथमं खण्डशो यान्त्यखण्डताम् ॥’ इति ।

‘परमार्थतत्त्वखण्ड एवार्थं वेदान्तप्रसिद्धमस्तत्त्ववेदितव्यः’ इति च ।

अथ के ते विभावानुभावव्यभिचारिण इत्यपेक्षायां विभावमाह—

रत्नाद्युद्बोधका लोके विभावाः काव्यनाट्ययोः ।

ये हि लोके रसादिगतरतिर्ह्यसात्वीर्यामुद्बोधकारणानि नीतादयस्त एव काव्ये
नाट्ये च निवेशिताः सन्तः ‘विभावान्ते आस्वादाद्वरुणप्रादुर्भावयोरथाः किवन्ते
सामाजिकरत्नादिभावा धमिः’ इति विभावा उच्यन्ते । तदुक्तं भर्तृहरिणा—

‘शब्दोपहितरूपास्तान्नुद्बोधयित्वा गतान् ।

प्रलक्ष्णानिव कंसादीन्साधनत्वेन मन्यते ॥’ (वाक्यपदीय ३.७.५.)

तद्भेदावाह—

आलम्बनोदीपनायकौ तस्य भेदावुभौ स्मृतौ ।

स्पष्टम् ।

तत्र—

आलम्बनो नायकादिस्तमालम्ब्य रसोद्भेभात् ॥ २९ ॥

आदिसंवादायिकाप्रतिनायिकादयः । अथ यस्य रसस्य वो विभावः स तत्स्वरू-
पवर्णने वक्ष्यते । तत्र नायकः—

त्यागी कृती कुलीनः सुधीको रूपयौवनोऽसाही ।

दक्षोऽनुरक्तलोकसेजोवैदग्ध्यशीलवाजेता ॥ ३० ॥

दक्षः क्षिप्रकारी । शीलं सङ्गतम् । एवमादिगुणसम्पन्नो नेता नायको भवति ।

तद्भेदावाह—

१ ‘भारोस्य च प्रकाशः’ क-ग. २ ‘चर्वणं च’ ख. ३ ‘रत्नादिनामे’ ख. ४ ‘रत्नादिनामे’

क-ग. ५ ‘याव इति’ गालि ख-क-पुस्तकयोः. ६ ‘तादात्म्ययोग्यो’ ख. ७ ‘रत्नाद्युद्बोध’

क-ग. ८ ‘सर्वार्थ’ इति मुद्रितपुस्तकपत्राः. ९ ‘प्रत्यक्षमिव’ इति मुद्रितपुस्तकपत्राः (पाल्कवदीये)

१० ‘भावयुनी’ क-ग. ११ ‘स्तेदवाह’ क-ग. १२ ‘वो यस्य रसस्य विभावः क’ क-ग.

१३ ‘उद्बोधको’ क-ग.

धीरोदात्तो धीरोद्धतस्तथा धीरललितश्च ।

धीरप्रशान्त इत्ययमुक्तः प्रथमश्चतुर्थेदः ॥ ३१ ॥

स्पष्टम् । तत्र धीरोदात्तः—

अविकल्पनः क्षमावानतिगम्भीरो महासत्त्वः ।

स्थेयास्त्रिगूढमानो धीरोदात्तो हृदयतः कवितः ॥ ३२ ॥

अविकल्पनोऽनात्मकावाकरः । महासत्त्वो हर्षशोकाद्यनभिभूतस्त्वमानः । त्रिगूढ-
मानो विनयच्छदप्रगर्भः । हृदयतोऽङ्गीकृतनिर्वाहकः । यथा—रामयुधिष्ठिरादिः ।

अथ धीरोद्धतः—

मायापरः प्रचण्डश्चपलोऽहङ्कारदर्पभूयिष्ठः ।

भारमश्लाघानिरतो धीरैर्धीरोद्धतः कवितः ॥ ३३ ॥

यथा—भीमसेनादिः । अथ धीरललितः—

निश्चिन्तो सुदुरनिशं कलापरो धीरललितः स्यात् ।

कला मूलादिका । यथा—रत्नावल्यादौ वत्सराज्यादिः । अथ धीरप्रशान्तः—

सामान्यगुणैर्भूयान्द्विजादिको धीरशान्तः स्यात् ॥ ३४ ॥

यथा—भालवीमाधवादौ नाथवादिः ।

यथा च शैशारिरूपत्वे भेदानाह—

पुभिर्दक्षिणपृष्ठानुकूलसठरूपिभिस्तु षोडशधा ।

तत्र तेषां धीरोदात्तादीनां प्रत्येके दक्षिणपृष्ठानुकूलशठत्वेन षोडशप्रकारो नामकः ।

पुषु स्वनेकमहिलासमरागो दक्षिणः कवितः ॥ ३५ ॥

इत्येकश्चतुःप्रवृत्तिषु वा नायिकासु तुष्टानुरागो दक्षिणनामकः । यथा—

‘आता तिष्ठति कुन्तलेधरसुता वारोऽङ्गराजस्वसु-

पुत्रे रात्रिरियं जिता कमलवा देवी प्रसापाय न ।

इत्यन्तःपुरसुन्दरीः प्रति मया विधाय विज्ञापिते

देवेनाप्रतिपत्तिमूढमनसा द्विजाः स्थितं नायिकाः ॥’

कृतागा अपि निःशङ्कतर्जितोऽपि न लजितः ।

एष्टदोषोऽपि मिथ्यावाङ्मयितो हृष्टनामकः ॥ ३६ ॥

यथा मम—

‘शोणं कीदृषं मुखं विबुध्वितुमर्हं वातः समीपं, ततः

पादेन प्रहृतं तया, सपदि ते हृत्वा सहासे मयि ।

किञ्चित्तत्र विधातुमक्षमतया बाष्पं स्वजन्याः सखे

श्वातश्चेतसि कौतुकं वितनुते कोपोऽपि नामध्रुवः ॥’

अनुकूल एकनिरतः

एकसामेव नायिकायामासक्तोऽनुकूलनामकः । यथा—

‘अस्माकं सुखि वाससी न रुचिरे मेवैपकं नोऽन्वले

नो वका गतिरुद्धतं न इतितं नैकास्ति कश्चिन्मदः ।

किं तन्वेऽपि जना वदन्ति स्रमोऽप्यस्याः श्रियो^१ नान्यतो

वृष्टिं निक्षिपतीति विषमिषता मन्त्रामहे दुःस्मितम् ॥' (स्थार, १.२५)

शठोऽयमेकत्र बहुभावो यः ।

दर्शितबहिरनुरागो विप्रियमन्धत्र गूढमाचरति ॥ ३० ॥

यः पुनरेकस्मानेव नायिकायां बहुभावो द्वयोरपि नायिकयोर्विदिर्दक्षितानुरा-
गोऽन्वयां नायिकायां गूढं विप्रियमाचरति स शठनायकः । यथा—

'शठान्वयाः काञ्चीमणिरणितनाकण्यं सइता

यदाकिम्यसेव प्रक्षिभिलमुजमभिरभवः ।

तदेतकाचक्षे एतमधुमयत्नाद्रुवयो

विषेणानूर्णन्ती किमपि न सती मे गणयति ॥' (अमर २०९)

एषां च वैविध्यादुत्तममध्याधमत्वेन ।

उक्ता नायकमेदाश्रितारिषत्तथाष्टौ च ॥ ३८ ॥

एषामुक्तमोदशमेदानाम् । अत्र प्रसङ्गादेतेषां सहायानाह—

दूरानुवर्तिनि श्रात्तश्च प्रासङ्गिकेतिवृत्ते^२ च ।

किञ्चित्तद्व्यवहीनः सहाय एषांश्च पीडमर्दोक्तः ॥ ३९ ॥

तस्य नायकस्य बहुव्यापिनि प्रसङ्गतेतिवृत्तेऽनन्तरोक्तनायकसामान्यगुणैः किञ्चि-
दूनः पीडमर्दनामा सहायो भवति । यथा—रामादीनां सुधीवावयः ।

अथ स्थारनिबन्धे सहायाः—

शृङ्गारेऽस्य सहाया चिटचेटजिदूपकाद्याः स्युः ।

भक्ता नर्मसु निपुणाः कुपितवधूमानभञ्जनाः शुद्धाः ॥ ४० ॥

आदिशब्दान्माकाकाररचकताम्बुलिकगान्धिकादयः । तत्र चिटः—

सम्भोगहीनसम्प्रद्विटस्तु भूतैः कलैकदेवजः ।

वेशोपचारकुशलौ वाग्मी मधुरोऽथ बहुमतो गोष्ठ्याम् ॥ ४१ ॥

चेटः प्रसिद्ध एव ।

कुसुमवसन्तासभिधः कर्मवपुर्वेपैभाषाद्यैः ।

हासकरः कलहरतिर्विदूषकः स्यात्सकर्मजः ॥ ४२ ॥

लकर्म भोजनादि । अभेचिन्तनसहायमाह—

मन्त्री स्यादर्थोक्तं चिन्तायां

अर्थास्तत्रावापादयः । यत्तत्र सहायकधनप्रस्तावे 'मन्त्री खं चोभयं चापि सहा
तस्यार्थचिन्तने' इति (इश २.४२) केनचित्श्रवणं कृतम्, तदपि राजोऽर्थचिन्तनो-
पायलक्षणप्रकरणे लक्षयितव्यम् । न तु सहायकधनप्रस्तावे । 'नायकस्यार्थचिन्तने
मन्त्री सहायः' इत्युक्तेऽपि नायकस्यार्थे एव सिद्धत्वात् । यदप्युक्तम् 'मन्त्रिणा ललितः

१ 'पति' म. २ 'अन्यस्या' य. ३ 'इति वृ' नि-ब. ४ 'वदन्ति' इति वृत्ते' नि-ब.

५ 'वपुर्वेपै' म.; 'वपुर्वेपै' नि-ब.

शेषा मन्त्रिणावृत्तसिद्धयः^१ (दश० २.४३) इति, तदपि स्वलक्षणकामनेनैव लक्षितस्य
वीरललितस्य मन्त्रिमात्रावृत्तार्थचिन्तनोपपत्तेर्योग्यम् । न चार्थचिन्तने तस्य
मन्त्री सहायः । किं तु स्वयमेव निष्पादकः । तस्यार्थचिन्तनावभावात् ।

अध्वान्तःपुरसहायाः—

तद्द्वन्द्वयोधे ।

वामनपण्डकिरातम्लेच्छामीराः शकारकुञ्जाद्याः ॥ ४३ ॥

मदमूर्खताभिमानी दुःकुलतैश्चर्यसम्पन्नः ।

सोऽयमनूढाभाता राज्ञः श्यालः शकार इत्युक्तः ॥ ४४ ॥

आद्यशब्दान्मुकादयः । तत्र पण्डवामनकिरातकुम्भादयो यथा रक्षावल्यान्—

‘नष्टं वर्षधरैर्मैतुष्यगणनाभावाद्वाप्यं यथा—

मन्तःकञ्चुकिक्कञ्चुका विशति वासादयं वामनः ।

पर्यन्ताश्विनिनिजस्य सृष्ट्यं नास्ति किरातैः कुतं

कुञ्जा नीलतयैव पान्ति शनकैरास्मेक्षणशङ्खिनः ॥’ (रक्षा० २.२९)

शकारो मृच्छवटिकादिषु प्रसिद्धः । अन्येऽपि वयादर्शनं देयाः । अथ दण्डसहायाः—

दण्डे सुहृकुमारादयिकाः सामन्तसैनिकाद्याश्च ।

दुष्टनिग्रहो दण्डः । स्वष्टन् । अर्थे भ्रमेत्सहायाः—

अतिवक्त्रपुरोचसः स्युर्महविद्वत्तापसास्त्रपा धर्म ॥ ४५ ॥

अस्त्रविदो वेदविदः, आत्मविदो वा । अथ च

उत्तमाः पीठमर्दाद्याः

आद्यशब्दान्मन्त्रिपुरोहितादयः ।

मन्त्री विदविदूपकौ ।

तथा शकारचेष्टाया अपमताः परिकीर्तिताः ॥ ४६ ॥

आद्यशब्दात्तान्द्वलिकगान्धिकादयः ।

अथ प्रसङ्गाद्भूतानां विभागमनेकक्षणमाह—

निमृष्टार्थो मितार्थश्च तथा सन्देशहारकः ।

कार्यप्रेष्यस्त्रिधा दूतो वृत्तव्यापि तत्राविधाः ॥ ४७ ॥

अथ कार्यप्रेष्यो दूत इति लक्षणम् । तत्र—

उभयोर्भावमुशीय स्वयं वदति चोत्तरम् ।

सुस्मिष्टं कुरुते कार्यं निमृष्टार्थस्तु स स्मृतः ॥ ४८ ॥

उभवोरिति येन प्रेषितो वदन्तिकं च प्रहितः ।

मितार्थभाषी कार्यस्य सिद्धकारी मितार्थकः ।

वावद्भाषितसन्देशहारी सन्देशहारकः ॥ ४९ ॥

अथ सार्वत्रिका नायकगुणाः—

१ ‘मन्त्रिणावृत्त’ नि-व. २ ‘लक्षितस्य’ इत्येतन्नास्ति गु-व-पुलकशरीर. ३ ‘संयुक्त’ नि-व.
४ ‘अथ...या’ इत्येतन्नास्ति नि-पुलके.

शोभा विलासो माधुर्यं गाम्भीर्यं धैर्यतेजसो ।
ललितौदार्यमित्यष्टौ सायिकाः पौरुषा गुणाः ॥ ५० ॥

तत्र

शूरता दक्षता सत्यं महोत्साहोऽनुरागिता ।
नीचे धृणाधिके स्वर्धा यतः क्षोभेति तां विदुः ॥ ५१ ॥

तत्रानुरागिता यथा—

‘अहमेव मतो महीपतेरिति सर्वः प्रकृतिष्वचिन्तयत् ।
उद्वेष्टिष मित्रगाश्वेष्वभवत्तास्य विमानना कचिद् ॥’ (रघु ८.८)

एतमन्यदपि । अथ विलासः—

धीरा दृष्टिर्गतिश्चित्रा विलासे सस्मितं यवः ।

यथा—

‘इष्टिरत्नौकृतजगत्त्रयसत्त्वसारा धीरोद्धता नमयतीष मक्षिर्धरित्रीम् ।
कौमारकेऽपि गिरिवद्गुह्यतां रूपानो धीरो रसः किमयमेत्युत दर्प एव ॥’
(उत्तरराम ६.१९)

संक्षोभेष्वप्यनुदेगो माधुर्यं परिकीर्तितम् ॥ ५२ ॥

कलामुदाहरणम् ।

भीशोकेकोपहृषांस्त्रैर्गाम्भीर्यं निर्विकारता ।

यथा—

‘आहूतस्याभिषेकाय विसृष्टस्य बनाव च ।
न मया ललितस्तस्य स्वरूपोऽप्याकारविभ्रमैः ॥’
व्यवसायादचलनं धैर्यं विभ्रे महस्यपि ॥ ५३ ॥

यथा—

‘हृवाप्सरोगीतिरपि क्षणेऽभिन्धरः असंख्यानपरो बभूव ।
आत्मेभरणां नति जातु निष्ठाः समाविनेदप्रभवो भवन्ति ॥’ (कुमार ३.४०)
अभिज्ञेपापमानादेः प्रयुक्तस्य परेण यत् ।
प्राणालयेऽप्यसहनं तत्तेजः समुदाहृतम् ॥ ५४ ॥
वाग्देवयोर्मधुरता तद्बृहद्भारचेष्टितं ललितम् ।
दानं सप्रियभाषणमौदार्यं शत्रुमित्रयोः समता ॥ ५५ ॥

यथामुदाहरणान्खण्डानि ।

अथ नायिका त्रिभेदा स्वान्या साधारणौ स्त्रीति ।

नायकसामान्यगुणैर्भवति यथासम्भवैर्युक्ता ॥ ५६ ॥

नायिका पुनर्नायकसामान्यगुणैस्त्राणादिभिर्वैषासम्भवैर्युक्ता भवति । सा च स्वस्त्री
अन्यस्त्री साधारणस्त्रीति त्रिविधा । तत्र स्वस्त्री—

विनयार्जवादिभिर्युक्ता गृहकर्मपरा पतिव्रता स्त्रीया ।

१ ‘भीशोक...विभ्रम’ इत्येतत्, स्व-व-पुनराकरो ‘अथ...भवन्ति’ इत्यन्तादयो विभ्रमाश्च.

२ इष्ट रूपेण (१.५) उद्वेष्टव्यमित्यत्र.

यथा—

‘लज्जापञ्चपसाहणार्थं परमैरिति विधासार्थं ।

अविशमदुग्मेहाहं भण्णानं धरे कलत्तैर्हं ॥’ (लज्जापञ्चपसाहणानि पर-
मरुनिविधासानि । अविशमदुग्मेहानि धन्यानां गृहे कलत्राणि ॥)

सापि कथिता त्रिमेवा मुग्धा मध्या प्रगल्भेति ॥ ५७ ॥

तत्र—

प्रथमावतीर्णोद्यौवनमदनविकारा रतौ वामा ।

कथिता मृदुध माने समधिकलज्जावती मुग्धा ॥ ५८ ॥

तत्र प्रथमावतीर्णोद्यौवना यथा मम तातपादानाम्—

‘मर्षस्य प्रथिमानमैति वषणं वक्षोवयोमेन्दता

दूरं पात्युदरं च रोमलतीक्षा नेत्रार्जवं धावति ।

कन्दर्पं परीक्षीष्य नूतनमनोराज्यामिषिकं क्षणा-

दङ्गानीव परस्परं विदधते निरुण्ठनं सुभ्रुवः ॥’

प्रथमावतीर्णोद्यौवनविकारा यथा मम प्रथमावतीपरिणये—

‘दत्ते सालसमन्वरं मुवि पदं, निर्वाति नान्तःपुराद्,

नोदामं हसति, क्षणात्कलधत्ते हीयप्रणां कामपि ।

किञ्चिद्भावगनीरवकिमलवस्तुष्टं मनाम्भापते

समून्नमृदुक्षते शिवकथामुत्तासर्वैन्ती सखीम् ॥’

रते वामा यथा—

‘दृष्ट्वा दृष्टिमयो ददाति, कुरुते नाट्यपमाभाषिता,

शब्दायां परिवृत्तं तिष्ठति, बलादालिङ्गिता वेपते ।

निर्वान्तीषु सखीषु वासनवनाग्निर्गन्तुमेवेदते

जाता वामतयैव संप्रति मम प्रीत्यै नवोढा प्रिया ॥’ (नागा. ३-४)

माने मृदुर्येवा—

‘सा परतुः प्रथमापराधमनये सरूपोपदेशं विना

नो जानाति सविभ्रमाहवचनावकोक्तिसंयुचनम् ।

त्वच्छैरच्छकपोलमूलमलितैः पर्यस्तनेत्रोत्पला

वाला केवलमेव रोदिति सुदहोर्गोलकैरक्षुभिः ॥’ (जमर० २९)

समधिकलज्जावती यथा—‘दत्ते सालसमन्वरं—’ इत्यत्र श्लोके । अत्र समधिकलज्जा-

वत्येनापि लज्जाया रतिवामभावा विच्छित्तिविशेषवत्तया पुनः कथनम् । अप मत्वा—

मध्या विचित्रसुरता प्ररुदस्सरयौवना ।

इषत्प्रगल्भवचना मध्यमवीहिता मर्ता ॥ ५९ ॥

विचित्रसुरता यथा—

१ ‘परतुःपरिधिः’ ग; ‘परतति’ ग; ‘परचित्तानतिभिः’ ख; २ दृष्टरूपके (२.१५ इत्यत्र)

‘समुन्नमृदुधम्’ ३ ‘मुत्तापयनीम्’ लि-ख. ४ ‘कपोलपतितैः’ ग. ५ ‘मल्लोर्गोलकैरक्षुभिः’

ख-ग. ६ ‘यथा’ ग.

‘काम्ये तथा कथयसि प्रमितं मृगाद्या कातुर्वैमुक्तमनोमयया रतेषु ।
तरकृन्तिताभ्यनुषदङ्गिरनेकवारं क्षिप्त्वाभितं गृहकण्ठशतैर्वयास्ताः ॥’

(अङ्गारमिश्रक १.१९)

प्रकटसरा यथापैवोदाहरणे । प्रकटयौवना यथा सम—

‘नेत्रे खञ्जनगणने सरसिदम्प्रत्यभि पाणिद्वये
बद्धौ करिकुम्भभिन्नमकरीमन्नुन्नति गच्छतः ।
कान्तिः काञ्चनचम्पकप्रतिनिधिर्वागी द्युधारस्पृषिणी
सेरेन्द्रीवरदामसोदरवपुस्तन्वाः कटाक्षच्छटा ॥’

यवमन्वशापि । अथ प्रगल्भा—

स्मरान्धा गाढतारुण्या समस्तरतकोविदा ।
भावोज्ञता दरमीडा प्रगल्भाकान्तनायका ॥ १० ॥

स्मरान्धा यथा—

‘धन्यासि या कथयसि म्रियतङ्गनेऽपि विमम्बत्राटुकशतानि रतान्तरेषु ।
नीवी प्रति प्रणिहिते तु करे म्रियेण सरुवः शपामि यदि किञ्चिदपि स्मरामि ॥’
गाढतारुण्या यथा—

‘मन्वुन्नतस्तनुरो नयने सुदीर्घे वके भुवावपितरा वचनं ततोऽपि ।
सच्योऽधिकं तनुरनूतगुरुनितम्बो मन्दा गतिः किमपि चान्द्रतयौवनायाः ॥’
(धनिकस दश० २.१८)

समस्तरतकोविदा यथा—

‘कचित्तान्बुलकः कचिदगरुपङ्गाङ्गमलिनः
कचिच्चणोद्गारी कचिदपि च सालककपदः ।
बलेमङ्गलमोगैरलकपतितैः शीर्णकुमुदैः
क्षिप्त्वाः सर्वावस्ते कथयति रते प्रच्छदपटः ॥’ (अमर० १.०७)

भावोज्ञता यथा—

‘मधुरवचनैः सम्भूमतैः कृताङ्गुलितनै रमस्तरचितैरङ्गन्यासेमैर्होतसबन्धुभिः ।
मसकृदसकृत्कारस्कारैरप्राङ्गविलोकितास्त्रिभुवनबन्धे प्रा पञ्चयोः करोति सहायताम् ॥’
(अङ्गार- १.४२)

अल्पमीडा यथा— ‘धन्यासि या कथयसि—’ इत्यत्रैव । आकान्तनायका यथा—

‘स्वामिन्मङ्गुरवालकं, सतितकं भाकं विलासिन्कुरु,
प्राणेश इदितं पयोधरतटे हारं पुनमोजय ।
इत्युक्त्वा सुरतावसानसमये सम्पूर्णचन्द्रासना
रुष्टा तेन तथैव जातपुलका प्राप्ता पुनर्मोहनम् ॥’ (अङ्गार. १.४२)

मध्याप्रगल्भयोर्मैदान्तराण्याह—

ते धीरा चाप्यधीरा च धीराधीरिति षड्विधे ।

ते मध्याप्रगल्भे । तत्रै—

१ ‘स्वन्दिनी’ मि. २ शार्ङ्गधरपद्धती श्लोकोपे ‘विशकाकाः’ इति वदते (१०१६); मुक्त-
पितामहायमि श्लोकोपपुन्यम् (११४५). २ ‘तत्र कोशास’ ख-पा.

प्रियं सोत्प्रासवक्रोक्तया मध्या धीरा दहेद्वेषा ॥ ६१ ॥
धीराधीरा तु रुदितैरधीरा पक्षोक्तिभिः ।

तत्र मध्या धीरा यथा—

‘सहजित्वमवादीयेनम त्वं शिष्येति प्रियजनपरिभुक्तं बहुकृते दयानः ।
मदधिवसतिमागाः कामिनां मण्डनश्रीर्वन्ति हि सप्तकत्वं बहमासोक्तनेन ॥’
(शिबु० ११.३३)

मध्यैक धीराधीरा यथा—

‘बाले, नाव, विमुक्त मानिनि रूपं, रोषान्मया कि कृतं,
खेदोऽस्मात्तु, न मेऽपराध्यते भवान्, सर्वेऽपराधा मयि ।
तौकि रोदिषि मग्नदेन ववसा, कलाप्रतो ववते,
नन्वेत्तन्मम, का प्रवासि, दयिता, मानोल्लसो ववते ॥’ (अमर० ५७)
इवमेवाधीरा यथा—

‘मरये मनोरथशतैस्तव वृत्तं कान्ता सैव स्थिता मनसि कुविमनावरण्या ।
अस्माकमस्ति नहि कश्चिदिहावकाशस्तस्मात्कृतं चरणपातविदम्बनैः ॥’
(शङ्कर० १.४१)

प्रमत्ता यदि धीरा स्याच्छक्रकोपाकृतिसदा ॥ ६२ ॥

उदान्ते मुरते तत्र दर्शयन्त्यादुरान्वहिः ।

तत्र प्रिये । यथा—

‘एकवासनसंस्थितिः परिहृता मत्पुत्रैर्मादृत-
स्यान्बुलार्हैरण्चालेन मनसापेयोऽपि संविज्ञितः ।
आकापोऽपि न विज्ञितः परिजनं स्वापारखन्त्यान्तिके
कान्तं मत्पुपचारतश्चतुरया कोपः कुवाचीकृतः ॥’ (अमर० १८)

धीराधीरा तु सोलुण्डभाषितैः खेदैपेदमुम् ॥ ६३ ॥

अमु नावकम् । यथा मम—

‘अमलकृतोऽपि सुन्दर हरसि यतो मे मनः प्रसन्नम् ।
किं पुनरलङ्कृतत्वं संप्रति मखरयतैस्तन्वाः ॥’

तज्येत्ताडयेदन्या

अन्या अधीरा । यथा—‘शोणं वीज्य मुक्तं—’ इत्यत्रैव (सादिल० ३.३६) ।
अत्र च सर्वत्र ‘रथा’ इत्यनुवर्तते ।

प्रत्येकं ता अपि द्विधा ।

कनिष्ठज्येष्ठरूपत्वाच्चायकप्रणयं प्रति ॥ ६४ ॥

ता अनन्तरोक्ताः पक्षमेवा भाषिकाः । यथा—

१ ‘दहेद्वेषा’ ख-ग. २ ‘दर्शयन्त्यादुरा’ ओकोक्मवतरिता (३.५६३). ३ ‘मत्पुत्रता दूरता’ ख. ४ ‘अमलकृतं’ नि-ब. ५ ‘किं प्रत्यमुम्’ नि. ६ ‘हरसि मनो मे मनः प्रसन्नम्’ नि-ब. ख.

‘वृद्धैकासन्तसंसिते प्रियवने पञ्चादुपेत्यादरा-

देकस्या नयने पिषाड विक्षितजीवानुबन्धच्छलः ।

इषदक्षितकन्धरः सपुलकः प्रेमोजसन्मानसा-

मन्त्रहोसलसत्कपोलकलकां धूर्तोऽपरां चुम्बति ॥’ (अमर० १९)

मध्याग्रगल्भयोर्भेदास्तेन द्वादश कीर्तिताः ।

सुग्धा त्वेकैव तेन स्युः स्त्रीयामेदास्त्रयोदश ॥ ६५ ॥

परकीया द्विधा प्रोक्ता परोढा कन्धका तथा ।

तत्र

जात्रादिनिरतान्योढा कुलटा गलितश्रया ॥ ६६ ॥

यथा—

‘स्वामी निःश्वसितेऽप्यव्युत्थित, मनोज्ञः सपत्नीजनः,

श्वसुरिक्षितदैवतं, नयनयोरीहालिहो यातरः ।

तद्विरादयमल्लिः, किमपुना दुग्भक्तिगात्रेन ते,

वैदग्धीमधुरप्रबन्धरसिक, स्वधोऽप्यमत्र श्रमैः ॥’

अत्र हि मम परिणेशाश्लाघादनादिदातृया स्वाभ्येव । न तु वतमः । त्वं तु
वैदग्धीमधुरप्रबन्धरसिकतया मम वतमोऽसीत्यादिन्यह्वयार्थवशादस्वाः परकामुक-
विषया रतिः प्रतीयते ।

कन्धा खजातोपयमा सलज्जा नवयौवना ।

अन्ताः पिशाचावसत्त्वात्परकीयात्वम् । यथा माळतीमात्र्यादीं माळत्यादिः ।

धीरा कलाप्रगल्भा स्वाहेस्वा सामान्यनायिका ॥ ६७ ॥

निर्गुणानपि न हेष्टि न रज्यति गुणिष्वपि ।

विचमात्रं समालोक्य सा रागं दर्शयेद्दहिः ॥ ६८ ॥

काममङ्गीकृतमपि परिक्षीणधनं नरम् ।

मात्रा निष्कासयेद्देया धुनः सन्धानकाङ्क्षया ॥ ६९ ॥

तस्कराः पण्डकौ मूर्खौः सुखप्राप्तचनास्तथा ।

छिद्रिचदलकामाया आसां प्रायेण बहुभाः ॥ ७० ॥

पृथपि मदनायत्ता कापि सत्यानुरागिणी ।

रक्तायां या निरक्तायां रतमस्यां सुदुर्लभम् ॥ ७१ ॥

पण्डको वातपाण्डादिः । छत्रं प्रच्छन्ने वे कामयन्ते वे छत्रकामाः । तत्र राग-
हीना यथा लटकनेलकादी मदनमजसादिः । रक्ता यथा मृच्छकटिकादी वसन्त-
मेनादिः । पुनश्च—

अवस्थाभिर्भवन्लघवेताः षोडशमेदिताः ।

स्वाधीनभर्तृका तद्वत्खण्डिताधाभिसारिका ॥ ७२ ॥

१ ‘नयने निर्मलम्’ ख-रा. २ अयं श्लोकः चार्द्धपरपद्धतौ दृश्यते (१७७६) तत्र तु ‘वैदग्धी-
मधुरप्रबन्धरसुर’ इति पाठः. ३ ‘पुनरुक्ता’ ख-रा. ४ ‘मन्त्रजने कामयन्ते ते मन्त्रजनाः’
पुनरुक्ते वातपुण्ड्रादिः’ ख-रा.

कलहान्तरिता विप्रलब्धा प्रोपितमनृका ।

अन्या वासकसजा स्वादिरहोत्कण्ठिता तथा ॥ ७३ ॥

तत्र—

कान्तो रतिगुणाकृतो न जहाति वदन्तिकम् ।

विचित्रविभ्रमासक्ता सा स्वास्वाधीनमनृका ॥ ७४ ॥

यथा—‘असार्कं सखि वाससी—’ इत्यादि (शृङ्गार० १.२५) ।

पार्श्वमेति प्रियो यस्या अन्यसम्मोगचिह्नितः ।

सा खण्डितेति कथिता धीरैरीष्योक्तपायिता ॥ ७५ ॥

यथा—‘तदवितथमवादीः—’ इत्यादि (शिशु० १.२६) ।

अभिसारयते कान्तं या मन्मथवशंवदा ।

स्वयं बाभिसारयेषा धीरैरुक्ताभिसारिका ॥ ७६ ॥

कमाश्रया—

‘न च मैऽवगच्छति यथा उच्यतां करुणा यथा च कुर्वते स मतिः ।

निपुणं तथैवमभिगन्ध वदेरभिदूति काचिदिति सन्दिदिदे ॥’ (शिशु० १.५३)

‘उत्क्षिप्तं करकङ्कणद्वयमिदं वद्धा दृढं मेखला

यत्नेन अतिपादिता मुखरवोर्मज्जोरवोर्मकता ।

आरभ्ये रमसान्धया प्रिवसखि कीटाभिसारोत्सवे

चण्डालस्तिमिरावगुण्ठनपट्येपं विपचे विधुः ॥’

संलीना स्त्रेषु गात्रेषु मूकीकृतविभूषणा ।

अवगुण्ठनसंवीता कुलनाभिसरेद्यदि ॥ ७७ ॥

विचित्रोज्ज्वलवेषा तु रणजूपुरकङ्कणा ।

प्रमोदखोरवदना ल्याद्वेद्याभिसरेद्यदि ॥ ७८ ॥

मदस्त्रलितसंलापा विभ्रमोत्फुल्लोचना ।

आविद्धगतिसञ्चारा स्वाग्नेय्याभिसरेद्यदि ॥ ७९ ॥

तथापि ‘उत्क्षिप्तं—’ इत्यादि । अन्यमोक्तानुदाहरणम् । प्रसङ्गादभिसारस्नानानि कथ्यन्ते—

क्षेत्रं वाटी भग्नदेवालयो दूर्तागृहं वनम् ।

मालामञ्जः श्मशानानि नद्यादीनां तटी तथा ॥ ८० ॥

एवं कृताभिसाराणां पुंश्चलीनां विनोदने ।

स्थानान्धष्टौ तथा ध्वान्तच्छले कुप्रविदाश्रयैः ॥ ८१ ॥

चाटुकारमपि प्राणनाथं रोषादपास्य या ।

पञ्चात्तापमवाप्नोति कलहान्तरिता तु सा ॥ ८२ ॥

यथा भग्न तातपादानाम्—

‘नो नैाट्ट श्रवणे कृतं न च दृश्या हारोऽग्नितके वीक्षितः

कान्तस्य प्रियहेतवे निजसखीपानोऽपि दूरीकृताः ।

पादान्ते विनिपत्य सङ्ख्यामसौ गच्छन्मया मूषया

यागिभ्यामवरुच्य हन्त सहसा कण्ठे कथं नापितः ॥'

प्रियः कृत्वापि सङ्केतं यस्या नापाति संनिधिम् ।

विप्रलब्धा तु सा ज्ञेया नितान्तमवमानिता ॥ ८३ ॥

यथा—

'इत्तिह दूति यामो यामो यातस्तथापि नायातः ।

यातः परमपि जीवेज्जीवितनाथो भवेत्तस्याः ॥' (दशरु० २.२६)

नानाकार्यवशाद्यस्या दूरदेशं गतः पतिः ।

सा मनोभवदुःखातां भवेत्प्रोषितमर्तुका ॥ ८४ ॥

यथा—

'तां जानीयाः परिमितकर्मा जीवितं नै द्वितीयं

दूरीभूते मयि सहचरे चक्रवातीमिवैवान् ।

गावोत्कण्ठां युर्यु दिवसेष्वेपु गच्छत्सु बालां

जातां मन्ये क्षिप्रमपितां यथिनीं बान्धव्यान् ॥' (मेघ० उत्तर. १६)

कुरुते मण्डनं यस्याः सङ्घिते वासवेऽमणि ।

सा तु वासकसैज्या स्याद्विदितप्रियसङ्गमा ॥ ८५ ॥

यथा राघवानन्दानां—

'विदूरे केदूरे कुह, करसुगे रत्नवल्लिरले, सुवीं श्रीवानरणलतिकेन, किमनया ।

नवामेकामेकावलिमपि मयि त्वे विरक्तयेन^३ पथ्यं नेपथ्यं बहुतरमनक्षोरसवविधौ ॥'

आगन्तुं कृतचित्तोऽपि दैवाज्ञायाति चेत्प्रियः ।

तदनागमदुःखातां विरहोत्कण्ठिता तु सा ॥ ८६ ॥

यथा—

'किं रुद्धः प्रियया क्वाचिदयथा सङ्गां ममोद्देजितः

किं वा कारणगौरवं किमपि यथायागतो वल्लभः ।

इत्यालोच्य शुमीदृशा करतले विन्यस्य वक्ताम्बुजं

दीर्घं निःशसितं मिरं च रुदितं क्षिप्राश्च पुष्पस्रजः ॥' (शङ्कर. १.७५)

इति साष्टाविंशतिशतमुत्तममभ्यमाधमस्वरूपतः ।

चतुरधिकाशीतियुतं सतत्रयं नायिकैर्भिदानां स्यात् ॥ ८७ ॥

'इह न परस्मिन् कथं कान्धोदे सङ्केतात्पूर्वं विरहोत्कण्ठिते । यथादिद्रुपकादिना सहामिसरन्त्यावमिसारिके । कुतोऽपि सङ्केतमग्राप्ते नायके विप्रलम्बे । इति अवलम्ब-
वानयोः । अस्वाधीनप्रियथोरवस्थान्तरायोगात् ।' इति कश्चित् ।

कचिदन्धोन्वसाङ्घर्षमासां लक्ष्येषु दृश्यते ।

यथा—

१ 'वासकसैज्या' ग. २ 'राघवानन्दानां नाटके' नि-ब. ३ 'न नेपथ्यं पथ्यम्' नि-
ब. ४ 'मुच्यमानावपल्लवयोः' नि. ५ 'नायिकाभेदाः' नि. ६ 'उद्देजितमनसो' नि-ब.

‘न खलु वयममुष्य दानयोग्याः पिबति च पाति च वासकौ रहस्त्वान् ।

विटं विटपममुं ददस्व तस्यै भवतु यतः सहशोधिवाक् योगः ॥’

‘तव कितव किमादितैर्दुःखा नः क्षितिरुपपन्नवपुष्यकर्णपूरैः ।

मनु जमविदितैर्मंदवल्लीकैश्चिरपरिपूरितमेव कर्णबुग्मम् ॥’

‘मुहुर्नैषदक्षिताभिवालिनादैवितरति नः कलिकां किमपेमेनाम् ।

वसतिमुपगतेन भाञ्जितत्वाः शठ कलिरेव महास्तवनाम वचः ॥’

‘रति गदितवती कथा जघान स्फुरितमनोरमपद्मकेतरेण ।

अवधनिवर्जितेन कान्तमन्या सममसितान्मुह्येण चक्षुषा च ॥’ (शिशु० ७.५३-५६)

इयं हि वक्तुच्या परवचनेन कर्णात्पल्लताडनेन च धीरमध्यतापीरमध्यतापीर-
प्रगल्भताभिः सैद्ध्यते । अन्यत्राप्येवमूर्धमुक्तम् ।

इतरा अप्यसंख्यास्ता नोक्ता विस्तरशङ्का ॥ ८८ ॥

ता नायिकाः । अपालामलद्वाराः—

यौवने सत्त्वजाम्नासामष्टाविंशतिसंख्यकाः ।

अलङ्कारास्तत्र भावहावहेलाखयोऽङ्गजाः ॥ ८९ ॥

शोभा कान्तिश्च दीप्तिश्च माधुर्यं च प्रगल्भता ।

औदार्यं धैर्यमित्येते सप्तैव स्युरयजजाः ॥ ९० ॥

लीला विलासो विच्छित्तिर्विष्योकः किलकिञ्चितम् ।

मोहायितं कुट्टमितं विभ्रमो ललितं मदः ॥ ९१ ॥

विहृतं तपनं मीगण्यं विज्ञेयश्च कुतूहलम् ।

हसितं चकितं केलिरित्यष्टादशसंख्यकाः ॥ ९२ ॥

स्वभावजाः स्युर्भावाद्या दश पुंसां भवन्त्यपि ।

पूर्वे भावादयो धैर्यान्ता दश नायकानामपि सम्भवन्ति । किं तु सर्वेऽप्यमी नायि-
काश्चया एव विच्छित्तिविज्ञेयं पुष्पन्ति । तत्र नावः—

निर्विकारात्मके चित्ते भावः प्रथमविक्रिया ॥ ९३ ॥

जन्मतः प्रभृति निर्विकारे मनसि उद्भूदमात्रो विकारो भावः । यथा—

‘स एव हरमिः कालः स एव मत्पयानिलः ।

सैवेयमपला किं तु मनोऽन्यदिव दृश्यते ॥’

अथ हावः—

सूनेत्रादिविकारैस्तु सम्भोगेच्छाप्रकाशकः ।

भाव एवाल्लसंलक्ष्यविकारो हाव उच्यते ॥ ९४ ॥

यथा—

‘विधृष्यती दौलसुतापि भावमर्हैः स्फुटद्रालक्षदम्बकल्पैः ।

साचीकृता चावतरेण तसौ मुखेन पर्यस्ताविलोचनेन ॥’ (कुमार० ३.६८)

अथ हेला—

हेलायन्तसमाख्यधिकारः स्वास्त एव तु ।

स एव भाव एव । यथा—

‘तद्दे से ह्यसि पदस्ता बहुषः सम्बद्धविश्वना समका ।

संसर्गमुग्धभावा द्यौः चिरं जगत्सङ्गोपि ॥’ (तभातला सङ्गिति प्रकृता
जन्माः सर्वाः विभक्ताः सकलाः । संसर्गमुग्धभावा भवति चिरं यथा सङ्गीतामपि ॥)
अथ शोभा—

रूपयौवनलालित्यभोगाद्यैरङ्गभूषणम् ॥ १५ ॥

शोभा प्रोक्ता

तत्र यौवनशोभा यथा—

‘असम्भृतं मण्डनमङ्गपटैरनासवास्यं करणं मन्त्रम् ।

कामस्य पुण्यं नतिरेकमखं बाल्यात्परं स्यात्तु वयः प्रपदे ॥’ (कुमारः १.३१)
स्वमन्यत्रापि । अथ कान्तिः—

सैव कान्तिर्मन्मथाप्यायितश्रुतिः ।

मन्मथोन्मेषेणातिविस्तीर्णा शोभैव कान्तिरुच्यते ।

यथा—‘नेत्रे सज्जनगञ्जने—’ इत्यादि । अथ दीप्तिः—

कान्तिरेवातिविस्तीर्णा दीप्तिरित्यभिधीयते ॥ १६ ॥

यथा सम चन्द्रकलानामनादिकायां चन्द्रकलावर्णनम्—

‘तारुण्यस्य विज्ञातः समधिकाराव्यवसन्धो हासः ।

धरणितलसामरणं युवजनमनसो वशीकरणम् ॥’

अथ माधुर्यम्—

सर्वादस्याविशेषेषु माधुर्यं समधीयता ।

यथा—

‘सरसिचमनुविक्तं शैबलेनापि रम्यं मलिनमपि हिमांशोऽक्षम् लक्ष्मीं तनोति ।

इयमधिकमनोहा वल्गुलेनापि तन्वी किमिव हि मधुराणां मण्डनं नाङ्गीनाम् ॥’

(साकु. १.१७)

अथ प्रगल्भता—

निःसाध्वसत्वं प्रागरुच्यम्

यथा—

‘समाक्षिष्टाः समासेष्वक्षुब्धिताक्षुब्धनैरपि ।

दृष्टाश्च दृष्टनैः कान्तं दासीकुर्वन्ति बोधितः ॥’

अभौदायेम्—

अौदार्यं विनयः सदा ॥ १७ ॥

यथा—

‘न भूते पदवां गिर, वितनुते न भूयुषं भूतं,
 नोत्तंसं क्षिपति क्षितीं भवगतः सा मे स्फुटेऽन्यामसि ।
 कान्ता मर्नगृहे गवाक्षविबरव्याभारिताश्वा बहिः
 सत्त्वा वक्तनमि प्रयच्छते परं पर्वक्षुषी लोचने ॥’

अथ धैर्यम्—

मुक्तामश्लाघना धैर्यं मनोवृत्तिरचञ्चला ।

यथा—

‘ज्वलतु गमने रावौ रावावगुण्यकलः शशी
 दहतु मदतः किं वा वृत्तौः परेण विभास्यते ।
 मम तु देवितः श्लाघ्यस्तातो जनन्यगलान्वया
 कुलममतिर्न न त्वेवायं जनो न च जीवितम् ॥’ (मालती० २.२)

अथ लीला—

अङ्गैर्वैपैरलङ्कारैः प्रेमभिर्वचनैरपि ॥ ९८ ॥
 प्रीतिप्रयोजितैर्लीलां प्रियस्यानुकृतिं विदुः ।

यथा—

‘मृणालव्यालवलयो वेणीवन्धकपर्दिनी ।
 इरानुकारिणी पातु लीलया पार्वती जगत् ॥’

अथ विलासः—

यानस्थानासनादीनां सुखतेजादिकर्मणाम् ॥ ९९ ॥
 विशेषस्तु विलासः स्वादिष्टसन्दर्शनादिना ।

यथा—

‘अत्रान्तरे किमपि बाग्विभवानिभूतपेक्षिण्डमुलसितविभ्रनमायताङ्गाः ।
 तद्गुरिसारिवकविकारमपास्तपैर्गमाचार्यैकं विजवि भाग्यवमाविरासीत् ॥’
 (मालती० १.२९)

अथ विच्छिन्निः—

श्लोकाप्याकल्पपरचना विच्छिन्तिः कान्तिपोषकम् ।

यथा—

‘स्यच्छाग्नःअपनविर्भीतमङ्गमोहस्ताम्बुलुतिविशदो विलासिनीनाम् ।
 वासस्तु प्रतनु विविक्तमरिक्वतीषानाकस्पो यदि कुतुमेपुणा न शून्यः ॥’
 (शिशु० ८.७०)

अथ विलोकाः—

विन्वोक्तसवतिगर्वेण वस्तुनीष्टेऽप्यनादरः ॥ १०० ॥

यथा—

‘वासां सखणि सद्गुणानुसरणे दोषानुवृत्तिः परा
वा प्राणान्तरमन्यमिति न पुनः सन्पूर्णदृष्टि मिये ।
अलन्तामिमतेऽपि वस्तुनि विधिवासां निषेधात्मक-
साख्यैलोप्यविलक्षणप्रकृतयो वामाः प्रमीदन्तु ये’ ॥

अथ किलकिञ्चितम्—

मितशुष्करदितहसितवासकोषभमादीनाम् ।

साङ्ख्यं किलकिञ्चितमभीष्टतमसङ्गमादिजादृषात् ॥ १०१ ॥

यथा—

‘पाणिरोधनविरोधितवान्छे नर्त्तनाश्च मयुरमितगर्भाः ।

कामिनः स कुत्रे करभोरुर्दामि शुष्करदितं च हृद्येऽपि ॥’ (सिधु० १०.३९)

अथ मोहायितम्—

सङ्गोवभाषिते चित्ते बहुभस्य कथादिषु ।

मोहायितमिति प्राहुः कर्णकण्डूयनादिकम् ॥ १०२ ॥

यथा—

‘सुभग त्वत्कथारम्भे कर्णकण्डूतिळावसा ।

उपहृम्भवदनाम्नीवा भिनत्तवद्गानि साहना ॥’

अथ कुट्टमितम्—

केशन्तनाधरादीनां ग्रहे हर्षेऽपि संभ्रमात् ।

प्राहुः कुट्टमितं नेति^१ शिरःकरविभूजनम् ॥ १०३ ॥

यथा—

‘पल्लवोपमितिसान्यसपञ्चं दृष्टवत्परविम्बमनीष्टे ।

पर्वकूणि सरमेव तरुणवास्तारलोलवलयेन करेण ॥’ (सिधु० १०.५३)

अथ विभ्रमः—

स्वरया हर्षरागादेर्दयितागमनादिषु ।

अस्थाने भुवणादीनां विन्यासो विभ्रमो मतः ॥ १०४ ॥

यथा—

‘भुत्वायान्तं बहिः कान्तमसमाप्तविभूषया ।

भालेऽङ्गनं हृशोर्लोक्षा कपोले तिलकः कुर्वैः ॥’

अथ ललितम्—

सुकुमारतयाङ्गानां विन्यासो ललितं भवेत् ।

यथा—

‘शुक्तरकलनूपुरानुनादं सूक्ष्मलितनतितयामपादपया ।

इतरदनतिलोलमादधाना पदमय मन्मथमन्वरं जगाम ॥’ (सिधु० ७.१८)

१ ‘माणागमनं’ ग. २ ‘मतिभन्तु’ ख-ग. ३ ‘शार्ङ्गपरपङ्क्तौ’ ओष्ठोपे तस्यते (३.५५). ४ ‘हृद्ये’ ग. ५ ‘तज्जाय’ नि-व. ६ ‘मात’ नि-व. ७ वनिकस्यैतदिति दण्डक्याद् विज्ञापते (३.३९). ८ ‘कललित’ नि-व.

अथ नदः—

मदो विकारः सौभाग्ययौवनाद्यवलेपनः ॥ १०५ ॥

यथा—

‘मा मयैमुद्गह कपोलतले चकास्ति कान्तस्त्रक्ष्णलिखिता नम मञ्जरीति ।

अन्यापि किं न सखि भाजननीपूङ्गीनां वैरी न चेद्भवति वेषधुरन्तरायैः ॥’

अथ विहृतम्—

यत्कव्यकालेऽप्यवचो व्रीडया विहृतं मतम् ।

यथा—

‘दूरागतेन कुशले पृष्टा नोवाच सा मया किञ्चित् ।

पर्यङ्गुली तु नयने तस्याः कपयावभूवतुः सर्वम् ॥’

अथ तपनम्—

तपनं प्रियविच्छेदे स्मरावेगोत्थचेष्टितम् ॥ १०६ ॥

यथा मम—

‘आसान्मुग्रति, मृतके विडुठति, त्वन्मार्गमालोकते,

दीनं रोदिति, विक्षिपत्यैव शतः क्षमां भुजवहरोम् ।

किं च, प्रापसमान, काङ्क्षितवती स्वप्नेऽपि ते सहर्षं

निद्रां वाञ्छति, न मयच्छति पुनर्दग्धो विविस्त्रामपि ॥’

अथ मौग्ध्यम्—

अज्ञानादिव या पृच्छा प्रतीतस्यापि वस्तुनः ।

बलुभल पुरः प्रोक्ते मौग्ध्यं तत्तत्स्ववेदिभिः ॥ १०७ ॥

यथा—

‘के हुमास्ते क वा ग्रामे सन्ति केन प्ररोषिताः ।

नाथ मत्कङ्कणन्यस्तं येषां मुक्ताफलं फलम् ॥’

अथ विक्षेपः—

भूषणामधरचना मिथ्या विष्वगवेक्षणम् ।

रहस्याल्पानमीषण विक्षेपो दमितान्तिके ॥ १०८ ॥

यथा—

‘धम्मिल्लमर्धमुक्तं कलयति तिलकं तथामकलम् ।

किञ्चिद्भवति रहस्यं चकितं विष्वग्विलोकते तन्वी ॥’

अथ कुतूहलम्—

रम्यवस्तुसमालोके लोलता स्वात्कुतूहलम् ।

यथा—

‘प्रसाधिकाकम्बितममपादनाक्षिप्य काञ्चिद्भरामेव ।

उत्सृष्टलीलागतिरा नवाद्यादलककाङ्क्षा परवीं ततान ॥’ (कुमार. ७.५.५; रघु. ७.७)

१ ‘कव्य’ नि-व. २ दशरूपके (१.१४ इत्यत्र) उपमयात्मिकम्. ३ ‘विहृतम्’ स्व-ग.

४ ‘विहृतम्’ स्व-ग. ५ ‘दीर्घ’ नि-व.

अथ हसितम्—

हसितं तु वृथाहासो यौवनोद्वेदसम्भवः ॥ १०९ ॥

यथा—

‘अकस्मादेव तन्वह्नी जहास वदियं युनः ।

नूनं प्रवृत्तवानोऽस्यां स्वाराज्यमभितिष्ठति ॥’

अथ चकितम्—

कुतोऽपि दयितस्वाप्ते चकितं भयसंभ्रमः ।

यथा—

‘वसन्ती नलशफरोविषद्वितोरुर्वाभोरुविशयमाप विभ्रमसा ।

धुम्बन्ति प्रसभमहो विनापि हेतोर्लोलामिः किमु सति कारणे तरुण्यः ॥’

(शिशु० ८.२४)

अथ केलिः—

विलासे सह कान्तेन शीडितं केलिरुच्यते ॥ ११० ॥

यथा—

‘अपेक्षितं लोचनतो मुक्ताभिर्धैरपारयन्तं किञ्च पुष्पजं रवः ।

पयोधरेणोरसि काचिदुन्मनाः प्रियं जवानोन्नतपीवरस्तनी ॥’ (विराटा० ८.१९)

अथ सुधाकन्यकपौरनुरागेक्षितानि—

दृष्ट्वा दर्शयति वीडां संमुखं नैव पश्यति ।

प्रच्छन्नं वा भ्रमन्तं वातिकान्तं पश्यति प्रियम् ॥ १११ ॥

बहुधा गृच्छ्यमानापि मन्दमन्दमधोमुखी ।

सगद्गदस्वरं किञ्चिद्विष्यं प्रायेण भाषते ॥ ११२ ॥

अन्यैः प्रवर्तितां शङ्कत्सावधाना च तत्कथाम् ।

दृणोल्यन्वत्र दत्ताक्षी प्रिये बालानुरागिणी ॥ ११३ ॥

अथ सकलानामपि नायिकानामनुरागेक्षितानि—

विराज सविधे स्वानं प्रियस्य बहु मन्थते ।

विलोचनपथं चास्य न गच्छत्यनलकृता ॥ ११४ ॥

कापि कुन्तलसंघ्यानसंयमज्यपदेशतः ।

बाहुमूलं स्तनी नाभिपङ्कजं दर्शयेत्स्फुटम् ॥ ११५ ॥

आनन्दयति वागाक्षीः प्रियस्य परिचारकान् ।

निश्चितस्य मित्रेषु बहु मानं करोति च ॥ ११६ ॥

सखीमध्ये गुणान्द्रूते स्वधनं प्रददाति च ।

मुक्ते स्वपतिं दुःखेऽस्य दुःखं धत्ते मुक्ते सुखम् ॥ ११७ ॥

स्थिता दृष्टिपथे शश्वत्प्रिये पश्यति दूरतः ।

आभाषते परिजनं संमुखं स्मरविक्रियम् ॥ ११८ ॥

वक्तिञ्चिदपि संवीक्ष्य कुरुते हसितं मुधा ।
 कर्णकण्ठयनं तद्भक्तवरीमोक्षसंयमौ ॥ ११९ ॥
 इममते स्फोटयत्यङ्गं वाकमाश्लिष्य चुम्बति ।
 भाले तथा वयस्याया रचयेत्तिलकक्रियाम् ॥ १२० ॥
 अङ्गुष्ठाग्रेण लिखति सकटाक्षं निरीक्षते ।
 दशति स्वाधरं चापि कृते प्रियमधोमुखी ॥ १२१ ॥
 न मुञ्चति च तं देशं नायको यत्र दृश्यते ।
 आगच्छति गृहं तस्य कार्यव्याजेन केनचित् ॥ १२२ ॥
 दसं किमपि काम्तेन घृत्वाङ्गे मुहुरीक्षते ।
 नित्यं हृष्यति तद्योगे वियोगे मलिना कृशा ॥ १२३ ॥
 मन्यते बहु तच्छीलं तद्विषयं मन्यते प्रियम् ।
 प्राचयत्यल्पमूल्यानि मुक्ता न परिवर्तते ॥ १२४ ॥
 विकाराः सारिविकारस्य संमुखी नाधिगच्छति ।
 भाषते मूर्तं शिरधमभुरक्ता नितम्बिनी ॥ १२५ ॥
 एतेष्वधिकलज्जानि चेष्टितानि नवस्त्रियाः ।
 मध्यग्रीवानि मध्यायाः खंसमानप्रपाणि तु ॥ १२६ ॥
 अन्यस्त्रियाः प्रगल्भायाम्नायाः स्वुर्वारयोपितः ।

दिखावे यथा मम—

'अन्तिकगतमपि मामिदमलोकप्रन्दीव इन्त इडापि ।
 सरसनखक्षतकक्षिणमाभिजुगुते मुजामूलम् ॥'

तथा—

लेखप्रस्थापनैः स्निग्धैर्वीक्षितैर्मृदुभाषितैः ॥ १२७ ॥
 दूतीसंग्रेषितैर्नायां भावाभिज्यक्तिरिष्यते ।

तुल्य—

दूत्यः सखी नटी दासी धात्रेयी प्रतिवेशिनी ॥ १२८ ॥
 काका प्रव्रजिता कौरुक्षिपिन्याद्याः स्वयं तथा ।

कौरु रजनीप्रभृतिः । शिन्धिनी चित्रकारादिस्त्री । आदिशब्दात्ताम्बूदिकृगान्धि-
 कर्णप्रभृतयः । तत्र सखी यथा—'आत्तान्मुञ्चति—' इत्यादि । स्वयंदूती यथा मम—
 'पन्थिन्न निभासिजो विन्न लब्धीमसि जासि ता किमण्णत्तो ।
 ण मणेपि वारओ इह अत्ति धरे णणरसं पिअन्ताणम् ॥' (पथिक विपासित
 इव लब्धसे जासि तत् किमन्वतः । न मनागपि वारक इह अस्ति गृहे
 धनरसं पिबताम् ॥)

एताव नातिक्रान्तिषु नायकानामपि दूतो भवन्ति । दूतीगुणानाह—
 कलाकौशलमुत्साहो भक्तिश्चित्तज्ञता स्मृतिः ॥ १२९ ॥

माधुर्यं नर्मविज्ञानं वाग्मिता चेति तद्वृणाः ।

एता अपि यथोचित्वाद्भुतमाधममध्वमाः ॥ १३० ॥

एता दूलाः । अत्र प्रतिनायकः—

धीरोद्धतः पापकारी व्यसनी प्रतिनायकः ।

वधा—रामस्य रावणः । अधोदीपनविभावाः—

उदीपनविभावास्ते रसमुदीपयन्ति ये ॥ १३१ ॥

ते च—

आलम्बनस्य चेष्टाया देशकालादवस्तया ।

चेष्टाया इत्याद्यन्त्राद्रूपभूषणद्वयः । कालादीत्यादिशब्दाश्चन्द्रचन्दनकोकिकाला-
पञ्चमरसद्वारादयः । तत्र चन्द्रोदयो वधा नम—

‘कामुदयमहीधरसनाग्ने गलिततमः पदलङ्घुके निवेदय ।

विकसितकुसुमैक्षणं विजुम्बलवममरेष्टदिशो मुखं मुधाशुः ॥’

यो वरस रससोदीपनविभावः स तत्स्वरूपनिरूपणे वक्ष्यते । कथानुभावाः—

उद्बुद्धः कारणैः स्वैः स्वैर्बहिर्भावं प्रकाशयन् ॥ १३२ ॥

लोके यः कार्यरूपः सोऽनुभावः काव्यनाट्ययोः ।

यः सद्य लोके सीतादिचन्द्रादिभिः स्वैः स्वैरालम्बनोदीपनकारणे रानीदेकदुर्ग-
रत्नादिक बहिः प्रकाशयन्कार्यमित्युच्यते, स काव्यनाट्ययोः पुनरनुभावः ।

कः पुनरसावित्ताड—

उक्ताः स्त्रीणामलङ्कारा भङ्गजाश्च स्वभावजाः ॥ १३३ ॥

तद्वृणाः सार्विका भाषास्तथा चेष्टाः परा अपि ।

तद्वृणा अनुभावरूपाः । तत्र यो वरस रसस्तानुभावः स तत्स्वरूपवर्णने वक्ष्यते ।

तत्र सार्विकाः—

विकाराः सर्वसम्भूताः सार्विकाः परिकीर्तिताः ॥ १३४ ॥

सर्वं नाम स्वात्मविश्रामप्रकाशकारी कञ्चनान्तरो वर्तः ।

सर्वमाजोद्भवत्वात्ते भिन्ना अप्यनुभावतः ।

‘गोवल्लीवर्दन्यायेन’ इति शेषः । के त इत्याह—

सम्भः स्वैरोऽथ रोमाञ्चः स्वरमहोऽथ वेषधुः ॥ १३५ ॥

वैचर्यमधु प्रलय इत्यष्टौ सार्विकाः स्मृताः ।

तत्र

सम्भश्चेष्टाप्रतीक्षातो भयहर्षामवादिभिः ॥ १३६ ॥

वपुर्जलोदयः स्वेदो रतिधर्मश्रमादिभिः ।

हर्षाद्भुतमवादिभ्यो रोमाञ्चो रोमविक्रिया ॥ १३७ ॥

१ ‘देशादीत्यादिशब्दाः’ ग; ‘देशादीत्यादिशब्दाः’ ख-घ. २ ‘उद्बुद्धे’ नि. ३ ‘सीतादि-
रामचन्द्राः’ ग. ४ ‘पामदेरस्यउद्बुद्धे’ नि-घ.

मदसंमदपीडाद्यैर्वैस्वयं गद्वदं विदुः ।
 रामद्वेषैश्चमादिभ्यः कम्पो गाग्रस्य वेपथुः ॥ १३८ ॥
 विषादमदरोषाद्यैर्वैर्णान्धार्यं विदुर्णता ।
 अश्व नेत्रोद्भवं वारि कोपदुःखग्रहयन्तम् ।
 प्रलयः सुखदुःखाभ्यां चेष्टाज्ञाननिराकृतिः ॥ १३९ ॥

यथा यम—

‘तनुरपरादस्या वरमुकुलिते हन्त नयने वदद्यदोमात्रं नवति नवतामहमस्तिकम् ।
 कपोली वमाद्रीं भुवमुपरतामैपविषयं मनः सान्द्रानन्दं स्पृशति क्षितिं नक्ष परमम् ॥’
 एवमन्वत् । अथ स्वभिचारिणः—

विशेषादाभिमुख्येन चरणाद्यभिचारिणः ।
 स्याद्विन्मुन्मत्प्रतिर्मन्त्राद्यप्यभिचारं ते^१ मताः ॥ १४० ॥

स्थिरतया नवमाने हि रत्नादी निर्वेदादयः प्रादुर्भावतिरोनावाभ्यामाभिमुख्येन
 चरणादु स्वभिचारिण उच्यन्ते ।

के त इत्याह—

निर्वेदावेगदैन्यधममदजडता औद्भ्यमोहा विबोधः
 स्वप्नापस्मारगर्वा मरणमलसतामर्पेनिद्रावहित्याः ।
 औत्सुक्योन्मादशङ्काः स्मृतिमतिसहिता व्याधिसंज्ञासलज्जा
 हर्षासूयाविषादाः सधृतिचपलता ग्लानिचिन्तावितर्काः ॥ १४१ ॥

तत्र निर्वेदः—

तत्त्वज्ञानापदीर्घादेर्निर्वेदः स्वावमाननम् ।
 दैन्यचिन्ताधुनिःश्वसवैषम्योच्छ्वसितादिकृद् ॥ १४२ ॥

तत्त्वज्ञानान्निर्वेदो तथा—

‘हृत्कुम्भवालुकार्गभिविमानरचनार्थिना ।
 दक्षिणावर्तशङ्कोऽयं हन्त नृणां ह्रतो मया ॥’

अथावेगः—

आवेगः संग्रमस्तत्र हर्षजे पिण्डताडिता ।
 उत्पातजे ससताङ्गे, धूमाद्याकुलताभिजे ॥ १४३ ॥
 राजविश्ववादेस्तु शस्त्रनागाभिबोजनम् ।
 गजादेः लम्भकम्पादि, पांस्वाद्याकुलतानिजात् ॥ १४४ ॥
 इष्टादृर्षाः, शुचोऽनिष्टाऽग्नेयाश्चान्ये वधायधम् ।

तत्र शत्रुजो वधा—

‘अर्धमर्धमिति वादिनं नृपं सोऽनवेद्य भरताम्रजो यतः ।
 क्षत्रकोपदहनानिषं ततः सन्दपे इक्षुमुद्रप्रसारकान् ॥’ (रघु० ११.६९)

१ ‘इमद्वहर्षादी’ श. २ ‘रामद्वेष’ स-श. ३ ‘तद्विदा’ नि-व. ४ ‘नामादिबोजनम्’ नि-व.
 ग

यत्नमन्वदुहाम् । अथ दैन्यम्—

दौर्गत्याद्यैरनौजस्यं दैन्यं मलिनताद्विह्वलम् ॥ १४५ ॥

यथा—

‘दुहोऽन्यः पतिरेव मज्जकगतः, रत्नपावणीयं गृहं,
कालोऽन्यवर्णमलगतमः, कुशलिनी वासस्य पार्तापि नो ।
यत्नात्सञ्चितैरुषिन्दुषटिका भञ्जेति यथाकुला
दृष्ट्वा गर्भभरादुत्सा निजवपुः अभ्युक्षिरं रोदिति’ ॥

अथ शमः—

सेदो रसध्वगत्यादेः श्वासनिद्रादिकृच्छ्रमः ।

यथा—

‘सप्तः पुरीषरिसरेऽपि शिरीषमृद्वी सीता जवात्रिचतुराणि पदानि गत्वा ।
गन्तव्यमस्ति किमदित्यसकृद्वापा रामाकृणः कृतवती प्रथमावतारम् ॥’
(वाल्मीकि ६.३४)

अथ मदः—

संमोहानन्दसंभेदो मदो मद्योपयोगजः ॥ १४६ ॥

अमुना चोत्तमः शेते, मच्चो हसति नाचति ।

अधमप्रकृतिश्चापि परुषं वक्ति रोदिति ॥ १४७ ॥

यथा—

‘प्रातिभं त्रिसरकेण गतानां वक्रवाक्चरचनारमणीयः ।
गूढयचित्तदहस्यसहासः सुस्रुवां प्रवृत्ते परिहासः ॥’ (सिन्धु १०.१२)

अथ जडता—

अप्रतिपत्तिर्जडता स्वादिष्टानिष्टदर्शनश्रुतिभिः ।

अनिमिषनयननिरीक्षणतृष्णीभावादवस्तत्र ॥ १४८ ॥

यथा नम कुवलयाम्भोरिते आकृतकाव्ये—

‘यत्किञ्च ते त्रुमत्रुमले अण्णोणं निहिदसजलमन्वरदिष्टिम् ।
आलेख्यभीषिञ्च विभ्र खणमेघं तत्त्व संद्विजं मुक्तसण्णम् ॥’
(केवलं तद् सुवयुगलं अण्णोणं निहिदसजलमन्वरदिष्टिम् ।
आलेख्यामितमिव क्षणमात्रं तच्च संसितं मुक्तसत्रम् ॥)

अथोपमता—

श्रीयांपराधादिभवं भवेच्छण्डत्वमुपमता ।

अत्र स्नेदशिरःकम्पतर्जनाताडनादयः ॥ १४९ ॥

यथा—

‘प्रमयिसुखीसलीलपरिहासरसाभिगतै-
र्ललितशिरिषपुष्पहननैरिव तान्मति यद् ।

वपुनि वपाम तत्र तत्र शस्त्रमुपक्षिपतः

पततु शिरस्यकाण्डमदण्ड इवैव भुवः ॥' (मालती० ५.३१)

अथ मोहः—

मोहो विविक्तताभीतिदुःखावेगार्थचिन्तनैः ।

वूर्णनोत्तापतनभ्रमणादर्शनादिकृत् ॥ १५० ॥

यथा—

'तीनानिबहुप्रभवेण वृत्ति मोहेन संलम्भयतेन्द्रियाणाम् ।

अशातमर्तुन्वसना मुहूर्तं कृतोपकारेव रतिर्वभूव ॥' (कुमार० ३.७३)

अथ विबोधः—

निद्रापगमहेतुभ्यो विबोधश्चेतनागमः ।

जुम्भाङ्गभङ्गनयनमीलनाङ्गावलोककृत् ॥ १५१ ॥

यथा—

'विररतिपरिच्छेदप्राप्तनिद्रामुखानां चरममपि जपित्वा पूर्वमेव प्रवृत्ताः ।

अपतिचलितगात्राः कुर्वन्ते न प्रियाणामक्षिभिलुब्धचकाक्षेभ्योऽपि तद्वचः ॥'

(शिशु० ११.१२)

अथ स्मरः—

स्वप्नो निद्रामुपेतस्य विषयानुभवस्तु यः ।

कोपावेगभयग्लानिमुखदुःखादिकारकः ॥ १५२ ॥

यथा—

'मामाकाशमग्नितितमुजं निर्दयाकेशहेतो-

लंभ्यावाप्तौ कथमपि मया स्वप्नसंदर्शनेन ।

पश्यन्तीनां न खलु बहुशो न सतीदेवतानां

मुक्तारथूलास्तस्मिन्सलयेष्वस्तुलेषाः पतन्ति ॥' (उत्तरमेव० ३९)

अथापसारः—

मनःक्षेपस्त्वपसारो ग्रहाद्यावेशनादिजः ।

भूपातकम्पप्रस्वेदफेनलालादिकारकः ॥ १५३ ॥

'आश्लिष्टमूर्ति रमितारमुच्चैर्लोलङ्गनाकारइवत्तरङ्गम् ।

फेनाचमानं वतिमापनानानसावपसारिणनाशकहे ॥' (शिशु० ३.७२)

अथ गर्वः—

गर्वो मदः प्रभावशीविद्यासकुलतादिजः ।

अवज्ञासखिलासाङ्गदर्शनाविनयादिकृत् ॥ १५४ ॥

यथा

१ 'वेमातुकिन्तनै' नि-ब. २ 'वूर्णनाज्ञापतन' नि. ३ 'सदृशमेव' नि-ब. ४ 'प्रवेष्टा' नि-ब. ५ 'तत्र शीघ्रगर्भो यथा' नि.

‘पुतायुषो यावदहं तावदन्यैः किमायुषैः ।

यथा न सिद्धमन्त्रेण मम तत्केन सेत्स्येति ॥’ (वेणी० ३.४६)

अथ मरणम्—

अराधैर्मरणं जीवत्यागोऽङ्गपतनादिकृत् ।

यथा—

‘राममन्मथक्षरेण ताडिता दुःसहेन हृदये निशाचरी ।

मन्थवद्विपरबन्दनोक्षिता जीवितेश्वसति जगाम सा ॥’ (छु० ११.२०)

अभालस्यम्—

आलस्यं श्रमगर्भाद्यैर्जाड्यं जृम्भासित्वादिकृत् ॥ १५५ ॥

यथा—

‘न तथा भूयध्वजं न तथा भाषते सखीन् ।

जृम्भते मुदुरासीना बाढा गर्भमराजता ॥’

अधामर्षः—

निन्दाक्षेपापमानादेरसर्पोऽभिति विष्टता ।

नेत्ररागशिरःकम्पभ्रूजोत्तर्जनादिकृत् ॥ १५६ ॥

यथा—

‘प्रायश्चित्तं चरिष्यामि पूज्यानां वो ज्योतिरमात् ।

न त्वेवं दूषयिष्यामि शस्त्रप्रदमहामतम् ॥’ (महावीर० ३.८)

अथ निद्रा—

चेतःसंमीलनं निद्रा श्रमकुममदादिजा ।

जृम्भाक्षिमीलनोच्छ्वासगतभङ्गादिकारणम् ॥ १५७ ॥

यथा—

‘सार्धकालसर्धकपरं मुक्ती मन्थराधरम् ।

निद्रार्धमीलिताक्षी सा तिमिलेवाक्षि मे इति ॥’

अवापदित्वा—

भयगौरवलङ्गादेर्हृषांश्चाकारगुप्तिरवहित्वा ।

आपैरान्तरसत्त्वन्वधावभाषणविलोकनादिकरी ॥ १५८ ॥

यथा—

‘ध्वंवादिनि देवर्षी पार्श्वे पितुरपोमुखी ।

लीलाकमलपत्राणि गणयामास पार्वती ॥’ (कुमार० ६.८४)

अधोत्सुक्त्वम्—

इष्टानवासेरौत्सुक्यं कालक्षेपासहेष्णुता ।

चित्ततापत्रास्येदार्धनिःश्रुतितादिकृत् ॥ १५९ ॥

१ ‘साज्जनात्’ नि-व. २ ‘इर्षादेर्लङ्गायाकार’ ख-ग. ३ ‘सकलान्वापदित्वा’ क-
कनादि’ ख-ग.

वधा—‘यः जीमारुहः स एव हि वरः—’ इत्यादि । अत्र यत् काव्यप्रकाश-
कारेण (का० प्र० १) रसस्य आधान्यैमुक्तं तद्रसगर्भमेत्वाद्यभिचारिभावस्यापि
रसशब्दवाच्यत्वेन गतार्थं मन्तव्यम् । अधोन्नादः—

चित्तस्य अग्रे उन्मादः कामशोकमथादिभिः ।

अस्थानहासरुदितगीतप्रलयनादिकृत् ॥ १६० ॥

वधा नमः—

‘आतद्दिरेफ भवता जमता समन्तात्प्राणाधिका प्रियतमा मम वीक्षिता किम् ।

(ईकारमनुभूय सानन्दम् ।)

नृपे किमोमिति सखे कथयाथु तन्ने किं किं व्यवस्यति कुतोऽस्ति च कीदृशीयम् ॥’

अथ शङ्का—

परकीयात्मदोषाद्यैः शङ्कानर्थस्य चिन्तनम् ।

वैवर्ण्यकम्पयैस्वर्यपाशांलोकास्त्रशोषकृत् ॥ १६१ ॥

वधा मम—

‘प्राणेशेन प्रहितनखरेष्वङ्गकेषु क्षपान्ते

जातातङ्का रचयति चिरं चन्दनालेपनानि ।

यत्ते लाक्ष्मसङ्कटपरे इत्तदन्दावपाते

क्षामौत्तीर्य चकितमगितश्चक्षुषो विक्षिपन्ती ॥’

अथ स्मृतिः—

सदृशज्ञानचिन्ताद्यैर्भूतसमुद्भासनादिकृत् ।

स्मृतिः पूर्वानुभूताभेदविषयं ज्ञानमुच्यते ॥ १६२ ॥

वधा मम—

‘मयि सकृपटं किञ्चित्कामि प्रणीतविलोचने

किमपि नैयनं प्राप्ते तिर्यग्विबुम्भिततारकम् ।

स्मितमुपगतामालीं दृष्ट्वा सलज्जमवाश्रितं

कुवलयदृशः सेरं सेरं सरामि तदाननम् ॥’

अथ मतिः—

मीतिमार्गानुसृत्यादेरर्थनिर्धारणं मतिः ।

स्मेरता एतिसन्तोषी बहुमानश्च तज्जवाः ॥ १६३ ॥

वधा—

‘असंशयं क्षमपरिग्रहक्षमा यदार्यमस्यामनिकापि मे मनः ।

सतां हि सन्देहपदैषु वस्तुषु प्रमाणमन्तःकरणप्रवृत्तयः ॥’ (शाकु. १. १९)

अथ व्याधिः—

व्याधिर्ज्वरादिवाताद्यैर्भूमीच्छोत्कम्पनादिकृत् ।

१ ‘आधान्यैमुक्तं’ नि-व. २ ‘यमेवोन्मादः’ नि-व. ३ ‘विघातमोह उन्मादः’ नि-व.
४ ‘वर्णनम्’ नि-व. ५ ‘यामश्रामम्’ ख. ६ ‘अनुभवना’ नि; ‘अनुभवनादि’ ख.
७ ‘नयनमाली’ ख-रा.

तत्र दाहमवत्ते नृत्तीच्छादयः । शैलनयत्ते कल्कमनादयः । स्पष्टमुवाहरणम् ।

अथ वासः—

निर्घातविष्टुदुल्कायैस्नासः कम्पादिकारकः ॥ १६४ ॥

यथा—

‘परिरुरङ्गीनविप्रहितोरवः सुराङ्गनास्त्रासविलोलदृष्टवः ।

उपायतुः कम्पितवाग्निपल्लवाः सखीजनस्त्राणि विलोकनीयतान् ॥’ (किराता. ८.४५)

अथ व्रीडा—

धाष्टर्याभावो व्रीडा वदनानमनादिकुदुराचारात् ।

यथा—‘मयि सकपटं—’ इत्यादि । अथ हर्षः—

हर्षस्त्विष्टावासेर्मनःप्रसादोऽधुगदृष्टादिकरः ॥ १६५ ॥

यथा—

‘समीक्ष्य पुत्रस्य पिता चिरान्मुखं निधानकुम्भस्य यथैव दुर्गतः ।

मुदा शरीरे प्रवभूव नात्मनः पयोधिरिन्दूद्यमूर्च्छितो यथा ॥’

अवासूया—

असूयान्वग्गुणधीनामौदृष्ट्यादसहिष्णुता ।

दोषान्वेषधृविभेदावज्ञाकोपेक्षितादिकृत् ॥ १६६ ॥

यथा—

‘अथ तत्र पाण्डुतनयेन सदसि विहितं मधुद्विषः ।

मानमसह्य न चेदिपतिः परवृद्धिमत्तरि मनो हि गामिनाम् ॥’ (शिष्टु. १५.१)

अथ विषादः—

उपायानावजन्मा तु विषादः सख्यसंक्षयः ।

निःश्वासोच्छ्वाससहृत्तापसहायान्वेषणादिकृत् ॥ १६७ ॥

यथा मम—

‘यथा कुटिलवर्णेन चितुरकलपेन गठिता वेणी ।

महं सति हिमैर्जं दसदं कामसज्जटिष्व कालउरश्च ॥’

(यथा कुटिलवर्णेन चितुरकलापेन शयिता वेणी ।

मम सखि हृदयं दृश्यति आयस्यद्विग्व कालोरणीव ॥)

अथ धृतिः—

ज्ञानाभीष्टागभावेस्तु संपूर्णस्पृहता धृतिः ।

सौहित्यवचनोल्हाससहासप्रतिभादिकृत् ॥ १६८ ॥

यथा—

‘इत्था धीननिपीडनां निजजने वद्धा वचोविग्रहं

नैवालोच्य गरीयसीरणि चिरादामुष्मिकीर्यातनाः ।

१ ‘दोषोद्धो’ नि-च. २ ‘गुहं निजज्ञा वेणी’ ख-नि-च. ३ ‘सति शरीरं संभ्रं’ इत्यं
‘हिमैर्जं’ नि-च. ‘नदि शय उरश्च’ ‘हिमैर्जं’ ख. ४ ‘यथा मम’ नि-च. ५ ‘वचो निगुरम्’
ग. ‘वचोनिग्रहम्’ ख.

द्रव्यौघाः परिसञ्चिताः खलु मया यस्याः कुर्वे समितं
नीनाराजलिनामि केवलमहो सेषं कृतार्था तनुः ॥'

अथ चपलता—

मातसर्पद्वेषरागादेवापलं त्वनवस्थितिः ।

तत्र भर्त्सनपाहृष्यस्वच्छन्दाचरणादयः ॥ १६९ ॥

यथा—

'अन्दासु तावदुपमर्दसहासु भृङ्ग लोभं विनोदय मनः सुमनोऽस्तासु ।

मुग्धमजातरयसं कलिकामकाले व्यर्थं कदप्येति किं नवमालिकायैः ॥'

अथ ग्लानिः—

रत्यायासमनस्तापक्षुत्पिपासादिसम्भवा ।

ग्लानिर्निष्प्राणताकम्पकादर्यानुत्साहतादिकृत् ॥ १७० ॥

यथा—

'किस्तत्त्वमिव मुग्धं बन्धनादिप्रचूर्णं हृदयकुलुमशोषी दारुणो दीर्घशोकः ।

ग्लपयति परिपाण्डु क्षाममत्साः शरीरं शरदिब इव गर्भः केतवीगर्भपत्रम् ॥'

(उत्तरराम० १.५)

अथ चिन्ता—

ध्वानं चिन्ता हितानास्ते शून्यताश्चासतापकृत् ।

यथा गम—

'कमलेन विहसिर्गण संवोदन्ती विरोहिणं रत्नसिं ।

करतलपतत्पमुक्षी किं चिन्तसि सुमुखि अन्तरोहिदश्चमा ॥'

(कमलेन विहसितेन संवोदन्तया विरोहिणं लक्ष्मिम् ।

करतलपतत्पमुक्षी किं चिन्तवसि सुमुखि अन्तराहितदयिता ॥)

अथ विवर्तकः—

तर्को विचारः सन्देहाच्छिरोक्षुलिनर्तकः ॥ १७१ ॥

यथा—'किं कष्टः मिथ्या—' इत्यादि (शृङ्गार. १.७५ इत्यत्र) ।

यते च त्रयस्त्रिंशद्भेदा इति यदुक्तं तदुपलक्षणमित्याह—

रस्याद्योऽव्यनियते रसे स्युर्भ्यंभिचारिणः ।

तथाहि शृङ्गारेऽनुच्छिद्यमानतयावसानाद् रतिरेव साविशब्दवान्वा । हासः
मुनस्तप्यमानो व्यभिचारैव । व्यभिचारिलक्षणयोगात् । तदुक्तम्—'रसावस्यः परं
भावः स्थायितां प्रतिपद्यते ।' इति । तत्कस्य स्थायिनः कुत्र रसे सञ्चारित्वमित्याह—

शृङ्गारपीरयोर्हासो वीरे क्रोधसाया मतः ॥ १७२ ॥

शान्ते तुमुप्सा कथिता व्यभिचारितया पुनः ।

१ विवर्तनितम्भायाः पञ्चमिदमिति ग्राह्यवत्पद्यते (८११) कुनायितावतौ च (७१५)
इत्युक्तयेति (४.३३) उद्बुद्धमिदम्, २ 'कम्पकावर्जितम्' नि-च. ३ 'विहसिदम्' ('विहसितम्')
नि-च. ४ 'सविस्मयम्' नि-च. ५ 'अन्तराहितदिनसा' ('अन्तराहितहृदया') नि-च.
६ 'त्रयस्त्रिंशद्व्यभिचारिभेदाः' नि-च.

इत्याद्यन्यस्समुच्चैः तथा भावित्तुद्धिमिः ॥ १०३ ॥

अथ स्थायिभावः—

अविच्छेदा विच्छेदा वा यं तिरोधातुमक्षमाः ।

आस्वादाङ्कुरकन्दोऽसौ भावः स्थायीति संमतः ॥ १०४ ॥

तदुक्तम्—

‘क्षयमवृत्त्या भावानामन्येषामनुगोमुक्तः ।

न तिरोधीयते स्थायी तैरसौ पुण्यते परम् ॥’ इति ।

तद्भेदानाह—

रतिर्हासश्च शोकश्च कोधोत्साहौ भवं तथा ।

जुगुप्सा विस्मयश्चेत्यनष्टौ प्रोक्ताः क्षमोऽपि च ॥ १०५ ॥

तत्र

रतिर्मनोनुकूलेऽर्थे मनसः प्रवणायितम् ।

वागादिवैकृत्येतोविकासो हास इष्यते ॥ १०६ ॥

इष्टनाशादिभिक्षेतोवैकृत्यं शोकश्चन्दभाक् ।

प्रतिकूलेषु तैर्द्वयस्यावबोधः क्रोध इष्यते ॥ १०७ ॥

कार्यारम्भेषु संरम्भः स्वेवानुत्साह उच्यते ।

रौद्रं शक्त्वा तु जनितां चित्तवैकृत्यैवं मयम् ॥ १०८ ॥

दोषेक्षणादिभिर्गर्हा जुगुप्सा विस्मयोद्भवा ।

विविधेषु पदार्थेषु लोकसीमातिवर्तिषु ॥ १०९ ॥

विस्फारश्चेतसो यस्तु स विस्मय उदाहृतः ।

क्षमो निरीहावस्थायां स्वात्मविश्रामजं सुखम् ॥ ११० ॥

यथा मालवीभाषणे रतिः । कटकनेत्रके हासः । रामायणे शोकः । नद्यानारणे क्षमः । एवमन्येपि । एते चेतेष्वन्तरा उत्पद्यमानैस्तेस्तेतिरुद्धैरतिरुद्धैश्च भावैरनुविष्टिभिः प्रत्युत परिपुष्टा एव सङ्ख्यानुभवसिद्धाः । किं च ।

नानाभिन्नैर्यसम्बद्धान्भावयन्ति रसान्वतः ।

तस्माद्भावा भसी प्रोक्ताः स्थायिसङ्घारिसात्त्विकाः ॥ १११ ॥

यदुक्तम्—‘सुखदुःखादिभिर्मात्रैर्मात्रस्तद्भावमात्मनम् ।’ (वच० ४.४)

अथ रसस्य भेदानाह—

शृङ्गारहास्यकरुणारौद्रवीरभयानकाः ।

वीर्यतोऽद्भुत इत्यष्टौ रसाः शान्तस्तथा मतः ॥ ११२ ॥

तत्र सूतारः—

शृङ्गं हि मन्मथोद्देष्टुस्तद्भागमनहेतुकः ।

उत्तमप्रकृतिप्रायो रसः शृङ्गार इष्यते ॥ ११३ ॥

परोदो वर्जयित्वात्र वेद्यां चाननुरागिणीम् ।

१ ‘भगवत्’ नि. २ ‘रीत्यनया’ ख-नि-च. ३ ‘वैकृत्य’ नि-च. ४ ‘नयसम्बन्धा’ नि-च. ५ ‘हेतुजः’ ख-ग. ६ ‘वर्जयित्वा’ गं नि.

बालम्बनं नायिकाः स्युर्दक्षिणाद्याश्च नायकाः ॥ १८४ ॥

चन्द्रचन्दनरोलम्बरुताद्युदीपनं मतम् ।

भूविशेषकटाक्षादिरनुभावः प्रकीर्तितः ॥ १८५ ॥

सकवौऽयमरणालस्यजुगुप्साच्चभिचारिणः ।

स्वामिभावो रतिः इयामचर्णोऽयं विष्णुदेवतः ॥

यथा—'शून्यं वासगृहम्-' इत्यादि । अन्तःकलरूपः पतिः, उक्तरूपा च बाला बालम्बनविभाषी । शून्यं वासगृहमुदीपनविभावः । चन्द्रचन्दनमनुभावः । कटाक्षादौ न्वभिचारिणौ । एतैरनिव्यक्तः सङ्गदेवरतिभावः अज्ञाररसरूपतां भजते ।

तद्भेदानाह—

विप्रलम्भोऽथ सम्भोग इत्येव द्विविधो मतः ॥ १८६ ॥

तत्र

यत्र तु रतिः प्रकृष्टा नाभीष्टमुपैति विप्रलम्भोऽसौ ।

अभीष्टं नायकं नायिका वा ।

स च पूर्वरागमानप्रवासकरुणात्मकश्चतुर्धा स्यात् ॥ १८७ ॥

तत्र

अवणादर्शनाद्वापि मिथः संरुद्धरागयोः ।

दशाविशेषोऽप्राप्तौ यः पूर्वरागः स उच्यते ॥ १८८ ॥

अवणं तु भवेत्तत्र दूतचन्दिसर्त्रीमुक्तात् ।

इन्द्रजाले च चित्रे च साक्षात्स्वप्ने च दर्शनम् ॥ १८९ ॥

अभिलाषश्चिन्तास्मृतिगुणकथनोद्देशसंप्रलापाश्च ।

उन्मादोऽथ व्याधिर्जडता स्मृतिरिति दशात्र कामदशाः ॥ १९० ॥

अभिलाषः स्मृता चिन्ता प्राप्नुयादादिचिन्तनम् ।

उन्मादश्चापरिच्छेदश्चेतनाचेतनेष्वपि ॥ १९१ ॥

अलङ्घ्यवाक्प्रलापः स्वाच्चेतसो भ्रमणाद्भूतम् ।

व्याधिस्तु दीर्घनिःश्वासपाण्डुताकृशतादयः ॥ १९२ ॥

जडता हीनचेष्टत्वमङ्गानां मनसस्तथा ।

शेषं स्पष्टम् । क्रमेणोदाहरणानि—

प्रेमाद्रीः प्रणयस्तुष्टः परिचयापुद्गादरागोदया-

साला मुग्धदृशो निसर्गमधुराश्लेषा भवेत्तुमैषि ।

वास्तन्तःकरणस्य बाह्यकरणव्यापारतोषी क्षणा-

वासंसापरिकल्पितास्तपि मन्त्रलानन्दसान्द्रो लवः ॥' (माळवी ० ५.७)

अत्र माळवीसाक्षादर्शनमरुद्धरागस्य माधवसाभिलाषः ।

'कथमीच्छे कुरङ्गाक्षी साक्षात्कक्ष्मी मनोनुवः ।

इति चिन्ताकुलः कान्तो निद्रां नैति निशीथिनीम् ॥'

अत्र कक्षाभिजातिकाया इन्द्रजालदर्शनेन प्ररुद्धरागस्य नायकस्य चिन्ता । इदं

मम । 'मयि सकपटम्—' इत्यादौ नायकस्य स्मृतिः । 'नेत्रे सख्यनगजने—' इत्यादौ गुणकथनम् । 'आसान्मुखति—' इत्यादौ उद्वेगः ।

'त्रिभागशेषासु निशासु च क्षणं निमील्य नेत्रे सहसा व्यबुध्यत ।

न नीलकण्ठ मञ्जरीलक्ष्यवागसलकाण्डापितबाहुबन्धना ॥' (कुमारः ५.५७)

अत्र प्रकाशः । 'भातद्विरेफ—' इत्यादाकुन्मादः ।

'पाण्डु क्षामं वदनं हृदयं सरसं त्वालसं च वपुः ।

आवेक्ष्यति नितान्तं श्रेष्ठिवरोधं सखि हृदयैः ॥'

अत्र व्याधिः ।

'मिसिनीजलमञ्जरीषु गिरिजं सर्वं विनिश्चलं भङ्गम् ।

दीप्तो गीतासहरो पसो साहेद जीमद त्वि परम् ॥'

(मिसिनीदलश्रवणीये निहितं सर्वं विनिश्चलमङ्गम् ।

दीप्तो विशासभर एव साधयति जीवतीति परम् ॥)

अत्र जडता । इदं मम ।

रसविच्छेदहेतुत्वान्मरणं नैव वर्ण्यते ॥ १९३ ॥

जातप्राप्यं तु तद्वाच्यं चेतसाकाङ्क्षितं तथा ।

वर्ण्यतेऽपि यदि प्रत्युज्जीवनं स्वादुदूरतः ॥ १९४ ॥

तत्राद्यं यथा—

'श्लेषालिकां विदलितामवलोक्य तन्नी प्राणान्कथञ्चिदपि वारयितुं प्रभूता ।

आकर्ष्य संपत्तिं कृतं चरणानुधानां किं वा भविष्यति न चेति तपस्विनी सा ॥'

द्वितीयं यथा—

'रोलम्बाः परिपूरयन्तु रिरितो वंकारकोलाहलै-

मन्दं मन्दमुपेतु चन्दनधनीजातो नमस्मानसि ।

मायन्ताः कलत्रयन्तु चूतशिखरे किरीटिकाः पद्ममे-

प्राणाः सत्तरमदमसारकठिना गच्छन्तु गच्छन्त्वमी ॥' ममैतौ ।

तृतीयं यथा—कादम्बाः महाभेतापुण्डरीकतृप्तान्ते । एष च प्रकारः कलत्र-

विप्रलम्भविषय इति वक्ष्यामः ।

केचित्तु—

'नवनयीतिः प्रथमे चित्तासङ्गसतोऽथ सङ्कल्पः ।

निद्राच्छेदलानुता विषयनिवृत्तिस्वपानाशः ।

उन्मादो मूर्च्छा स्मृतिरित्येताः सरदशा दशैव त्वुः ॥' इत्याहुः ।

तत्र च

आदौ वाच्यः क्षिया रागः पश्चात् पुंससुखद्विहितैः ।

रक्षितान्मुक्तानि यथा रक्षावन्धा सागरिकावस्तराजयोः । आदौ पुरुषानुरागे सम्भवत्यपि एवमधिकं हृदयंगमता भवति ।

नीली कुसुम्भं मञ्जिष्ठा पूर्वरागोऽपि च त्रिधा ॥ १९५ ॥

तत्र

न चातिशोभते यत्तापैति प्रेम मनोगतम् ।

तस्मीलीरागमाख्यातं यथा भीरामसीतयोः ॥ १९६ ॥

कुसुम्भरागं तथ्याहुर्वदपैति च शोभते ।

मञ्जिष्टारागमाहुस्तं यत्तापैत्यतिशोभते ॥ १९७ ॥

अथ मानः—

मानः कोपः स तु द्वेषा प्रणयेर्ष्यासमुद्भवः ।

द्वयोः प्रणयमानः स्वात्मसौदे सुमहत्त्वपि ॥ १९८ ॥

प्रेमणः कुटिलगामित्वात्कोपो यः कारणं विना ।

द्वयोरिति नायकस्य नाविकायाश्च । द्वयोः प्रणयमानो वर्णेनीयः । उदाहरणम् । तत्र नायकस्य वधा—

‘कलियुक्तवत्तम गिमीलितच्छ देसु सुदम मण्डल शोभासम् ।

गण्डपरितन्वणमुलक्षज्ज न उभो चिराइस्तम् ॥’ (गाथासप्त. १-२०)

(अलीकप्रसक्त निमीलिताक्ष देदि सुमग ममावकाशम् ।

गण्डपरितन्वणमुलक्षिताङ्ग न पुनश्चिरविश्यामि ॥)

नाविकाया वधा कुमारसम्भवे संघावर्णनावसरे । उभयोर्वधा—

‘पणञ्जुविवागे दोषेण वि अलिमसुत्ताण्णे माणइण्णाणम् ।

मिच्छलणिरुद्धपीसासदिण्णअण्णार्णे को मही ॥’ (गाथासप्त. १.२७)

(प्रणवकुलितयोर्दोषोरपि अलीकतुल्योर्मानविषयोः ।

मिच्छलनिरुद्धनिवासदत्तकर्षोः को मत्तः ॥)

अनुनयपार्यन्तासहत्वे त्वस्य न विप्रलम्भभेदता, किं तु सम्मोगसञ्चारीर्ष्यास्वै-
भावत्वम् । वधा—

‘अमहे रचिवेऽपि इष्टिरपिकं सौत्कण्ठनुदोद्धवे

रुद्धायामपि वाचि समितमिदं दग्धाननं जायते ।

कार्कश्यं नमितेऽपि त्वेतसि तनू रोमाज्जमालम्बते

दृष्टे निर्वेदणं अविश्वशे कर्षं मानस्य तस्मिज्जने ॥’ (अमर. २८)

वधा वा—

‘एकस्मिन्शयने पराङ्मुखतया नीलोत्तरे ताम्बतो-

रन्योन्यस्य इष्टि स्मितेऽप्यनुमये संरक्षतोर्गौरवम् ।

दम्पत्योः जनकैरपाङ्गनलताग्निमीभवत्तुभुपो-

र्भसो मानकलिः सहासरभसत्वासक्तकण्ठमहः ॥’ (अमर. २३)

पत्युरन्यप्रियासङ्गे दृष्टेऽप्यनुमिते क्षुते ॥ १९९ ॥

ईर्ष्यामानो भवेत्स्त्रीणां तत्र त्वनुमितिखिधा ।

इत्थमाचितमोगाङ्गुगोत्रस्त्वलनसम्भवा ॥ २०० ॥

तत्र दृष्टे वधा—

‘विनयति वृद्धो वृद्धोः परागं व्रणयिनि कौतुममाननानिजेन ।

तद्वदितसुवर्तेरनीक्षामशोद्धयमपि रोषरजोमिराप्रपूरे ॥’ (शिशु० ७.५७)

सम्भोगचिह्ननानुमिते यथा—

‘नवनखपदमहं गोपयस्वशुकेन स्नयति पुनरोद्धं पाणिना दन्तदहम् ।

प्रतिदिशमपरस्त्रीसङ्गशंसी विसर्पञ्चवपरिमलगन्धः केन शयनो वर्तितुम् ॥’ (शिशु०

११.२४)

एवमन्यत्र ।

साम भेदोऽथ दानं च नस्तुपेक्षे रसान्तरम् ।

तद्गङ्गाय पतिः कुर्यात्पद्मपायानिति क्रमात् ॥ २०१ ॥

तत्र प्रियवचः साम, भेदसात्स्व्युपाज्जनम् ।

दानं स्वाजेन भूपादेः, पादयोः पतनं नतिः ॥ २०२ ॥

सामादौ तु परिक्षीणे स्यादुपेक्षावधीरेणम् ।

रमसत्रासहर्षादेः कोपभ्रंशो रसान्तरम् ॥ २०३ ॥

यथा—‘नो चाद् अरणे कृतम्—’ इत्यादि (३.८०-८२ इत्युक्तोदाहृतं) । अत्र सामादयः पत्र सूचिताः । रसान्तरमूढम् । अथ प्रवासः—

प्रवासो भिन्नदेशत्वं कार्याच्छापाच्च संभ्रमात् ।

तत्राङ्गचेलमालिन्यमेकवेणीधरं शिरः ॥ २०४ ॥

निःश्वासोच्छ्वासरुदितभूमिपातादि जायते ।

किं च ।

अङ्गेष्वसौष्टवं तापः पाण्डुता कृशतारुचिः ॥ २०५ ॥

अष्टतिः स्यादनालम्बस्तन्मयोग्मादमूर्च्छनाः ।

मृतिश्चेति क्रमाज्ज्ञेया दश स्मरवशा इह ॥ २०६ ॥

अङ्गासौष्टवमापत्तिस्तपस्तु चिरद्वन्द्वरः ।

अरुचिर्वस्तुवैराग्यं सर्वत्रारामिता धृतिः ॥ २०७ ॥

अनालम्बनता चापि शून्यता मनसः स्मृता ।

तन्मयस्तत्प्रकाशो हि बाह्याभ्यन्तरतस्तथा ।

येषं स्पष्टम् । एकदेशतो यथा मम तातपशानाम्—

‘चिन्ताभिः स्तिमितं मनः, करतले लीना कपोलसखी,

प्रत्यूषक्षणे देशपाण्डु वदनं, आसौक्यशोऽधरः ।

अम्मःशीतलैषभिर्नीकिसलयेर्नापैति तापः शर्म,

कोऽस्याः प्रापितदुर्लभोऽस्ति सद्यते दीर्घा दशार्मीदृशीम् ॥’

भावी भवन्मृत इति त्रिधा स्वात्मनः कार्यजः ॥ २०८ ॥

कार्येणैव बुद्धिपूर्वकत्वात्तैर्विष्यन् । तत्र भावी वधा मम—

‘वामः सुन्दरि, बाहि पान्ध, दक्षिते शोकं कृषा मा कृषाः,
शोकस्तत्त्वदमने कुतो मम, ततो बाष्पं कथं मुचसि ।
शीघ्रं न ज्वलसीति, मां ममयितुं कस्मादिवं ते त्वरा,
मृषान्त्य सह त्वया विगमिषोर्जीवस्य मे संभ्रमः ॥’

अथ नवधा—

‘प्रस्थानं बलपै. कृतं, प्रियसखैरस्त्रैरवस्रं गतं,
भूत्वा न क्षणमासितं, व्यवसितं विचेतनं गन्तुं पुरः ।
यातुं निश्चितचेतसि प्रियतमे सर्वे समं प्रसहिता

गन्तव्ये सति जीवित प्रियसुहृत्सार्धैः किमु लब्धते ॥’ (अमर० ३६)

भूतो वधा—‘चिन्तामिः स्तिनितम्—’ इत्यादि । उपाध्याय—‘तां जानीयाः—’
इत्यादि । संभ्रमो दिव्यमानुषनिर्पातोत्पादादिवः । वधा—मिकमोर्वद्वामुर्वशीपुरुद-
वसोः । अत्र पूर्वरागोक्तानामभिलाषादीनामशोकानां चाज्ञासीधवादीनामपि दशा-
नामुभयोपामप्युभयत्र सम्मवेऽपि चिरन्तनप्रतिज्ञा विविच्य प्रतिपादनम् ।

अथ करुणविप्रलम्भः—

यूनोरेकतरस्मिन्नातवति लोकान्तरं पुनर्लभ्ये ।

विमनायते यदैकसाक्षा भवेत्करुणविप्रलम्भाख्यः ॥ २०९ ॥

यथा कादम्बर्यो पुण्डरीकमहाश्वेतावृत्तान्ते । पुनरलम्बे शरीरान्तरेण वा लम्बे तु
करुणाख्य एव रसः ।

किं चाधोकाशसरस्वतीमाधानन्तरमेव शृङ्गारः, सङ्गमप्रत्याशया रतेरुद्भवात् । प्रथमं
तु ‘करुणरस एव’ इत्यभिप्रेत्या मन्वन्ते । यथात्र ‘सङ्गमप्रत्याशानन्तरमेव भवतो
विप्रलम्भशृङ्गारस्य प्रवासाख्यो भेद एव’ इति केचिदाहुः, तदन्ये ‘मरणरूपविशेष-
सम्भवात्तद्विचर्येण मन्वन्ते ।

अथ सम्मोगः—

दर्शनस्पर्शनादीनि निषेधेते विलासिनी ॥

यत्रानुरक्तावन्योन्यं सम्भोगोद्यमुदाहृतः ॥ २१० ॥

आदिशब्दादन्योन्याधरपानलुम्बनादयः । यथा—‘लुम्बं वासगृहम्—’ इत्यादि ।

संस्थातुमशक्यतया लुम्बनपरिरम्भणादिवहुभेदात् ।

अपमेक एव धीरैः कथितः सम्भोगशृङ्गारः ॥ २११ ॥

तत्र स्यादनुपपन्नं चन्द्रादित्यौ तथोद्वास्तमयः ।

जलकेलिवनविहारप्रभातमधुपानयामिनीप्रभृतिः ॥ २१२ ॥

अनुलेपनभूषाद्या वाच्यं शुचिमेवमन्वच्च ।

तथा च भरतः—‘अतिविशोके शुचि मेघमुपवृत्तं दर्शनीयं वा तत्सर्वं शृङ्गारे-
णोपनीयते’ (नाट्य० ६.४५ इत्यस्यानन्तरं) इति । उपनीयते उपगुज्यते ।

१ ‘किं च कादम्बर्यमाकाश०’ ग. २ ‘समवासायां’ ख. ३ ‘यन्तराधि’ नि-ब.
४ ‘तद्विचर्येणैति मन्वन्ते’ नि. ५ ‘उपनीयते उपगुज्यते’ नि-ब. ‘उपनीयते’ ग.

किं च ।

कथितञ्चतुर्विधोऽसावानन्तर्पांनु पूर्वरागादेः ॥ २१३ ॥

चतुक्तम्—

‘न विना विप्रलम्भेन सम्भोगः पुष्टिमश्नुते ।

कषाधिते हि वस्त्रादौ मृगान्तरागो विवर्धते ॥’ इति ।

तत्र पूर्वरागानन्तरं सम्भोगो यथा कुमारसम्भवे पार्वतीपरमेश्वरयोः । प्रवासान-
न्तरं सम्भोगो यथा मम तातपाशानाम्—

‘जमे ते ननु पक्ष्मलाक्षि—किमत्र खेमं महश्च दिदं,

एतादृक्शता कुतः—तुह पुणो पुहं सरीरं जवो ।

केनाहं दुष्टुलः प्रिये—पणयिनीदेहस्त संमीलणात्,

त्वयः सुभ्रु न कापि मे—जह इदं खेमं कुदो पुच्छसि ॥’

(कुशकं खेमं भगवत् इदम्, तव पुनः पुष्टं सरीरं यतः । पणयिनीदेहस्त संमी-
लनात्, यदि इदं खेमं कुतः पुच्छसि) । एवमन्ववाभ्युदयम् । अथ हास्यः—

विकृताकारवाग्बोधेष्टादेः कुहकाद्भवेत् ।

हास्यो हासस्यापिभावः श्वेतः प्रमथदैवतः ॥ २१४ ॥

विकृताकारवाग्बोधेष्टं यमालोक्य हसेज्जनः ।

तदञ्जालम्बनं प्राहुस्तच्चेष्टोद्दीपनं मतम् ॥ २१५ ॥

अनुभावोऽक्षिसङ्कोचवदनस्मेरतादयः ।

निद्रालस्यावहिरथाथा अथ स्तुर्व्यभिचारिणः ॥ २१६ ॥

ज्येष्ठानां स्मितहसिते मध्यानां विहसितावहसिते च ।

नीचानामपहसितं तथातिहसितं तदेव बहभेदः ॥ २१७ ॥

ईषद्विकृतिनयनं स्मितं स्वास्पन्दिताधरम् ।

किञ्चिद्वक्ष्यद्विजं तत्र हसितं कथितं बुधैः ॥ २१८ ॥

मधुरस्वरं विहसितं सांसदिरःकम्पमवहसितम् ।

अपहसितं साक्षात् किञ्चिदाहं [च] भवत्यतिहसितम् ॥ २१९ ॥

यथा—

‘गुरोमिरः पञ्च दिमान्ववील वेदान्तज्ञात्मानि दिनत्रयं च ।

अग्नी समाधातवितर्कवादाः समागताः कुकुटमिश्रपादाः ॥’ (लटकमेलक)

अस्य लटकमेलकप्रचृतेषु परिवोषो द्रष्टव्यः । अत्र च—

यस्य हासः स चेत्कापि साक्षाच्चैव निवध्यते ।

तथाप्येष विभावादिसामर्थ्यादुपलभ्यते ॥ २२० ॥

अभेदेन विभावादिसौचारण्यात्प्रतीयते ।

सामाजिकैस्ततो हास्यरसोऽयमनुभूयते ॥ २२१ ॥

एवमन्येष्वपि रसेषु बोद्धव्यम् । अथ करुणः—

इष्टनाशादनिष्टाप्तेः कल्याणस्यो रसो भवेत् ।
 धीरैः कपोतवर्णोऽयं कथितो यमदैवतः ॥ २२२ ॥
 शोकोऽत्र स्वाभिभावः स्वाच्छोच्यमालम्बनं मतम् ।
 तस्य दाहादिकावस्था भवेदुद्दीपनं पुनः ॥ २२३ ॥
 अनुभावा देवनिन्दाभूपातकन्दितादयः ।
 वैवर्ण्योच्छ्वासनिःश्वाससम्भ्रमप्रलयनानि च ॥ २२४ ॥
 निर्वेदमोहापस्मारव्याधिग्लानिस्मृतिश्रमाः ।
 विषादजडतोन्मादचिन्ताद्या व्यभिचारिणः ॥ २२५ ॥

शोच्यं विनष्टवन्पुनरुत्ति । यथा मम राघवविलासे—

‘विपिने क्व जटानिवन्धनं तव चेदं क्व मनोहरं वपुः ।
 अनयोर्वटना विषेः रकुटं ननु खड्गेन शिरापकर्तव्यम् ॥’

अत्र हि रामवनवासजनितशोकात्तस्य दशरथस्य देवनिन्दा । एवं बन्धुवियोग-
 विमवनाशादावप्युदाहारम् । परिपोषस्तु महानारते स्त्रीपर्वणि बौद्धव्यैः ।

अस्य कल्याणविमलम्माद्देवमाह—

शोकस्यायितया मित्रो विप्रलम्भादयं रसः ।
 विप्रलम्भो रतिः स्थायी पुनः सम्भोगहेतुकः ॥ २२६ ॥

अथ रौद्रः—

रौद्रः कोपस्वाभिभावो रक्तो रुद्राधिदैवतः ।
 आलम्बनमरिस्तत्र तच्चेष्टोद्दीपनं मतम् ॥ २२७ ॥
 मुष्टिप्रहारपातनविकृतच्छेदावदारणैश्चैव ।
 संग्रामसंज्ञमाद्यैरस्योद्दीप्तिर्भवेत्प्रौढा ॥ २२८ ॥
 भूविभङ्गौष्ठनिर्देशबाहुस्फोटनतर्जनाः ।
 आत्मावदानकथनमायुधोत्क्षेपणानि च ॥ २२९ ॥
 अनुभावास्तथाक्षेपकूरसंदर्शनादयः ॥ २३० ॥
 वप्रताचेगरोमाञ्चस्वेदवेपथवो मदः ।
 मोहामर्षादयश्चात्र भावाः स्युर्व्यभिचारिणः ।

यथा—

‘कृतमनुकृतं दृष्टं वा वैरिदं गुह्यपातकं ननु जपशुभिनिर्योर्देवैर्बलिहारावुषैः ।
 नरकरिपुणा सार्पं तेषां समीनकिरीटिनामयमहमसुखेदोमाप्तेः करोमि दिशां वलिम् ॥’
 (वेणी० ३.२४)

अस्य बुद्धवीराद्देवमाह—

रक्तास्त्रनेत्रता चात्र भेदिनी बुद्धवीरतः ॥ २३१ ॥

अथ वीरः—

उत्तमप्रकृतिर्वीर उत्साहस्वाभिभावकः ।

महेन्द्रदेवतो हेमवर्णोऽयं समुदाहृतः ॥ २३२ ॥

आलम्बनविभावास्तु विजेतव्यादयो मताः ।

विजेतव्यादिवेष्टावास्तस्योद्दीपनरूपिणः ।

अनुभावास्तु तत्र स्युः सहायान्वेषणादयः ॥ २३३ ॥

सञ्चारिणस्तु छतिमतिगर्वस्मृतितर्करोमाद्याः ।

स च दानधर्मयुद्धदैवया च समन्वितश्चतुर्थो स्यात् ॥ २३४ ॥

स न नीरो दानवीरो धर्मवीरो युद्धवीरो दयावीरश्चेति चतुर्विधः । तत्र दानवीरो यथा परशुरामः—'त्यागः सप्तसमुद्रमुद्रितमहीनिर्वाणदानावधिः' इति (महावीर. २.३६) ।

अत्र परशुरामस्य त्यागे उत्साहः सायिभावः संप्रदानभूतबाह्याङ्गरालम्बनविभावेः सत्त्वाध्यवसायादिनिक्षोद्दीपनविभावैर्विभावितः सर्वस्वत्यागादिभिरनुभावैरनुभावितो हर्षभृतादिभिः सञ्चारिभिः पुष्टिं नीतो दानवीरतां भजते ।

धर्मवीरो यथा सुविष्टिरः—

'राज्यं च वसु देहश्च भार्या भ्रातृसुतौ इमे ।

यच्च लोके ममावत्तं तदभावं सदोषतम् ॥'

युद्धवीरो यथा श्रीरामचन्द्रः—

'भो लङ्केष्वर दीयतां जनकया रामः स्वयं याचते

कोऽयं ते मतिविभ्रमः स्मर नयं नाथापि किञ्चिद्वतम् ।

नैवं चेत्स्वरदूषणत्रिचिरसां कण्ठाम्बा पङ्क्तिः

पत्नी नैव सहिष्यते मम धनुर्वाक्यन्धवग्भूतः ॥' (वाल्मी. ९.१२)

दयावीरो यथा जीमूतबाह्वनः—

'शिरामुखैः सन्वृत एव रक्तमनापि देहे मम भांसमस्ति ।

तुष्टिं न पश्यामि तत्रापि तावन्ति नक्षणास्त्वं विरतो गच्छतम् ॥' (वाल्मी. ५.१६)

अथ विभावादयः पूर्वोदाहरणवद्व्याः । अथ भयानकः—

भयानको भयस्याग्निभावः कालाधिदैवतः ।

स्त्रीनीचप्रकृतिः कुण्ठो मतस्तत्त्वविचारदैः ॥ २३५ ॥

यस्मादुत्पद्यते भीतिसद्वालम्बनं मतम् ।

वेष्टा घोरतरास्त्रस्य भवेदुद्दीपनं पुनः ॥ २३६ ॥

अनुभावोऽत्र वैवर्ण्यगद्गदस्वरभाषणम् ।

प्रलंघ्यस्वेदरोमाञ्चकम्पदिकप्रेक्षणादयः ॥ २३७ ॥

जुगुप्सावेगसंमोहसंज्ञासंग्लानिदीनताः ।

शङ्कापसारसंभ्रान्तिमृत्यवाद्या व्यभिचारिणः ॥ २३८ ॥

यथा—'नष्टं वर्षवर्षैः—' इत्यादि । अथ दीमत्तः—

१ 'पापमाप्तिमाप्तावादिभिरुद्दीपय' ख-पा. २ 'सत्त्वाध्यवसायादिभिरनु' ख-गं. अथ पाठो नरतत्रिकः. ३ 'युताय मे' नि-ब; 'युताय मे' ख. ४ 'पुलकवेद' ख-ग.

सुगुप्सास्त्रायिभावस्तु बीभत्सः कथ्यते रसः ।
 मीलवर्णो महाकालदैवतोऽयमुदाहृतः ॥ २३९ ॥
 दुर्गन्धिमांसरुधिरमेदांस्त्रालम्बनं मतम् ।
 तत्रैव कृमिपाताघमुद्दीपनमुदाहृतम् ॥ २४० ॥
 मिष्टीवनास्यबलननेत्रसङ्कोचनादयः ।
 अनुभावास्तत्र मत्तास्तथा स्युर्ब्यभिचारिणः ॥ २४१ ॥
 मोहोऽपस्सार भावेगो व्याधिश्च मरणादयः ।

यथा—

‘उत्कृष्योत्कृष्य कृतिं प्रथममथ पृथ्व्योऽभ्यूयांसि मांसा-
 न्यस्रिष्यन्पृष्ठपिण्डाघवसंवलमान्मुसपूतीनि चञ्चत्वा ।
 अन्तः पर्यस्तनेत्रः प्रकटितदशनः प्रेतरङ्गः करङ्गा-
 ददृशादशिसंस्पर्शं स्वपुटगतमपि कल्पनन्वग्रमति ॥’ (मालती० ५.१६)

अथाद्भुतः—

अद्भुतो विस्मयस्त्रायिभावो गन्धर्वदैवतः ॥ २४२ ॥
 पीतवर्णो वस्तु लोकातिगमालम्बनं मतम् ।
 गुणानां तस्य महिमा भवेदुद्दीपनं पुनः ॥ २४३ ॥
 स्रग्भः स्नेहोऽथ रोमाब्जगद्दस्वरसंभ्रमाः ।
 तथा नेत्रविकासाद्या अनुभावाः प्रकीर्तिताः ॥ २४४ ॥
 वितर्कावेगसंभ्रान्तिहर्षाद्या व्यभिचारिणः ।

यथा—

‘शिरदंष्ट्राञ्जितचन्द्रयौखरधनुदंष्ट्रावमङ्गोपत-
 ष्टङ्गारण्यनिरार्यनालचरितप्रस्तावनाधिष्ठितमः ।
 द्वापपर्यस्तकपालसम्पुटमिलद्गङ्गाण्डनाण्डोदर-
 भ्राम्यतिष्ठितचण्डिमा कथमहो नाथापि विश्राम्यति ॥’ (महावी. १.५४)

अथ शान्तः—

शान्तः शमस्त्रायिभाव उत्तमप्रकृतिर्मतः ॥ २४५ ॥
 कुन्देन्दुधवलच्छायः श्रीनारायणदैवतः ।
 अनित्यवादिनाशोपवस्तुनिःसारता तु या ॥ २४६ ॥
 परमात्मस्वरूपं वा तत्त्रालम्बनमिष्यते ।
 पुण्याश्रमहरिक्षेत्रतीर्थरम्यवनादयः ॥ २४७ ॥
 महापुरुषसङ्गाद्यास्तस्योद्दीपनरूपिणः ।
 रोमाब्जाद्याद्यानुभावास्तथा स्युर्ब्यभिचारिणः ॥ २४८ ॥
 निर्वेदहर्षस्मरणमतिभूतदशादयः ।

यथा—

‘रथ्यान्तश्चरत्तथा भूतबरत्कन्धाद्यवस्थाध्वगैः

सथासं च सकौतुकं च सदयं दृढस्य तैर्नागैः ।

निष्वाजीकृतनिष्पुवारसमुदा मिद्रायमाणस्य मे

निःशैङ्गं करटः कदा करपुष्पीमिक्षां विजुण्ठिष्यति ॥’

पुष्टिश्च महाभारतादौ द्रष्टव्या ।

निरहङ्काररूपत्वाद्दयावीरादिरेष नो ॥ २४९ ॥

दयावीरादौ हि जीमूतबाहनादावनरा मलयवत्पापनुरागादेरन्ते च विद्याभरचक्र-
वर्तित्वापातेर्दशनादङ्गारोपशमो न दृश्यते । शान्तश्च सर्वाकारेणाहङ्कारप्रभुमनैक-
रूपत्वात् तत्रान्तर्भवति । अतश्च नागानन्वादेः शान्तरसप्रधानत्वमपास्तम् । ननु

‘न वच दुःखं न मुखं न चिन्ता न द्वेरागौ न च काचिदिच्छा ।

रसः स शान्तः कथितो मुनीन्द्रैः सर्वेषु भावेषु समर्पमाणैः ॥’

इत्येवंरूपस्य शान्तस्य मोक्षावस्थायामेवात्मस्वरूपापत्तिलक्षणायां प्रादुर्भावाच्च
सजायादीनामभावात्कथं रसत्वमिति । उच्यते—

युक्तवियुक्तदशायामवस्थितो यः शमः स एव यतः ।

रसतामेति तदस्मिन्मञ्जुषादेः स्थितिश्च न विरुद्धा ॥ २५० ॥

यथास्मिन्सुखामोऽनुक्तस्तस्य वैषणिकसुखपरत्वाच्च विरोधः । उक्तं हि—

‘यद्यपि कामसुखं लोके वयं दिव्यं महासुखम् ।

तृष्णाक्षयसुखस्यैते भावतः शोभशीं कलाम् ॥’

‘सर्वाकारमहङ्काररहितत्वं प्रवर्तति चेत् ।

अत्रान्तर्भावमवहेति दयावीरादयस्तथा ॥’

आदिशब्दाद्वर्मेवीरदेवताविषयवर्तिप्रभृतयः । तत्र देवताविषया रतिर्वया—

‘कदा वाराणस्यार्ममरतटिनीरोधसि वस-

न्वसानः कौपीने क्षिरसि निदधानोऽल्लिपुटम् ।

अये गौरीनाथ त्रिपुरहर शम्भो त्रिनयन

प्रसीदेति कोशत्रिमिथमिव नेष्यामि दिवसान् ॥’ (मन्त्रहरेः वैराग्यशतके)

अथ मुनीन्द्रसंमतो वत्सलः—

स्फुटं चमत्कारितया वत्सलं च रसं विदुः ।

स्थायी वत्सलताम्लेहः पुत्राद्यालम्बनं मतम् ॥ २५१ ॥

उद्दीपनानि तच्चेष्टा विद्याशौर्यदयादयः ।

आलिङ्गनाङ्गसंस्पर्शशिरश्रुम्बनभीक्षणम् ॥ २५२ ॥

पुलकानन्दवाष्पाद्या अनुभावाः प्रकीर्तिताः ।

१ ‘मिःशङ्क’ नि-ब. २ ‘हि नागानन्वादी जीमूतबाहनादेरन्तरा’ नि. ३ ‘तत्रान्तर्भावमहेति’
नि-ब. ४ ‘समर्पमाणः’ ब. ५ इत्युत्पत्ते (१.२५५) उदाहृतमिदं तत्र तु ‘जमतवाना’ इति पाठः.
६ ‘वचनालोके’ (१.२६१) उदाहृतमिदम्. ७ ‘वर्मेवीरदानवीदेवता’ नि-ब. ८ ‘वाराणस्यामिह’
‘मन्त्रहरेः’ ग-नि-ब. ९ ‘अथ’ ‘कलम’ इत्युत्पत्तिस्तु ग-नि-बुक्तयोः.

सञ्चारिणोऽनिष्टशङ्काहर्षगर्वादयो मताः ॥ २५३ ॥

पद्मगर्भच्छविर्वर्णां दैवतं लोकमातरः ।

उदाहरणम्—

‘वदाहे चाभ्या प्रभनोदितं वचो ययौ तदीयामवलम्ब्य चाकुलीन् ।

अभूच्च नमः प्रणिपातशिक्षया पितुर्मुदं तेन ततान सोऽमकः ॥’ (रघु० ३.२५)

एतेषां च रसानां परस्परविरोधमाह—

भावः करुणवीर्यभयसौद्वीरभयानकैः ॥ २५४ ॥

भयानकेन करुणेनापि हास्यो विरोधमाह ।

करुणो हास्यशृङ्गाररसाभ्यामपि तादृशः ॥ २५५ ॥

रौद्रस्तु हास्यशृङ्गारभयानकरसैरपि ।

भयानकेन शान्तेन तथा वीररसः स्मृतः ॥ २५६ ॥

शृङ्गारवीररौद्रारुणहास्यशान्तैर्भयानकः ।

शान्तस्तु वीरशृङ्गाररौद्रहास्यभयानकैः ॥ २५७ ॥

शृङ्गारेण तु बीभत्स इत्यारुपाता विरोधिता ।

भावः शृङ्गारः । एषां च समावेशप्रकारा वक्ष्यन्ते ।

कुतोऽपि कारणात्कापि स्थिरतामुपपन्नपि ॥ २५८ ॥

अन्मादादिर्न तु स्थायी न पाते स्वैवमेति यत् ।

यथा विक्रमोर्वेषां चतुर्वेदे पुरुरवस्त उन्मादः ।

रसभावो तदाभासौ भावस्य प्रसमोदयौ ॥ २५९ ॥

सन्निधः शबलता चेति सर्वेऽपि रसनाद्रसाः ।

रसनपमैवोन्मिताद्भावादिविषयि रसत्वेमौपचारिकमेतन्निर्वाच्यः । भावादव उच्यन्ते—

सञ्चारिणः प्रधानानि देवादिविषया रतिः ॥ २६० ॥

उद्बुद्धमात्रः स्थायी च भाव इत्यभिधीयते ।

‘न भावहीनोऽस्ति रसो न भावो रसवर्जितः ।

परस्परकृता सिद्धिरनयो रसभावयोः ॥’ (नाट्य. ६.३५)

इत्युक्तदिशा परमालोचनया परमविश्रान्तिस्थानेन रसेन सहैव वर्तमाना अपि रसानुगतविषयाहप्रवृत्तभूतकदापाततो दत्त प्राधान्येनाभिन्वयका स्वमिचारीनो देव-
मुनिगुरुभृपादिविषया च रतिरुद्बुद्धमात्रा विभावादिभिरपरिपुष्टतया रसरूपतामनापच-
मानाश्च स्यान्निभावा भावशब्दवाच्याः । तत्र व्यभिचारी यथा—‘एवंवादिनि
देवर्षी—’ इत्यादि । अत्रावहित्वा । देवविषया रतिर्वर्षी—

‘दिवि वा भुवि वा समास्तु वासो नरके वा नरकान्तक प्रकामम् ।

अवधीरितशारदारविन्दौ नरणी ते नरपेऽपि चिन्तयामि ॥’

मुनिविषया रतिर्वशा—

‘विलोकनेनैव तवामुना मुने कृतः कृतायोऽस्मि निबहिताहसा ।

तयापि शुभूपुरं गरीयसीगिरोऽथवा देवसि केन तृप्यते ॥’ (शिशु० १.२९)

राजविषया रतिर्वशा मम—

‘त्वद्वाग्निराग्निनिभूतबूलीपटलपङ्क्तिराम् ।

न भूते शिरसा गङ्गां भूरिभारमिवा हरः ॥’

एवमन्यत् । उद्धृष्टमात्रस्याधिभावो यथा—

‘हरस्तु किञ्चित्परिपृच्छभैर्यश्चन्द्रोदयारम्भ इवाम्बुराशिः ।

उमामुखे विन्मकलाधरीषे व्यापारवामास विलोचनाग्नि ॥’ (कुमार० ३.६७)

अत्र पार्वतीविषया भगवतो रतिः ।

ननुक्तं प्रपानकरसज्जहिभावादीनामेकोऽवभासो रस इति तत्र सञ्चारिणः पार्वत्या-
भावात्कथं प्राधान्येनाभिधत्तिरिति, उच्यते—

यथा मरिचखण्डादेरेकीभावे प्रैषाणके ॥ २६१ ॥

उद्वेकः कस्यचित्कापि तथा सञ्चारिणो रसे ।

अथ रसामासमावभासौ—

अनौचित्यप्रवृत्तत्वं आभासो रसमावयोः ॥ २६२ ॥

अनौचित्यं चात्र रसानां भरतादिप्रणीतलक्ष्यानां सामग्रीरहितत्वे त्वेकदेशयोगि-
त्वोपलक्षणपरं बोध्यम् । तथा बालव्युत्पत्तये एकदेशतो ददर्शते—

उपनायकसंस्थायां मुनिगुरुपत्नीगतायां च ।

बहुनायकविषयायां रतौ तथानुभवनिष्ठायाम् ॥ २६३ ॥

प्रतिनायकनिष्ठत्वे तद्द्वयमपात्रनिर्यगादिगते ।

शृङ्गारेऽनौचित्यं रौद्रे गुर्वादिगतकोपे ॥ २६४ ॥

शान्ते च हीननिष्ठे गुर्वाद्यालम्बने हास्ये ।

ब्रह्मवद्याद्युत्साहेऽधमपात्रगते तथा वीरे ॥ २६५ ॥

उत्तमपात्रगतत्वे भयानके ज्ञेयमेवमन्वय ।

तत्र रौरुपनायकनिष्ठत्वे यथा मम—

‘सामी मुग्धतरो वनं घनमिदं बालाहमेकाकिनी

क्षोणीमावृणुवे तमालमलिनच्छाया तमःसंततिः ।

तन्मे सुन्दर मुखं कृणु सहसा कर्मेति गोप्या गिरः

—श्रुत्वा तां परिरम्य मममकलामुक्तो हरिः पातु वः ॥’

बहुनायकनिष्ठत्वे यथा—

‘कान्तास्त एव नुवनव्रितयेऽपि मन्ये

यैषां कृते सुतनु पाण्डुरये कपोलः ।’

अनुभवनिष्ठत्वे यथा—मालतीमाधवे नन्दनस्य मालव्याम् ।

‘पञ्चादुभयनिष्ठत्वेऽपि अयमनेकनिष्ठत्वे रतेराभासत्वम्’ इति श्रीमहोचनकाराः ।
तत्रोदाहरणं यथा—रत्नावल्यां सागरिकाया अन्योन्यसंदर्शनात्त्रास्यत्तराजे रतिः ।
प्रतिनायकनिष्ठत्वे यथा—इयम्रीनवमे इयम्रीयस्य जलक्रीडावर्णने ।

अयमयागगतत्वे यथा—

‘जघनस्खलनरूपवद्गो गिरिमहोक्तुमानि कापि भिह्यी ।

अवचित्वा गिरो पुरो निषण्णा स्वकचानुत्कचयाधकार मर्वा ॥’

तिर्यग्गतत्वे यथा—

‘महोमतह्यीषु पेरं दधाना बह्वन्तरे बह्वममाह्वयन्ती ।

चक्षद्विपञ्चीकलनादनहीतस्त्रीतमस्त्रीकुर्ये सा सृष्टी ॥’

आदिशब्दात्तापसादयः । रीद्राभासो यथा—

‘रक्तोत्पुलकविशाललोचनवनः कम्पोत्तरैहो मुहु-

मुक्त्वा कर्णमपेतभीर्बलधनुर्वाणो हरेः पश्यतः ।

आध्मातः कटुकोक्तिभिः स्वमसकृदोपिकमं कीर्तय-

श्रंसास्फोटपटुदुधिष्ठिरमसौ इन्तुं प्रविष्टोऽधुनः ॥’

नयानकाभासो यथा—

‘अशकुबन्सोदुमधीरलोचनः सहस्ररश्मेरिव यत्र दर्शनम् ।

प्रविश्य हेमाद्रियुहागृहान्तरं निनाय विभ्वदिषसानि कौशिकः ॥’ (शिशु. १. ५२)

स्त्रीनाचविषयमेव हि भवं रसप्रकृतिः । एवमन्यत्र ।

भावाभासो लज्जादिके तु वेश्यादिविषये स्यात् ॥ २६६ ॥

सहम् ।

भावस्य शान्ताबुदये सन्धिमिचितयोः क्रमात् ।

भावस्य शान्तिरुदयः सन्धिः शबलता मता ॥ २६७ ॥

कमेण यथा—

‘सुतनु जह्निहो कोपं पश्य पादानतं मां न स्रष्टु तव कदाचित्कोप एवंविधोऽभूत् ।

इति निगदति नाथे तिर्यगार्मोलिताया नवनजलमनसं मुक्तमुक्ते न किञ्चित् ॥’

(अमर० ३९)

अथ वाग्मोचनेनेर्ध्यास्वैसञ्चारिभावस्य शमः ।

‘चरणपतनप्रलासवानात्प्रसादपराङ्मुखे निरुत्कृतिवाचारेत्युक्त्वा यथा परपीकृते ।

मन्वसि रमणे निःश्वसोच्चैः सानाहितहस्तया नयनसलिलच्छद्या दृष्टिः सतीषु निपातिसा ॥’

(अमर० २०)

अत्र विषादस्वोदयः ।

‘नयनबुगासेचनकं मानसवृत्त्यापि दुःप्रापम् ।

रूपमिदं सदिराद्या महवति हृदयं दुनोति च मे ॥’

अत्र हर्षविषादयोः सन्धिः ।

‘काकार्यं शशलक्ष्मणः क च कुलं भूयोऽपि दृश्येत सा,
 दोषानां प्रशमाय मे सुतमहो, कोपेति कान्तं मुखम् ।
 निःशब्दस्त्वपकल्मषाः कृतधियः, स्वप्नेऽपि सा दुर्लभा
 चेतः स्वास्थ्यमुपैवे, कः खलु बुधा धन्योऽपरे पासवि ॥’
 अत्र वितर्कान्तुक्त्वमतिस्मरणशङ्कादैन्यधृतिनिवृत्तानां शबलता ॥
 इति साहित्यदर्पणे रसादिनिरूपणो नाम तृतीयः परिच्छेदः ।

चतुर्थः परिच्छेदः ।

अत्र कान्यभेदमाह—

काव्यं ध्वनिगुणीभूतव्यङ्ग्यं चेति द्विधा मतम् ।

तत्र

वाच्यातिशयिनि व्यङ्ग्ये ध्वनिसाकाव्यमुत्तमम् ॥ १ ॥

वाच्यादधिकचमत्कामिनि व्यङ्ग्येध्वे ध्वन्यतेऽस्मिन्निति ध्युतत्वा ध्वनिनामोत्तमं
 काव्यम् ।

मेदौ ध्वनेरपि द्वाबुदीरितौ लक्षणाभिधामूलौ ।

अविवक्षितवाच्योऽन्यो विवक्षितान्यपरवाच्यश्च ॥ २ ॥

तत्रानिवक्षितवाच्यो नाम लक्षणामूलो ध्वनिः । लक्षणामूलत्वादेवात्र वाच्यमविव-
 क्षितं बाधितस्वरूपम् । विवक्षितान्यपरवाच्यत्वमभिधामूलः । अत एवात्र वाच्यं
 विवक्षितम् । अन्यपरं व्यङ्ग्यमिति । अत्र हि वाच्योऽर्थः स्वरूपं प्रकाशयन्नेव
 व्यङ्ग्यवार्थस्य प्रकाशकः । यथा—दीपो घटस्य । अभिधामूलस्य बहुविधतया
 पक्षाभिदेशः । अविवक्षितवाच्यस्य मेदावाह—

अर्थान्तरं संक्रमिते वाच्येऽत्यन्तं तिरस्कृते ।

अविवक्षितवाच्यो हि ध्वनिर्द्वैविध्यमुच्छति ॥ ३ ॥

अविवक्षितवाच्यो नाम ध्वनिरर्थान्तरसंक्रमितवाच्योऽत्यन्ततिरस्कृतवाच्यश्चेति
 द्विविधः । यत्र स्वयमनुपयुज्यमानो मुख्योऽर्थः स्वविशेषरूपेऽर्थान्तरे परिणमति तत्र
 मुख्यार्थस्य स्वविशेषरूपार्थान्तरसंक्रमितत्वादर्थान्तरसंक्रमितवाच्यत्वम् । यथा—

‘कदली कदली करमः करमः करिराजकरः करिराजकरः ।

मुक्कनधितवेऽपि विभति तुलामिदमूरुगं न चमूरुदृशः ॥’ (प्रसन्नराषव १.२७)

अत्र द्वितीयकदल्यादिशब्दाः पौनरेक्यमभिधा सामान्यकदल्यादिरूपे मुख्यार्थे
 बाधिता वाच्यादिरूपेण विशिष्टकदल्यादिरूपमर्थं बोधयन्ति । बाध्यापत्तिशयश्च व्यङ्ग्यः ।

यत्र पुनः स्वार्थं सर्वथा परित्यज्यार्थान्तरे परिणमति तत्र मुख्यार्थस्यात्यन्ततिर-

१ कान्यमकार्ये चतुर्थेऽङ्गाय उदाहृतमिदं ध्वन्यालोके तृतीयोद्घोषे च विदितोर्वेदीयस्य
 चतुर्थे ११-१२ श्लोकयोर्मध्ये चतुर्धितुक्तेषु दृश्यते सुनापितान्ती काव्यदर्पतामोदुर्तं
 (११४१). २ ‘विस्मरण’ नि. ३ ‘सर्वं प्रकाशयन्नेव’ स्व-रा. ४ ‘पौनरेक्यमभिधा’ इत्येतावति
 रा-मुक्ते. ५ ‘वाच्यादिभ्यः’ नि-व.

रुक्ताबादस्तन्तिररुक्तावाव्यत्यम् । यथा—

‘निःशास्त्रांश्च इवादशमन्दमा न प्रकाशते ।’ (रामायणे अरण्य. २३. १६)

अत्रान्धशब्दो मुख्यायै नाशितेऽप्रकाशरूपमर्थं बोधयति । अप्रकाशातिशयश्च व्यङ्ग्यः । अन्धत्वाप्रकाशत्वयोः सामान्यविशेषभावानावाक्यान्तरसंक्रमितत्वाव्यत्यम् । यथा—

‘मम धर्मिण बीसत्थो सो गुणभो अज्ज मारिभो तेण ।

नोत्ताणरक्कच्छकुड्ढवाप्तिणा दरिअसीहेण ॥’ (गाथासप्त. २. ७५)

(अम धार्मिक विप्लवः सः श्वाच मारितस्तेन ।

मोदानदीकच्छकुड्ढवाप्तिना दृप्तसिहेन ॥)

इत्यत्र ‘अम धार्मिक—’ इत्यतो अमणस्य विधिः प्रकृतेऽनुपयुज्यमानतया अमण्यनिषेधे पर्यवस्यतीति विपरीतलक्षणाशङ्का न कार्या । यत्र खलु विधিনিषेधाबुत्पत्त्यमानावेव निषेधविध्योः पूर्ववत्तत्त्वज्ञेयं तदवसरः । यत्र पुनः प्रकरणादिपदोलोचनेन विधিনিषेधयोर्निषेधविधी अवगम्येते तत्र ध्वनित्यमेव । तदुक्तम्—

‘कचिद्वाच्यतया रुधातिः कचिरुत्पातस्त वाधनम् ।

पूर्वत्र लक्षणैव स्यादुत्तरत्रामिधैव तु ॥’

अत्रापि मुख्यायैस्वार्थान्तरे संक्रमणं प्रवेशः, न तु तत्तिरोभावः । अत एवात्रावहृत्स्वार्थो लक्षणा । द्वितीये तु स्वायंस्वास्तन्तिररुक्तावाव्यत्यम् ।

विवक्षिताभिधेयोऽपि द्विभेदः प्रथमं मतः ।

असंलक्ष्यक्रमो यत्र व्यङ्ग्यो लक्ष्यक्रमस्तथा ॥ ४ ॥

विवक्षितान्वपरवाच्योऽपि ध्वनिरसंलक्ष्यक्रमव्यङ्ग्यः संलक्ष्यक्रमव्यङ्ग्यश्चेति द्विविधः ।

तत्राद्यो रसभावादिरैक एवात्र गण्यते ।

एकोऽपि भेदोऽनन्तत्वात्संख्येयस्तस्य नैव यत् ॥ ५ ॥

उक्तस्वरूपो रसभावादिरसंलक्ष्यक्रमव्यङ्ग्यः । अत्र व्यङ्ग्यप्रतीतेर्विभावादिप्रतीतिकारणकत्वात्क्रमोऽवश्यमस्ति, किं तु तूपलपत्रशब्दव्याप्तिभेदवहायवात्र संलक्ष्यते । एषु रसादिषु च एकस्यापि भेदस्यानन्तत्वात्संख्यातुमशक्यत्वादसंलक्ष्यक्रमव्यङ्ग्यत्वनिर्णयः काव्यमेकमेवमेवोक्तम् । तथाहि—एकस्मिन् इत्यारसैकोऽपि सम्भोगरूपो भेदः परस्परालिङ्गनाधरपानचुम्बनादिभेदात्पत्त्येकं च विभावादिर्वैचित्र्यात्संख्यातुमशक्यः का गणना सर्वेषाम् ।

शब्दार्थोभयशक्त्युत्थे व्यङ्ग्येऽनुत्थानसंनिभे ।

ध्वनिलक्ष्यक्रमव्यङ्ग्यस्त्रिविधः कथितो बुधैः ॥ ६ ॥

क्रमलक्ष्यत्वादेवानुरणरूपो यो व्यङ्ग्यस्तस्य शब्दशक्त्युद्भवत्वेन, अर्थशक्त्युद्भवत्वेनोभयशक्त्युद्भवत्वेन च त्रैविध्यात् संलक्ष्यक्रमव्यङ्ग्यनाम्नो ध्वनेः काव्यस्यापि त्रैविध्यम् । तत्र

वस्त्वलङ्काररूपत्वाच्छब्दशक्त्युद्भवो द्विधा ।

अङ्गारशब्दस्य पृथगुपादानादनङ्गारं वस्तुमात्रं गृह्यते । तत्र वस्तुरूपशब्द-
शब्दवस्तुङ्गवो व्यङ्ग्यो यथा—

‘पन्थिञ्च न एतत् सत्त्वरमस्ति मये परस्परकले गामे ।

उष्णवपुजोद्धरं येभिर्येन उष्णं तद् वससि ता वससु ॥’

(पथिकं नात्र सत्त्वरमस्ति मनाक् प्रस्तरस्वले गामे । उन्नतपयोधरं प्रेक्ष्य पुनः कथं
वससि तदस ॥)

अथ सत्त्वरदिशब्दशब्दत्वा वस्तुपभोगे क्षमोऽसि तदास्तेति वस्तु व्यङ्ग्यते । अङ्ग-
ङ्गाररूपो यथा—‘दुर्गाञ्जहितविग्रहैः—’ इत्यादि । अथ प्राकरणिकस्त्रोमानाममहा-
देशीवह्नमस्य मानुदेवनामनुपतेर्वर्णने द्वितीयाध्वंशचित्तमप्राकरणिकस्य पार्श्वीवह्नमस्य
वर्णनमसम्बद्धं मा प्रसाङ्गीद्वितीयाध्वनानुदेवयोः पमानोपमेयभावः कल्प्यते । तद्वत्
‘उमावह्नम उमावह्नम इव’ इत्युपमालङ्कारो व्यङ्ग्यः । यथा वा—

‘अमितः समितः प्राप्तैरत्कर्मैर्बर्षदं प्रभो ।

अहितः सहितः साधुपशोभिरसतामति ॥’

अवागित इत्यादावभिधब्दानावाहिरोधाभासो व्यङ्ग्यः । व्यङ्ग्यवस्त्रालङ्कारस्त्रालङ्का-
र्यन्तेऽपि ब्राह्मणधर्मण्यन्त्येनालङ्कारस्त्वगुपचर्यते ।

वस्तु बाह्यकृतिर्वेति द्विधार्थः सम्भवी स्वतः ॥ ७ ॥

कवेः प्रौढोक्तिसिद्धो वा तच्चिबद्धस्य चेति षट् ।

यद्भिस्तैर्व्यङ्ग्यमानस्तु वस्त्वलङ्काररूपकः ॥ ८ ॥

अर्थशक्तयुद्धवो व्यङ्ग्यो याति द्वादशभेदताम् ।

सतःसम्भवी, औचित्याद्वाहिरी सम्भाव्यमानः । प्रौढोक्त्या सिद्धः, न त्वौचित्येन ।
तत्र क्रमेण यथा—

‘इष्टि हे प्रविवेशिनि सुगमिहाप्यसादृशे वासति

प्रायेचास्य शिशोः पिता न विरसाः कौण्ठिरपः वासति ।

प्रकातिन्यपि यामि सत्त्वरमितः क्षोतसमालाकुलं

नीरन्धास्तनुमातिस्तनु वरठन्नेशं नलप्रन्थैः ॥’

अनेन स्वतःसम्भविना वस्तुमात्रेण तत्प्रतिपादिकाया भाविपरपुरुषोपभोगजन-
साम्यतादिगोपनरूपं वस्तुमात्रं व्यङ्ग्यते ।

‘दिशि मन्दायते तेजो दक्षिणसां रवेरपि ।

तस्यानेव रपोः पाण्ड्याः प्रतापं न विषेहिरे ॥’ (रघु० ४.४९)

अनेन स्वतःसम्भविना वस्तुना रविरेवसो रघुप्रतापोऽधिक इति व्यतिरेकालङ्कारो
व्यङ्ग्यते ।

‘भाषतन्तममुं दूरादूरीकृतपराक्रमः ।

बलोऽबलोकयामास मातङ्गमिव केसरी ॥’ (शिशु० १९.२)

१ ‘वैकिल्यम्’ नि. २ कान्तमकाये ‘शुभ्रं’ इति उदाहरणमिदम्. ३ द्वितीये परिच्छेदे ‘पथि-
दम्’ ४ कान्तमकाये ‘शुभ्रं’ इति उदाहरणमिदम्. ५ ‘व्यङ्ग्यवस्त्रालङ्कार्यन्ते’ नि-ब. ६ विजायायाः
पथमिति इत्युक्तौ (३.११) यदाहामिदम्.

अवोपेनालङ्काररूपेण स्वतःसम्भविनाथेन कलदेवः इणेन वैशुदारिणः क्षयं कर्मिष्यतीति वस्तु व्यञ्ज्यते ।

‘गाढकान्तदशनशतव्यथासकुटादरिषधूजनस्य चः ।

ओष्ठविद्रुमदलान्मगोचपक्षिदेशन्युधि रथा मिनापरैम् ॥’

अत्र स्वतःसम्भविना विरोधालङ्कारेणाधरो निर्दष्टश्च शत्रवो व्यापादितश्चेति समु-
कपालङ्कारो व्यञ्ज्यः ।

‘सज्जेह सुरभिमासो ये दाव कप्येह सुवश्चरणकलसहे ।

अदिणवसहभारमुहे पातपङ्कनपत्तले अपहर्षरे’ ॥ (सज्जयति सुरभिमासो न
तावदप्येवति सुवतिजनलक्ष्यसहान् । अभिनवसहकारमुक्तान् नवपङ्कनपत्तलान् अन-
वशरान् ॥)

अत्र वसन्तः शरकारः, कामो भन्वी, सुवतयो लक्ष्यम्, पुष्पाणि शरा इति
कविप्रौढोक्तिसिद्धे वस्तु प्रकाशीभक्त्यमदनविभूषणरूपं वस्तु व्यनक्ति ।

‘रजगीषु विमलमानोः करजालेन प्रकाशितं धीर ।

धवलवति सुवनमण्डलमखिले तव कीर्तिसन्ततिः सततम्’ ॥

अत्र कविप्रौढोक्तिसिद्धेन वस्तुना कीर्तिसन्ततेश्चन्द्रकरजालादधिककालप्रकाशक-
त्वेन व्यतिरेकालङ्कारो व्यञ्ज्यः ।

‘दशाननकिरीटेभ्यस्तत्क्षणं राक्षसविषः ।

मणिष्वादेन पर्यस्ताः पृथिव्यामभुविन्दवः’ ॥ (रघु० १०.७५)

अत्र कविप्रौढोक्तिसिद्धेनापहुल्यलङ्कारेण भविष्यद्राक्षसश्रीविनाशरूपं वस्तु व्यञ्ज्यते ।

‘धम्मिले नवमहिकासमुदयो हस्तो सिताम्भोरुहं

हारः कण्ठतटे पयोधरयुगे श्रीखण्डलेषो घनः ।

प्लोडपि त्रिकलिङ्गभूमितिलक त्वकीर्तिराशिर्वधौ

नानामण्डनतां पुरन्दरपुरीषामञ्जुषां विग्रहे’ ॥

अत्र कविप्रौढोक्तिसिद्धेन रूपकालङ्कारेण भूमिप्लोडपि स्वर्गस्नानानुपकारं कैरोपीति
विभावनालङ्कारो व्यञ्ज्यते ।

‘शिखरिणि क नु नाम किञ्चिदं किमपिपानमसावकरोत्तपः ।

समुत्ति येन तवापरपाटलं दशति विन्मफलं शुक्रशक्कः’ ॥

(ध्वन्यालोके १.१६ व्याकृतमिदम्) .

अत्रानेन कविनिबद्धस्य कलवित्कामिनः प्रौढोक्तिसिद्धेर्न वस्तुना तवापरः पुष्पा-
तिशयलक्ष्य इति वस्तु प्रतीयते ।

‘सुमगे कोटिसंखल्यमुपैर्ष्य मदनाशुभैः ।

वसन्ते पञ्चया त्यक्ता दधतासोदिवोमिनाम्’ ॥

१ ‘गाढकालेण’ नि. २ ‘मिना व्यञ्ज्यकार्थेन कलदेवः इणेनैव’ नि-व. ३ कान्तप्रकाशे
कामोऽप्येव उदयतमिदम्, ४ ‘न अप्येह’ ख-ग. ५ इदं ध्वन्यालोके (१.१७) उदाहरण-
६ ‘करोपीति’ ख-ग. ७ ‘प्रौढोक्त्येव’ ख-ग. ८ ‘इतेषाम्’ ख-ग.
ह

अथ कविनिबद्धवक्तृप्रीदोक्तिसिद्धेन शराणां कोटिसंख्यत्वप्राप्त्वा निश्चितविशोभि-
मरणेन वस्तुना शराणां पञ्चता शरान्निमुच्च विदोभिः भित्तेवेत्युत्प्रेक्षा व्यव्यते ।

‘मलिकामुकुले चण्डि भाति गुञ्जनपुत्रतः ।

प्रयागे पञ्चबाणस्य शङ्खमापूरयतिव’ ॥ (शार्ङ्ग० ३७८६)

अथ कविनिबद्धवक्तृप्रीदोक्तिसिद्धेनोत्प्रेक्षाद्वारेण कामस्यावमुन्मादकः कालः
प्राप्तस्तत्कथं मानिनि मानं न मुञ्चसीति वस्तु व्यव्यते ।

‘महिकासहस्रभरिणं तुह दिव्यं सुहृदं सा अमान्ती ।

अनुदिनमण्यकम्मा अहं तनुजं पि तनुपदं’ ॥ (गाथास०. २.८२)

(महिकासहस्रभरिणे तव हृदये सुभगं सा अमान्ती । अनुदिनमनन्यकमां अहं
तन्वपि तनयति ॥)

अत्रामान्तीति कविनिबद्धवक्तृप्रीदोक्तिसिद्धेन काम्बलिहालद्वारेण तनोऽनूकर-
णेऽपि तव हृदये न वसति इति विशेषोक्त्यालङ्कारो व्यव्यते । न खलु कवेः कवि-
निबद्धस्यैव रागाणाविष्टता । अतः कविनिबद्धवक्तृप्रीदोक्तिः कविप्रीदोक्तेरपि स हृदय-
चमत्कारकारिणीति पृथक्प्रतिपादिता ।

एषु चालङ्कृतिव्यञ्जनसाले रूपगोत्रेषुण्यवतिरेचनादिमात्रस्य प्राधान्यं सहृदय-
संवेद्यम्, न तु रूपवादीनामित्यलङ्कृतेरेव मुख्यत्वम् ।

एकः शब्दार्थशक्त्युत्थ

उभयशक्त्युत्थे व्यङ्ग्ये एको ध्वनेर्भेदः । वया—

‘हिममुक्तचन्द्ररुचिरः संपद्यको मदयन्दिवाज्जनितनीलकैतनः ।

अमवत्प्रसादितसुरो मङ्गोत्सवः प्रमदाजनस्य स विराय माधवः’ ॥

(शिशु० १३.३८)

अथ माधवः कुण्ठो माधवो वसन्त इवेत्युपमालङ्कारो व्यङ्ग्यः । एवं च व्यङ्ग्य-
भेदादेव व्यञ्जकानां काव्यानां भेदः ।

तदष्टादशधा ध्वनिः ॥ ९ ॥

अविवक्षितवाच्योऽर्थान्तरसंक्रमितवाच्योऽत्यन्ततिरस्कृतवाच्यश्चेति द्विविधः । विव-
क्षितान्यपरवाच्यस्तु असंलक्ष्यक्रमव्यङ्ग्यत्वेनैकः । संलक्ष्यक्रमव्यङ्ग्यत्वेन च शब्दा-
र्थोन्मेषशक्तिमूलतया पञ्चदशेत्यष्टादशभेदो ध्वनिः । एषु च—

वाक्ये शब्दार्थशक्त्युत्थस्यैव पदवाक्ययोः ।

तत्रार्थान्तरसंक्रमितवाच्यो ध्वनिः पदगतो वया—

‘धन्वः स एव तरुणो नयने तत्तैव नयने च ।

‘शुक्लवनमोहनमिषा मधितैव वल्ल संमुखे सुमुखी’ ॥

अथ द्वितीयनयनशब्दो नागवत्तादियुगविशिष्टनयनपरः । वाक्यगतो वया—

१ ‘कान्तवतावान्’ नि-क. २ ‘भाति ननु गुञ्जर’ सु-ग. ३ ‘अमान्यकम्मा’ सु-ग.
४ ‘अमान्तीति’ ग. ५ ‘इत्युत्प्रेक्षाद्वारा’ ग. ६ ‘काम्बलिहाल’ इति च ग-व.

‘त्वामसि वन्मि विदुषां समुदायोऽत्र तिष्ठति ।

आत्मीयां मतिमादायै स्तितिमत्र विधेहि तैव’ ॥

अत्र प्रतिपाद्यस्य समुचीनत्वादेव लब्धे प्रतिपाद्यत्वे त्वामिति पुनर्वचनमन्यव्या-
वृत्तिविशिष्टं त्वदर्थं लक्षयति । एवं वन्मीत्यनेनेव कर्तरि लब्धेऽस्मीति पुनर्वचनम् ।
तथा विदुषां समुदायै इत्यनेनैव वैक्तुः प्रतिपादने सिद्धे पुनर्वन्मीतिवचनमुपदिष्टा-
सीति वचनविशेषरूपमर्थं लक्षयति । एतानि च लक्षितानि स्तुतिशब्दं व्यजयन्ति ।
एतेन मम वचनं तत्काल्यन्तं हितं तदवश्यमेतत्कृतव्यमित्यभिप्रायः । तदेवमग वाक्य-
गतोऽयान्तरसंक्रमितवाच्यो ध्वनिः ।

अत्यन्तातिरस्कृतवाच्यः पदगतो यथा—‘निःश्वासान्धः—’ इत्यादि । वाक्यगतो
यथा—‘उपकुलं ननु तव’ इत्यादि । अन्येषां वाक्यगतत्वे उदाहृतम् । पदगतत्वे यथा—

‘लावण्यं तदसौ कान्तितस्तद्रूपं स वचःक्रमः ।

तदा मुधायपदमभूदधुना तु ज्वरो मर्दोन्’ ॥

अत्र लावण्यादीनां तादृग्भूतैकगोचरताम्यञ्जकार्णां तदादिपदानामेव प्राधान्यम् ।
अन्येषां तु तदुपकीरकत्वमेवेति तन्मूलक एव ध्वनिव्यपदेशः । तदुक्तं ध्वनिकृता—

‘एकाव्ययवसंस्थेन भूषणेनेव कामिनी ।

पदगोत्वेन सुकवेध्वनिना भाति मारुती’ ॥ (ध्वन्यालोके ३.१ इत्यत्र)

एवं भावादिव्यङ्मन् ।

‘मुक्तिमुक्तिरुदेकान्तसमादेशनतत्परः ।

कस्य नानन्दसन्दोहं विदधाति सदागमैः’ ॥

तत्र सदागमशब्दः संनिहितमुपनायकं प्रति सञ्छास्वार्थमभिधाय सतः पुरस्त्वा-
गम इति वस्तु व्यनक्ति । ननु सदागमः सदागम इवेति न कथमुपमाध्वनिः । सदा-
गमशब्दबोधोपमानोपमेयमात्राविवक्षणात् । रहस्यसन्नोपनायकमेव हि अर्थपदोपेक्षां
प्रकरणादिपर्यालोचनेन च सञ्छास्वार्थोपि सम्ब्रूयतात् ।

‘अनन्यसाधारणधीर्भूताखिलवस्तुन्धरः ।

राजते कोऽपि जगति स राजा पुरुषोत्तमः’ ॥

अत्र पुरुषलेखः पुरुषोत्तम इत्युपमाध्वनिः । अमयोः शब्दशक्तिमूलो संलक्ष-
कमभेदौ ।

‘सार्धं ज्ञानमुपासिते मलयनेनात्रं समालेपितं

यातोऽन्ताचलसीलिमन्वरमणिविस्तम्भमवगतिः ।

१ ‘समवाय’ नि. २ ‘गतिमात्रार्थ’ नि. ३ काव्यप्रकाशे चतुर्थोऽंशे उदाहृतमिदम्.
४ ‘लम्बे’ ख-ग. ५ ‘समवाय’ नि. ६ ‘धनु’ नि-ब. ७ ‘बोधयति’ ख-ग. ८ लक्षिता-
नीति नास्ति नि-पुस्तके. ९ ‘मुधायपदन’ नि. १० ‘प्ररोपमन्’ ग. ११ काव्यप्रकाशे
चतुर्थोऽंशे उदाहृतमिदम्. १२ ‘तादृग्भूतमावैकगोचर’ ख-ग. १३ ‘तदुपकाशितमे’ नि-ब.
१४ ‘निरुद्ध’ नि-ब. १५ काव्यप्रकाशे चतुर्थोऽंशे उदाहृतमिदम्. १६ ‘प्रति शब्दा’ ग.
१७ ‘पदप्रतिपादन’ नि-ब. १८ ‘प्रकरणादिपदपर्या’ ख-ग. १९ ‘सञ्छास्वार्थमभिधानसाधन-
व्यङ्मन्’ नि-ब. २० ‘पुरुषोत्तमः पुरु’ नि.

आश्चर्यं तव सौकुमार्यमाभितः ज्ञान्वासि वेनायुना

नेत्रद्वन्द्वमगीतनन्वतिकरं शैमोति तैनालितुम् ॥

अत्र स्वतःसम्भविना वस्तुना कृतपरमुदपपरिचया ज्ञातासीति^१ वस्तु व्यन्यते । तच्चायुना ज्ञान्वासि, न तु पूर्वं कदापिदपि तमेवविधः क्रमो दृष्ट इति शेषवतीऽयुना-पदस्यैवैतरपदार्थोत्कर्षादयुनापदस्यैव पदान्तरापेक्षया वैशिष्ट्यम् ।

‘तदप्राप्तिमहादुःखविलीनाशेषपासका ।

तन्निन्ताविपुलाकादक्षीणपुण्यचया तर्था’ ॥

‘स्विन्तयन्ती ज्योत्स्निति परं ब्रह्मस्वरूपिणम् ।

निरुच्छासतया मुक्तिं गतान्या गोपकन्वेका ॥’

(विष्णुपुराण ० ५.१३.२१-२२)

अत्राशेषचयपदप्रमाणादनेकैस्त्वसद्व्यभोग्बहुकृतसुहृतफलराशिज्ञातादात्म्याध्यवसि-ततया भगवद्विरहदुःखचिन्ताकादयोः प्रत्यायनमित्यतिशयोक्तिद्वयप्रतीतिरशेषचयपद-द्वयबोला । अत्र च व्यवकस्य प्रादोक्तिमन्तरेणामि सम्भवैतत्स्वतःसम्भविता ।

‘पश्यन्त्वसंख्यपथमां त्वद्दानबलवाहिनीम् ।

देव विपयगात्मानं गोपयन्तुमर्हसि ॥’

इदं मेमं । अत्र पश्यन्तीति कविप्रौढोक्तिरितिदेन काव्यलिङ्गालङ्कारेण न केऽन्यन्वे दातारत्नव सदृशा इति व्यतिरेकालङ्कारोऽसंख्यपदलब्धेः । एवमन्येष्वप्यवशक्ति-मूलसंलक्ष्यकमभेदेपूदादायम् ।

तदेवं ध्वनेः पूर्वोक्तैश्चदशसु भेदेषु मध्ये शब्दार्थशक्त्युत्थो व्यवहो वाक्यमात्रे भवशेकः । अन्ये पुनः सप्तदश वाक्ये पदे चेति चतुर्लक्षमिति पञ्चविंशद्भेदाः ।

प्रथम्येऽपि सतो श्रीरैर्यमात्तपुद्गवो ध्वनिः ॥ १० ॥

प्रथम्ये महावाक्ये । अनन्तरोक्त्याद्यशमेरोऽर्थशक्त्युत्थः ।

यथा महाभारते गृध्रभोगातुस्तवादे—

‘अहं स्थित्वा दशशानेऽस्मिन्गृध्रभोगातुस्तदुक्ते ।

केदुःखलङ्घने घोरे सर्वप्राणिभयदूरे ॥

न चेह जीवितः कश्चित्कालधनंमुपागतः ।

^{१३}‘प्रियो वा यदि वा देव्यः प्राणिनां गतिरीदृशी ॥’ (शान्तिपर्व १५३.११-१२)

इति दिवसे शक्तत्वं गृध्रस्य दशशाने कृतं वाक्यमुपादाय तिष्ठतां दिवसे तं परितोऽयं गमनमिदम् ।

१ ‘यतोऽसि’ सू. २ काव्यप्रकाशे चतुर्थोक्तौ कदाहतामिदम्. ३ ‘ज्ञातासीति व्यन्यते’ सू-रा. ४ विष्णुपुराणे ‘तदप्राप्ति’ इत्यादिर्न द्वितीयमर्थम्. ५ ‘जनयोनिम्’ रा. ६ काव्यप्रकाशे चतुर्थोक्तौ यद्वस्तुदाहृतमिदम्. ७ ‘अनेकजन्मनोभ्य’ सू-रा. ८ ‘कविप्रौढो’ नि. ९ ‘प्रमा-वितादा’ सू-रा. १० ‘इदं मेमं’ इत्येतच्छक्ति सू-रा-मुल्लङ्घनी. ११ ‘दोषा’ नि-य. १२ ‘कदुःख’ ‘घोरे’ इत्येतच्छक्ति रा-मुल्लङ्घनी. १३ ‘प्रियो’ ‘इशी’ इत्येतच्छक्ति रा-मुल्लङ्घनी. १४ ‘इति दिवसमप्यतो गृध्रस्य’ नि. १५ ‘दिवसे’ इति शक्ति नि-मुल्लङ्घनी.

‘आदित्योऽयं स्थितो मूढाः सेदं कुरुत सांप्रतम् ।

बहुविप्रो मुहूर्तोऽयं जीवेदपि कदाचन ॥

कमुं कनकवर्णोमं बालमप्राप्तयौवनम् ।

गृध्रनाभपातकर्म मूढारुल्लङ्घनमविशङ्कितोः ॥’ (शां० १.५३.१९, २५)

इति निशि समर्थस्य गोमायोदिबले परित्यागोऽतमिद्विधे इति वाक्यसमूहेन चोच्यते । अत्र स्वतःसम्भवी व्यञ्जकः । एवमन्येभ्योकादशमेदेपूराहार्यम् । एवं वाक्यार्थव्यञ्जकत्वे उदाहृतम् ।

लक्ष्यार्थस्य यथा—‘निःशेषच्युतचन्दनम्—’ इत्यादि । व्यङ्ग्यार्थस्य यथा—‘उभ निश्चल—’ इत्यादि । अनयोः स्वतःसम्भविनोर्लक्ष्यव्यङ्ग्यार्थो व्यञ्जकौ । एवमन्येभ्योकादशमेदेपूराहार्यम् ।

पदांशवर्णरचनाप्रबन्धेष्वस्तुष्टकमः ।

असंलक्ष्यकमव्यङ्ग्योः स्थितिः । तत्र पदांशैः प्रकृतिप्रत्ययौपसर्गनिपातारिभेदादनेकविधः । यथा—

‘बलापात्रां दृष्टिं स्पृशसि बहुशो वेपथुमतो

रहस्यास्वायीव स्मरसि मृदु कर्णान्तिकचरः ।

करं व्याधुन्वत्याः शिवसि रतिसर्वस्वमपरं

यवं तरुत्वान्तेषाम्भुकर इत्यस्त्यं खलु कुतः ॥’ (शा० १.२०)

अत्र ‘इताः’ इति न पुनः ‘दुःखं प्राप्तवन्ताः’ इति ह्यन्वयतेः ।

‘सुहृदुत्तिसंज्ञापरौष्ठे प्रतिषेधाक्षरविडम्बामिरामम् ।

मुक्तमेतद्विवरति पद्मलाक्ष्माः कथमप्युज्जमितं न तुम्बितं तु ॥’ (शा० ३.२२)

अत्र ‘तु’ इति निपातस्यानुतापव्यञ्जकत्वम् ।

‘व्यङ्ग्यारो ह्ययमेव मे पदरवः—’ इत्यादौ ‘अरवः’ इति बहुवचनस्य, ‘तापसः’ इत्येकवचनस्य, ‘अजैव’ इति सर्वनाम्नः, ‘निहन्ति’ इति ‘जीवति’ इति च लिङः, ‘अहो’ इत्यव्ययस्य, ‘ग्रामटिका’ इति करुपतद्धितस्य, ‘विलुण्ठन’ इति व्युपसर्गस्य, ‘नुजैः’ इति बहुवचनस्य व्यञ्जकत्वम् ।

‘आहारे विरतिः समस्तविषयग्रामे निवृत्तिः परा

नासाग्रे नयनं तदेतदपरं यच्चैकतानं मनः ।

मौनं चेदमिदं च सत्यमपुत्रा यद्विद्यमानाणि ते

तद्व्यापाः सखि कोपिनी किमसि भोः किं वा विरोगिन्पतिः ॥’

अत्र ‘आहारे’ इति निपातसप्तम्याः, ‘समस्त’ इति ‘परा’ इति च विशेषणस्य, ‘मौनं चेदम्’ इति प्रत्यक्षपरामर्शिनः सर्वनाम्नः, ‘आमाति’ इत्युपसर्गस्य, ‘सखि’ इति प्रणवसंस्कारणस्य, ‘असि भोः’ इति सोपहासोत्प्रासस्य, ‘किं वा’ इत्युत्तरपक्ष-

१ मुद्रितमहाभारते बहवः पाठभेदाः. २ ‘अश्लक्ष्ण—’ इति सत्यं पदांशकः’ इति कारिकायां च-तुल्ये. ३ ‘पदांशप्रकृतिप्रत्यय’ मि. ४ इदं शुभापि तावती (१४८५) शार्ङ्गधरपद्धतौ (१४२३) चोक्तम्. शार्ङ्गधरपद्धतौ राजशेखरसोऽस्मिन्ति यन्त्रितम्. ५ ‘अत्र तु आहारे इति’ ति-ब. ६ ‘प्रत्ययपर’ मि.

दाड्यं वृत्तकस्य वागम्यस्य, 'असि' इति वर्तमानोपदेशस्य तत्तद्विषयव्यञ्जकत्वं सहृदयसंवेद्यम् ।

वर्णरत्ननयोरुदाहरिष्यते । प्रवर्णने यथा—महानारते शान्तः । रामायणे करुणः ।
मालतीमाधवरत्नावल्यादौ शृङ्गारः । एवमन्यत्र ।

तदेवमेकपञ्चाशद्वेदास्तस्य ध्वनेर्मताः ॥ ११ ॥

सङ्क्षरेण त्रिरूपेण संस्पृष्टा चैकरूपया ।

वेदत्रयमिश्राराः (५३०४) शुद्धैरिषुवाणाभिसायकाः (५३५५) ॥ १२ ॥

शुद्धैः शुद्धमेदैरेकपञ्चाशता योजनेत्यर्थः । दिव्याप्रमुदाह्रियते—

'अत्युन्नतस्तनयुगा तरलावताक्षी द्वारि सिता तदुपयानमश्लेष्टबाध ।

सा पूर्णकुम्भनवनीरजतोरणसौवर्णसम्भारमहलमयलङ्कृतं विधत्ते ॥'

अथ स्तनयैव पूर्णकुम्भौ, दृष्टय एव नीरजतोरणसज्ज इति रूपकध्वनिरसध्वन्यो-
रेकाग्रवानुपवेशः सङ्क्षरः ।

'भिन्नन्त्यमूर्ध्नि मधुमूर्च्छदलधिष्नीनि ध्रुवाध्वनीनहृदयानि मधोदिनानि ।

नित्यन्दनद्रवदत्तावदनारविन्दसौरभ्यसौहृदसगर्वसमीरणानि ॥'

अत्र नित्यन्द्रेत्यादिरक्षणाभूलध्वनीनां संस्पृष्टिः ।

अथ गुणीभूतव्यङ्ग्यम्—

अपरं तु गुणीभूतव्यङ्ग्यां वाच्यादनुत्तमे व्यङ्ग्ये ।

अपरं काव्यम् । अनुत्तमत्वं न्यूनतया साम्येन च सम्भवति ।

तस्य स्यादितराङ्गं काकाक्षितं च वाच्यसिद्ध्यङ्गम् ॥ १३ ॥

सन्दिग्धप्राधान्यं तुल्यप्राधान्यमस्फुटमगूढम् ।

व्यङ्ग्यमसुन्दरमेवं भेदास्तस्योद्दिता अष्टौ ॥ १४ ॥

इतरस्य रसादेरङ्गं रसादिव्यङ्ग्यम् । यथा—

'अयं स रसोत्कर्षी पीनस्तनविमर्दनः ।

नान्मृगजघनस्पृशी नीचीविलसतः करः ॥' (महामारते स्त्रीपर्वणि २४.१९.)

अत्र शृङ्गारः करुणस्याङ्गम् ।

'मानोजतां प्रणयिनीमनुनेतुकामस्तवस्तैन्यसागररवोद्वतकर्णतापः ।

हा हा कथं नु भवती रिपुरावधानीप्रासादसन्ततिषु विधिली कामिलोकः ॥'

अत्रौत्सुक्यप्राससन्धिसंस्कृतस्य करुणस्य राजविषयरतावज्ञभावः ।

'जनस्थाने भ्रान्तो कमलमृगतृष्णान्धितभिरा

वचो वैदेहीति प्रतिपदमुदङ्ग-प्रलपितम् ।

१ 'वाच्यमेकया' ख-ग. २ 'वेदत्रयमिश्रारा' इति नास्ति ख-ग-गुलकदो.
३ 'तोरण सौवर्ण' ख-ग; 'तोरणसगर्वम्भार' इत्यपि पाठः उद्धृतः ख-गुलकदो.
४ 'दृष्टय एव नवनीरजसज्ज' नि-ब.

‘अलङ्कारान्तरस्यापि प्रतीती न्न भासते ।

तत्परत्वं न काव्यस्य साक्षी मागो भवनेर्मतः ॥’ (ध्व० २.२०)

अत्र च शब्दान्तरादिना गोपनकृतचास्त्वस्य विपरीतः । तथा—

‘क्षुष्टया केशव मोषरागद्वयया किञ्चिन्न वृष्टं मया

तेनात्र स्वस्वितानि नाथ पतितं किं भान्नालम्बते ।

प्रकल्पं विषमेपुश्चिन्नजनतां सवाचलानां यति-

गोप्यैव मदितः सतेजसवताद्रोषे इतिदंश्चिरम् ॥’

अत्र गोषरागादिसम्बन्धानां गोपे राग इत्यादिव्यङ्ग्यार्थानां सत्त्वैश्चमिति पदेन स्फुट-
तयावभासः । सत्त्वैश्चमिति षट्स्य परित्यागे पुनश्चन्तिरेव । किं च यत्र वृत्तवृत्तार-
स्तादिरूपव्यङ्ग्यार्थानां रसाम्बन्तरे गुणीभावश्चात्र प्रधानकृत एव काव्यव्यवहारः ।
तदुक्तं तेनैव—

‘प्रकाशोऽयं गुणीभूतव्यङ्ग्योऽपि ध्वनिरूपताम् ।

पथे रसादिवात्वर्यपर्यालोचनया युजः ॥’ इति (ध्व० ३.४१)

यत्र तु—

‘यत्नोन्नदानां प्रमदाज्जनानामभ्रंतिहः क्षीणमालीमवुल्लः ।

संख्याजयं प्राप्तिवतामकाण्डेऽप्यनहनेपथ्यविधि विधये ॥’

इत्यादौ रसादीनां नगरीवृत्तान्तादिवस्तुमात्रेऽङ्गत्वम्, तत्र तेषामन्तर्गतविषय-
त्वेऽपि तैरेव गुणीभूतैः काव्यव्यवहारः । तदुक्तमस्मत्संगोष्ठकविपण्डितमुक्य-
श्रीचण्डीदासपादैः—‘काव्योर्गन्ताकण्डबुद्धिवेद्यस्य तन्मयीभावेनास्वाददशायां गुण-
प्रधानभावावभोसस्तादृजानुभूयते, कालान्तरे तु प्रकरणादिपर्यालोचनया प्रवृत्तवृत्ती
न काव्यव्यवहारं व्याहन्तुमीशः, तस्यास्वादभावावयत्तत्वात्’ इति । केचिन्निवारणं
तृतीयं काव्यभेदमिच्छन्ति । तदाहुः—‘शब्दनिबन्धकाव्यविषयसम्पन्नत्वं त्वरं स्मृतम् ।’
(काव्यप्र० १.५) इति ।

तत्र । यदि हि व्यङ्ग्यव्यवहारं व्यवहाराभासस्तदा तस्य काव्यत्वमिति नास्तीति
प्रामेयोक्तम् । ईश्वरव्यवहारमिति चेत्, किं नामेकद्वयव्यवहारम् । नास्वाकव्यव्यवहारम्,
अनास्वाकव्यव्यवहारं वा । अपि प्राचीनभेदयोरेवान्तःपातः । द्वितीये त्वकाव्यत्वम् ।
यदि नास्वाकत्वं तदाह्वयत्वमेव । ह्वयवाच्यमनास्वाकत्वात् । तदुक्तं भवतिहता—

‘प्रधानगुणमात्राभ्यां व्यवहयस्यैव व्यवस्थितैः ।

उभे काव्ये ततोऽन्यत्तत्त्वमभिधीयते ॥’ इति । (ध्व० ३.४२)

इति श्रीसाहित्यदर्पणे ध्वनिगुणीभूतव्यङ्ग्यवाक्यकाव्यभेदनिरूपणो नाम

चतुर्थः परोच्छेदः ।

१ अत्र ‘श्रीणि गुणीभूतव्यङ्ग्या’ इत्यधिकं सू-पुल्लके. २-पुल्लके लिखितमवन्त्यत् ‘श्रीणि गुणी-
भूतव्यङ्ग्य इति उक्तम्’. ३ ध्वन्यालोक (२.१५) उदाहरति यत्. ४ ‘प्राप्तता’ नि-व.
५ ‘काव्यवाक्यव्य’ सू-पु. ६ ‘मन्वाभावे’ सू-पु. ७ ‘प्रकाश प्रकाश’ सू-पु. ८ ‘व्यवस्थिते’
नि-व. ९ ‘तद्व्यवहार’ सू-पु.

पञ्चमः परिच्छेदः ।

अथ केयमस्मिन्वा व्यञ्जना नाम वृत्तिरिति, उच्यते—

वृत्तीनां विधान्तेरभिधातात्पर्यलक्षणाशब्दानाम् ।

अङ्गीकार्या तुषां वृत्तिर्बोधे रसादीनाम् ॥ १ ॥

अभिधाताः सङ्केतितायेमात्रबोधनविरताया न वस्तुतत्काररतादिव्यञ्जयबोधने ध्रुमात्त्वम् । न च सङ्केतितो रसादिः । न हि विभावाद्यभिधानमेव तदभिधानम्, तस्य तदेकरूपानङ्गीकारात् । यत्र च स्वशब्देनाभिधानं तत्र प्रत्युत दोष एवेति वक्ष्यामः । क्वचित् 'ज्ञानादिरसोऽयम्' इत्यादौ स्वशब्दाभिधानेऽपि न तत्प्रतीतिः, तस्य स्वप्रकाशानन्दरूपत्वात् । अभिहितान्वयवादिभिरङ्गीकृता तात्पर्याख्या वृत्तिरपि संसर्गमात्रबोधने परिशीणा नैव व्यवहस्य बोधिनी । यच्च केचिदप्युः—'तोऽयमिषोरिव दीर्घदीर्घतैतोऽभिधानव्यापारः' इति, यच्च धनिकेनोक्तम्—

'तात्पर्याव्यतिरेकाच्च व्यञ्जकत्वस्य न ध्वनिः ।

यावत्कावेप्रसारित्वात्तात्पर्यं न तुल्यधृतम् ॥' इति

तथोरपरि 'शब्दबुद्धिकर्मणां विरम्य व्यापाराभावः' इति^१ विरम्यव्यापाराभाववादिभिरैव पातनीयो दण्डः ।

एवं च किमिति लक्षणाप्युपाया । दीर्घदीर्घतैराभिधानव्यापारेणापि तदर्थबोधसिद्धेः । किमिति च 'जाह्नवा, पुत्रस्ते जातः कन्या ते सुविणी' इत्यादावपि त्वेदोकादीनामपि न वाच्यत्वम् । अत्युन्नतं "पौरुषेयमपौरुषेयं च सर्वमेव वाच्यं कार्यपरम्, अतएव तस्मैऽनुपादेयत्वाहुर्मन्त्रवाक्यवत्, ततश्च काम्यशब्दानां निरतिशयसुखात्वादव्यतिरेकेण धृतिपादप्रतिपादकयोः प्रत्युपौषमिकप्रयोजनानुपलब्धेभिरतिशयसुखात्साद एव कार्यत्वेनावधार्यते । "यत्परः शब्दः स शब्दायैः" इति न्यायात्" इति ।

तत्र ग्रहणम्—किमिदं यत्परत्वं नाम, तदर्थत्वं वा, तात्पर्यवृत्त्या बोधनेत्वं वा । आये न विवादः । व्यञ्जयस्तेऽपि तदर्थतानपायात् । द्वितीये तु—केयं तात्पर्याख्या वृत्तिः । अभिहितान्वयवादिभिरङ्गीकृता वा तदन्या वा । आये दशमेबोध्यम् । त्रितीये तु—नाममात्रे विवादः । तन्मतेऽपि तुरीयवृत्तिसिद्धेः ।

नन्वस्तु पुनरप्येतं तात्पर्यशक्त्या विभावादिसंसर्गस्य रसादेश्च प्रकाशनम्—इति चेत्, न । तयोर्हेतुफलभावाङ्गीकारात् । यदाह मुनिः—'विभावात्तुभावव्यभिचारिसंयोगादसन्निवृत्तिः' इति । छहनावे च कुतः सन्वेतरविभागवोरित्वा कार्यकारणभावः । पौर्वापर्यविपर्ययोत् ।

१ 'संसर्गमात्रे परिशीणा न व्यञ्जयबोधिनी' नि-ब. २ केचित्तोत्पत्त्यदयो. ३ 'दीर्घदीर्घो व्यापार इति' ख-रा. ४ 'ध्वनिकेनोक्तं' रा. 'ध्वनिकेनोक्तं' ब. ५ धनिकेन दशरूपकवाक्याने (४.३४) लक्षणात्काम्यनिर्णयात् सप्त कारिका उदाहृताः नैयमेका कारिका किन्तु भिन्ने एव कारिकायै. ६ 'इति वादिभिरैव' नि-ब. ७ 'दीर्घादिना' ख-रा. ८ 'गर्भयो' नि-ब. ९ 'काम्यशब्दाणां निरतिशयसुखात्साद एव कार्यत्वेनावधार्यते' ख-रा. १० 'तत्परत्वं' नि-ब. ११ 'तद्व्यपकत्वं' नि-ब. १२ 'पौरुषत्वविपर्ययात्' इत्येतत्तावत् रा-मुल्लेखे.

‘गहायां घोषः’ इत्यादी उदाहरणमात्रबोधनविरतायाश्च लक्षणायाः कुतः शीतल-
त्वपावनत्वादिब्यङ्ग्यबोधकताः । तेन तुरीया वृत्तिरुपासीवेति निर्विवादमेतत् । किं च—

बोद्धस्वरूपसंख्यानिमित्तकार्यप्रतीतिकालानाम् ।

आश्रयविषयादीनां भेदाद्विद्योऽभिधेयतो व्यङ्ग्यः ॥ २ ॥

वाच्यार्थव्यङ्ग्यापेयोहि पदतत्परमात्रज्ञाननिर्गुणैरपि वैशकारणैः सहदशैरेव संवेद्यतया
बोद्धभेदः । ‘अम धम्मिअ—’ इत्यादी कर्मिदाच्चे विधिरूपे निषेधरूपतया, कश्चित्
‘निःशेषव्युत्तचन्दनम्—’ इत्यादी निषेधरूपे विधिरूपतया च स्वरूपभेदः । ‘गघोऽस्त-
मर्कः’ इत्यादी च वाच्योऽर्थे एक एव प्रतीयते । व्यङ्ग्यस्तु तत्तद्विद्योऽभिधेयत्वात् कश्चित्
‘कान्तमभिसर’ इति, ‘पावो निबध्वन्तान्’ इति, ‘नायकत्वावगागमनावसरः’ इति,
‘सन्तापोऽधुना नास्ति’ इत्यादिरूपेणानेक इति संख्याभेदः । वाच्योर्थः शब्दोच्चारण-
मात्रेण वेद्यः । एष तु तथाविधप्रतिमानैर्मैत्यादिनेति निमित्तभेदः । प्रतीतिमात्र-
करणाच्चमत्कारकरणाच्च कार्यभेदः । कैवल्यरूपतया चमत्कारितया च प्रतीतिभेदः ।
पूर्वपक्षाद्वानेन च कालभेदः । शब्दाभयत्वेन शब्दतदेकदेशतदपेक्षार्णसङ्घटनभयत्वेन
चाश्रयभेदः ।

‘कस्त व ण होइ रोतो इहु पियाइ सम्बण अहरन् ।

सभमरपवमैषाहरि वारिअवाने सहसु धणिहन् ॥’

(कस्त वा न भवति रोषो इह पियायाः सप्रणमधरन् ।

सभमरपघात्रायिणि वारितवामे सहस्रेदानीन् ॥)

इति सखीतत्कान्तगतत्वेन विषयभेदः । तस्माच्चानिषेध एव व्यङ्ग्यः । तथा

प्रागस्तवादसादेनौ बोधिके लक्षणाभिधे ।

किं च मुख्यार्थबाधस्य विरहादपि लक्षणा ॥ ३ ॥

‘न बोधिका’ इति शेषः । नहि कोऽपि रसनात्मकन्मापाराद्रिजो रसादिपदप्रति-
पाद्यः परार्थः प्रमाणविद्योऽस्ति यन्निमे लक्षणाभिधे बोधयेयातान् । किं च यत्र
‘गहायां घोषः’ इत्यादावुपात्तशब्दार्थानां पुनूषत्रेवान्वयोऽनुपपत्त्या बाध्यते तत्रैव
हि लक्षणायाः प्रवेशः । वदुक्तं न्यायकुसुमाञ्जलापुटपन्नाचार्यैः—

‘श्रुतान्वयादनाकार्त्तं न वार्थं श्रान्दच्छति ।

पदार्थान्वयवैधुयोत्तदाक्षिणेन सङ्गतिः ॥’ (तृतीये सूत्रके १२)

न पुनः ‘श्रुत्वं वासपृहन्—’ इत्यादी मुख्यार्थबाधः । यदि च ‘गहायां घोषः’
इत्यादी प्रयोजनं लक्ष्यं स्यात्, तौरस मुख्यार्थत्वं बाधितत्वं च स्यात्, तस्यापि च
लक्ष्यतया प्रयोजनान्तरं तस्यापि प्रयोजनान्तरमिलनवत्तापातः ।

१ ‘विपुर्निर्वैशकारणैरपि सहदशैरेव संवेद्यतया’ नि-ख. ‘विपुर्निः सहदशैरेव च संवेद्य’ ग.
२ ‘सभमरपवमैषा’ नि. ३ ‘व्यङ्ग्यालोके नमनोदयोरो उदाहृतमिदं काव्यप्रकाशे पद्यमोहादि
च. ३ ‘कान्तविषयत्वेन’ नि-ख. ४ ‘वाच्ये’ ख-ग.

न चापि प्रयोजनविशिष्ट एव तीरे लक्षणा । विप्रेवत्तत्प्रयोजनयोर्गुणपत्यतीत्यनभ्यु-
पगमात् । गीतादिसंवेदनानन्तरमेव हि ज्ञातताया अनुव्यवशावस्य वा सम्भवः ।

नानुमानं रसादीनां व्यवहयानां बोधनक्षमम् ।

आभासत्वेन हेतूनां स्मृतिर्न च रसादिषीः ॥ ४ ॥

व्यक्तिविवेककारेण (पत्र ११९) हि—“यापि विभावाद्विभ्यो रसादीनां प्रतीतिः सानु-
मान एवान्तर्भवितुमर्हति” । विभावानुभावव्यभिचारिप्रतीतिरिति रसादिप्रतीतिः साधन-
मिष्यते, ते हि रसादीनां भावानां कारणकार्यसद्व्यभिचारिभूतास्तानुमापयन्त एव रसादी-
निष्पद्यन्ति, त एव प्रतीयमाना आस्तादपदर्शिताः सन्तो रसा उच्यन्त इति अवद-
भावी तत्प्रतीतिक्रमः केवलमाशुनावितयादी न लक्ष्यते, यतोऽयमसाध्यमिष्यतिक्रमः”
इति यदुक्तम्, तत्र प्रष्टव्यम्—किं शब्दाभिनयसम्पितविभावादिप्रत्ययानुमेतरासादि-
रोगादिज्ञानमेव रसत्वेनाभिमतं भवतः, तद्भावमवा भावकैर्भावमानः स्वप्रकाशा-
नन्दो वा । आशे न विवादः । किं तु रामादिरोगादिज्ञानं रससंज्ञया नोच्यतेऽस्याभि-
मित्येव विशेषः । द्वितीयस्तु व्याप्तिप्रवृत्त्याभावादितेराभासतयास्तिह एव । यद्योक्तं
तेनैव—“यत्र यत्रैवंविधानां विभावानुभावसात्त्विकतत्त्वादिगानमिधानमभिनयो वा
तत्र तत्र शब्दारादिरसादिनां इति सुमदैव व्याप्तिः पक्षपतता च । तथा—

‘यार्थान्तराभिप्यकौ वः सामग्रीया निबन्धनम् ।

सैवानुमितिपक्षे नो गमकत्वेन संमता ॥’ इति ।

(व्यक्तिविवेके तृतीये विमर्शे ३०-३१)

इदमपि न नो विरुद्धम् । न येनैविषा प्रतीतिरासादित्वेनासाकमभिमतता । किं
तु स्वमकाशमात्रविज्ञानतः सान्द्रानन्दनिर्भरः । तेनात्र सिंघावनिपितादर्थादयान्तरस्य
साधनादितेराभासता । यत्र “नम भूमिज—” (गाथासह० २-७५) इत्यादी
प्रतीयमानं वस्तु,

‘जलकेलितरलकरतलनुचपुनःपिहितराधिकावदनः ।

जगद्वस्तु कौकयूगोविन्दनसङ्कटनकौतुकी कृष्णः ॥’

इत्यादी न रूपकालङ्कारादयोऽनुमेया एव । तथाहि—अनुमानं नाम पक्षसत्त्व-
त्तपक्षसत्त्वविषयव्यावृत्तत्वविशिष्टाहित्वाहित्तिर्नो ज्ञानम् । ततश्च वाच्यत्तन्मदोऽर्थ-
सावज्ज प्रतीयते । अन्यथातिप्रसङ्गः स्यात् । इति बोध्यबोधकयोरर्थयोः कश्चित्स-
म्बन्धोऽस्त्येव । ततश्च बोधकोऽर्थो लिङ्गम्, बोध्यश्च लिङ्गी, बोधकस्य चाप्यत्र परीक्षत्वं
निबद्धमेव । तपक्षसत्त्वविषयव्यावृत्तत्वेऽनिवर्द्धेऽपि सामर्थ्यादवसेने । तस्मादत्र यदा-
व्यावृत्तार्थहित्तरूपाहित्तिर्नो व्यवहार्यस्यावगमस्तदनुमान एव पर्यवस्यति” इति, तत्र ।
तथा ह्यत्र “नम भूमिज—” इत्यादी गृहे शनिपृत्त्या विहितं भ्रमणं गोदावरीतीरे
सिंहोपलम्भेऽभ्रमणमनुमापयति” इति यदुक्तम् तत्रानैकान्तिको हेतुः । भीरोरपि

१ ‘विषयमयो’ नि-ब. २ ‘एवन्तर्भवति’ ख-ग. ३ ‘व्यक्तिका’ नि. ४ ‘रसादि-
गानादि’ नि-ब. ५ ‘रसादिगानादि’ नि-ब. ६ ‘प्रतीतिरासादित्वे’ नि-ब. ७ ‘यान्तर-
रसावना’ ख-ग. ८ ‘हित्तिनि’ ख-ग.

गुरोः प्रभोर्वा निर्देहेन शिवानुरागेण वा सममल सम्मवात् । पुंश्रत्वा वचनं प्रामा-
णिकं न वेति सन्दिग्धासिद्धम् । 'अलकेति-' इत्यत्र 'य आत्मदर्शनदर्शनान्वां
चक्रवाकविपटनसङ्घटनकारी स चन्द्र एव' इत्यनुमितेरेवेमिति न वाच्यम् । उच्चा-
सकादावनेकान्तिकत्वात् । 'एवंविधोऽर्थं एवंविधार्थबोधक एवंविधार्थत्वात्, वचनं
तत्रैवम्' इत्यनुमानेऽप्यानौसमानयोगक्षेपो हेतुः । 'एवंविधार्थत्वात्' इति हेतुना
एवंविधानिष्टसाधनस्याप्युपपत्तेः ।

तथा यत् 'इष्टि हे मतिवैशिनि क्षणनिश्चयमदृष्टे-' इत्यादौ नलम्बनीनां सान-
तिर्जनम्, एकाकिञ्चया च स्तोत्रोद्यमनम्, इत्याः परकासुक्षोभयोगस्य स्थित्यो लिङ्ग-
मित्युच्यते । तत्रावैवाभिहितेन स्वकान्तरेहेनापि सम्भवतीत्यनेकान्तिको हेतुः ।

यच्च 'निःशेषश्रुतचन्दनम्-' इत्यादौ दृष्टास्तत्कामुक्षोभयोगोऽनुमीयते तत्किं
प्रतिपाद्येया दृष्ट्या, तत्कालसंनिहितार्थान्यैः, तत्कालव्याप्यमात्रनया वा सङ्गदयैः ।
आद्यधोने विवादः । तृतीये तु तत्राविधानिप्रायमिरदस्यैः स्वभिचारः । ननु वका-
यवस्थासङ्कृतत्वेन विज्ञेयो हेतुरिति न वाच्यम् । एवंविधव्याप्यावनुसंधानस्या-
भावात् ।

किं चैवंविधानां काव्यानां कविप्रतिमामात्रचन्दनानां प्रामाण्यानावश्यकत्वेन सन्दि-
ग्धासिद्धत्वं हेतोः । व्यक्तिवैदिना चाधमपदसहायानामेवैर्णा व्यक्तकत्वमुक्तम् । तेन
च तत्कालतत्त्वाधमत्वं प्रामाणिकं न त्वेति कथमनुमानम् ।

एतेनार्थोपपत्तिवैधत्वमपि व्यवहृत्तानामपास्तम् । अर्थोपपत्तेरपि पूर्वप्रसिद्धव्याप्तिच्छा-
द्यानुपजीवैव प्रवृत्तेः । यथा—'यो जीवति स कुत्राप्यवतिष्ठते, जीवति चात्र
नोष्ठवामविजमानंक्षेत्रः' इत्यादि । किं च यस्म्यधिक्यार्थो तत्रगीतोक्तमेव दृष्टसंख्यादि-
बल्युपनवुद्धिवेधोऽप्यर्थं न भवति । सूचनमुद्धरेरपि सङ्केतादिलौकिकप्रमाणसापेक्षत्वे-
नानुमानप्रकारताङ्गीकारात् । यच्च 'संस्कारजन्यत्वाद्दसादिवृद्धिः सृष्टिः' इति केचित्,
तत्रापि प्रत्यभिज्ञादानेकान्तिकत्वात् हेतोरामासता । 'दुर्गालङ्घित-' इत्यादौ च
द्वितीयार्थो नास्त्येव इति षट्कं महिममहेन, तदनुभवसिद्धमपलपतो गजनि-
मोलिकैव ।

तदेवमनुभवसिद्धस्य तत्तद्वसादिलक्षणाध्याशक्यापलापतया तत्तच्छब्दाद्यन्वयव्य-
तिरेकानुविधावितया चानुमानादिप्रमाणानेष्टतया चाभिधादिशुचिर्वाचोध्यतया च
तुरीया वृत्तिरपारम्भेति सिद्धम् । इयं च व्याख्याद्यनुसन्धानं विनापि भवतीत्यस्तित्वं
निर्मलम् । तत्किंवाभिकेवं वृत्तिरिति, उच्यते—

१ 'अन्त इव' ख-ग. २ 'इत्यनुमानयोगक्षेपो हेतुः' ग. ३ 'विधानिष्टार्थत्वाप्युपपत्तेः'
ख-ग. ४ 'तद्विज्ञानं' नि-घ. ५ 'प्रतिपाद्यतया' नि. ६ 'व्याप्यतु' नि-घ. ७ 'व्यक्ति-
वधिता' ख-ग. ८ 'मैत्रेयं पदार्थोक्तं' नि-घ. ९ 'दृष्टिसिद्धव्याप्तौ व्याप्यते' नि. १० 'तस्या-
स्तिष्ठतमेतदया धन्द्वस्यानौमिकानमकारेण न व्यापारत्वात् सम्भवतीति' (व्यक्तिवैधेके ५४ ११३)
११ 'नवसिद्धिम्' नि.

सा चेयं व्यञ्जना नाम वृत्तिरित्युच्यते श्रुतेः ।

रसव्यक्तौ पुनर्वृत्ति रसनामयां परे विदुः ॥ ५ ॥

एतच्च विविच्योक्तं रसनिरूपणप्रस्ताव इति सर्वमवदातम् ॥

इति साहित्यदर्पणे व्यञ्जनास्थापनो नाम पञ्चमः परिच्छेदः ।

षष्ठः परिच्छेदः ।

एवं ध्वनिगुणोभूतव्यञ्जनत्वेन काव्यस्य भेदद्वयमुक्त्वा पुनर्दृश्यभन्वत्वेन भेद-
द्वयमाह—

दृश्यभन्वत्त्वमेदेन पुनः काव्यं द्विधा मतम् ।

दृश्यं तत्राभिनेयं

तस्य रूपकसंज्ञादेतुमाह—

तदुपायोपातु रूपकम् ॥ १ ॥

तदुदयं काव्यं नटे रामादिसरूपारोपादृक्कमित्युच्यते । कोऽसत्त्वमिनय इत्याह—

भवेद्वमिनयोऽवस्थानुकारः स चतुर्विधः ।

आङ्गिको वाचिकश्चैवमाहार्यः सात्त्विकस्तथा ॥ २ ॥

नटैर्षागैश्चादिभ्यो राममुषिष्ठिरादीनामवस्थानुकरणमभिनयः । रूपकमेदानाह—

नाटकमथ प्रकरणं भागव्यायोगसमवकारस्त्रिमाः ।

इहासृगाङ्गवीच्यः प्रहसनमिति रूपकाणि दश ॥ ३ ॥

किंच ।

नाटिका चोटकं गोष्ठी सदृकं नाट्यरासकम् ।

प्रस्थानोत्थाप्यकाव्यानि प्रेङ्खणं रासकं तथा ॥ ४ ॥

संस्थापकं श्रीगदितं शिरपकं च विलासिका ।

हुर्मल्लिका प्रकरणी हल्लीशो भाणिकेति च ॥ ५ ॥

अष्टादश प्राहुरूपरूपकाणि मनीषिणः ।

विना विशेषं सर्वेषां लक्ष्म नाटकवन्मतम् ॥ ६ ॥

सर्वेषां प्रकरणादिरूपकाणां नाटिकावुरूपकाणां च । तत्र

नाटकं रूपातवृत्तं स्वात्पञ्चसन्धिसमन्वितम् ।

विलासदर्पादिगुणवस्तुक्तं नानाविभूतिभिः ॥ ७ ॥

सुखदुःखसमुद्भूति नानारसनिरन्तरम् ।

पञ्चादिको दशपरास्तत्राङ्गाः परिकीर्तिताः ॥ ८ ॥

प्रस्थातव्यंशो राजर्षिर्षीरोदात्तः प्रतापवान् ।

दिव्योऽथ दिव्यादिभ्यो वा गुणवाञ्छायको मतः ॥ ९ ॥

एक एव भवेदङ्गी शृङ्गारो वीर एव वा ।

अङ्गमन्ये रसाः सर्वे कार्यो निर्वहणेऽङ्गुतः ॥ १० ॥

चत्वारः पञ्च वा मुखाः कार्यव्यापृतपुरुषाः ।

गोपुच्छाग्रसमाहं तु बन्धनं तस्य कीर्तितम् ॥ ११ ॥

ख्यातं रामायणादिप्रसिद्धं वृत्तम् । यथा—रामचरितादि । सम्बन्धो बन्धनो ।
नानाविभूतिभिर्युक्तमिति महासङ्घावम् । सुखदुःखसमुद्भूतत्वं रामयुधिष्ठिरादिवृत्तान्ते-
ष्वभिव्यक्तम् । राजर्षयो दुष्यन्तादयः । दिव्याः श्रीकृष्णादयः । दिव्यादिव्यः, यो
दिव्योऽप्यात्मनि नरामिमानो । यथा—श्रीरामचन्द्रः । 'गोपुच्छाग्रसमाहमिति
क्रमेणाह्वाः सुखाः कर्तव्याः' इति केचित् । अन्ये त्वाहुः—'यथा गोपुच्छे
केचिद्वाक्का हस्ताः केचिद्दीर्घास्तत्रेह कानिचित्कार्याणि मुक्तसन्धौ समाप्तानि कानि-
चित्प्रतिमुक्तौ । ययमन्येष्वपि कानिचित्कानिचित्' इति ।

प्रत्यक्षनेतृचरितो रसभावसमुद्भवः ।

भवेदगूढसंस्कारः क्षुद्रचूर्णकसंयुतः ॥ १२ ॥

विच्छिन्नावान्तरैकार्थः किञ्चित्संलग्नविन्दुकः ।

युक्तो न बहुभिः कार्यैर्वीजसंहतिमात्र च ॥ १३ ॥

नानाविधानसंयुक्तो नातिप्रचुरपद्यमान् ।

आवश्यकानां कार्याणामविरोधाद्विनिर्मितः ॥ १४ ॥

नानेकदिननिर्वर्त्यकथया संग्रहोऽयम् ।

आसन्ननायकः पात्रैर्युतस्त्रिचतुरैस्तथा ॥ १५ ॥

दूराह्वानं यथो युद्धं राज्यदेशादिविप्लवः ।

विवाहो भोजनं श्रापोऽसौम्यं मृत्यु रतं तथा ॥ १६ ॥

दन्तच्छेद्यं नखच्छेद्यमभ्यङ्गीडाकरं च यत् ।

शयनाभरणानादि नगराणुपरोधनम् ॥ १७ ॥

स्नानानुलेपने चैभिर्वीजितो नातिविस्तारः ।

देवीपरिजनादीनाममालवणिज्जामपि ॥ १८ ॥

प्रत्यक्षचित्रचरितैर्युक्तो भावसोऽङ्गवै ।

अन्तर्निष्क्रान्तनिष्क्रियपात्रोऽहं इति कीर्तितः ॥ १९ ॥

विन्दाद्यो बद्धन्ते । आवश्यकं संध्यावन्दनादि । अङ्गप्रस्तावाद्गर्भाङ्गमाद—

अङ्गोदरप्रविष्टो यो रङ्गद्वारामुखादिमान् ।

अङ्गोऽपरः स गर्भाङ्गः सजीवः फलवानपि ॥ २० ॥

यथा बालरामायणे—रावणं प्रति (कञ्चुकी) ।

'अवर्णः पयमनेकैर्दृश्यं दीर्घैश्च लोचनैर्बहुभिः ।

भवदर्थमित्तिवर्द्धं नात्यं सीतास्वयंवरणम् ॥' (३.२२)

इत्यादिना विरचितः सीतास्वयंवरो नाम गर्भाङ्गः ।

तत्र पूर्वं पूर्वरङ्गः सजापृजा ततः परम् ।

कथनं कविसंज्ञादेनोदकस्याप्ययामुक्तम् ॥ २१ ॥

१ 'वर्णाय' इति-अ. २ 'श्रापोऽसौम्यं' इति-अ. ३ 'नगराणुपरोधनम्' इति. ४ 'लोचनैर्बहुभिः' ग.
५ 'द्वारामुखादिनाम्' ग.

तत्रेति नाटके ।

यस्माद्व्यवस्तुनः पूर्वं रङ्गविघ्नोपशान्तये ।

कुशीलवाः प्रकुर्वन्ति पूर्वैरङ्गः स उच्यते ॥ २२ ॥

प्रत्याहारादिकान्यङ्गान्यस्य भूयांसि यद्यपि ।

तथाप्यवश्यं कतेष्वपि नान्दी विघ्नोपशान्तये ॥ २३ ॥

तस्माः स्वरूपमाह—

नाशीर्वचनसंयुक्ता स्तुतिर्यस्याप्रयुज्यते ।

देवद्विजनृपादीनां तस्मान्नान्दीति संज्ञिता ॥ २४ ॥ (नाट्य० ५.२५)

मङ्गल्यश्चङ्गचन्द्रैः लकोकैरवशंसिनी ।

पदैर्युक्ता द्वादशभिरष्टाभिर्वा पदैरुत ॥ २५ ॥

अष्टपैदा यथा अन्तर्धराषणे—‘निप्रत्यूहम्’ इत्यादि (१.१) । द्वादशपदा यथा मम तातपादानां गुणमालायाम्—

‘शिरसि धृतसुराफणे स्मरारागवर्णमुखेन्दुस्विर्मिरोन्द्रपुवी ।

अथ चरणयुगानते स्वकान्ते सिवसरसा भवतोऽस्तु भूतिहेतुः ॥’

एवमन्यत्र । पतञ्जलीति कस्मचिन्मतानुसारेणोक्तम् । वस्तुतस्तु ‘पूर्वैरङ्गस्य रङ्गद्वाराभिधानमङ्गम्’ इत्यपरे । यदुक्तम्—

‘यस्मादभिनयो ह्यथ प्राथम्यादवतार्यते ।

रङ्गद्वारमतो वेपं वागह्यभिनयात्मकम् ॥’ इति । (नाट्य० ५.२७)

उक्तप्रकारावाय नान्द्या रङ्गद्वारत्वात्प्रथमं नदरेव कर्तव्यतया न महर्षिणा निर्देशः कृतः । कास्तिदासादिमहौकविप्रवन्धेषु च—

‘वेदान्तेषु यमादुरेकपुराणं व्याप्य सिधं रोदसी

यसिन्नीश्वर इत्यनन्वलिषद्ः शब्दो यथार्थाक्षरः ।

अन्तर्धैश्च मुमुक्षुभिर्मियमितप्राणादिभिर्मृग्यते

स साणुः शिरमक्तिरोगमुल्लभो निःशेवसाधारस्तु वः ॥’ (विक्रमो० १.१)

एवमादिषु नान्दीलक्षणायोगात् । उक्ते च—‘रङ्गद्वारमारम्य कविः कुषाद—’ इति । अत एव प्राक्तनपुस्तकेषु ‘नान्दन्ते सूत्रधारः’ इत्यनन्तरमेव ‘वेदान्तेषु—’ इत्यादिभ्योऽलिखनं दृश्यते । यच्च पश्चात् ‘नान्दन्ते सूत्रधारः’ इति लिखनं तस्यावगमिप्रायः—नान्दन्ते सूत्रधार इदं प्रयोजितवान्, इतः प्रसूतिं नाटकमुपादीयत इति कवेरभिप्रायः सूचित इति ।

पूर्वैरङ्गं विधायैवं सूत्रधारो निवर्तते ।

प्रविश्य स्थापकस्तद्वत्काव्यमास्थापयेत्ततः ॥ २६ ॥

दिष्यमैल्यं स तद्रूपो मिश्रमन्यतरस्तथोः ।

१ ‘संयुक्ता’ नितं ‘यस्या’ ग. २ ‘शङ्खचक्राव्य’ ग. ३ ‘पदैर्युक्ता’ ग. ४ ‘अससादा’ ग. ५ ‘इत्यन्ते’ नि; ‘इत्यन्ते’ व. ६ ‘रङ्गद्वारात्’ नि-व. ७ ‘महामन्त्रेषु’ ग. ८ ‘इतः प्रसूति मया नाटक’ नि-व. ९ ‘विधायैव’ नि-व. १० ‘दिष्यमैल्यं वः’ ग; ‘दिष्यमैल्यं तद्रूपो’ व.

सूचयेद्वस्तु वीजं वा मुखं पात्रमथापि वा ॥ २७ ॥

काव्यायेस्य स्थापनात्स्थापकः । तद्वदिति सूत्रधारसद्व्यवशुणाकारः । इदानीं पूर्वराजस्य संन्यक्तप्रयोगमावादेक एव सूत्रधारः सर्वं प्रयोजयतीति व्यवहारः । स स्थापको दिव्यं वस्तु दिव्यो भूत्वा, मर्त्यं वस्तु मर्त्यो भूत्वा, मित्रं च दिव्यमर्त्ययोरे-
न्वतरो भूत्वा सूत्रवेत् । वस्तु इति सूत्रम् । यमोदाचरामने—

‘रामो मूर्ध्नि निधाय काननमगान्धाकामिवाक्षां गुरो-
स्तद्भक्ष्या भरतेन राज्वमखिलं माथा सहैवोद्दिशतम् ।
तौ सुग्रीवविनीषणावनुगतौ नीसी परां सैम्बदं
श्रोतृत्वाता दशकान्तरमनृतयो ध्वस्ताः समस्ता द्विपः ॥’

वीजं यथा रत्नावल्याम्—

‘श्रीपादन्नसादपि मन्थादपि जलनिषेदिशोऽप्यन्तात् ।

आनीय ह्रदिति षट्यति विधिरभिमतमभिमुखीभूतः ॥’ (१.७)

अत्र हि समुद्रे बहिनमज्ञमप्रोत्थिताया रत्नावल्या अनुकूलदेवकालितो वरसराज-
गृहप्रवेशो यौगन्धरायणस्यापारमारुह्य रत्नावलीप्राप्तौ वीजम् । मुखं केषादिना
प्रस्तुतकृतान्तमतिपादको वाग्निशेषः । यथा—

जासादितप्रकटनिर्गलचन्द्रहासः प्राप्तः शरत्समय एव विशुद्धकान्तैः ।

उत्खाय मादतमसं वनकालमुपं रामो दशालमिव सम्भूतस्सुग्रीवैः ॥’

पात्रं यथाभिधानशकुन्तले—

‘तवासि गीतरामेण हारिणा प्रसन्नं हृतः ।

एव राजेव दुष्यन्तः सारोष्मातिरेहता ॥’ (१.५)

रत्नं प्रसाय मधुरैः श्लोकैः काव्यायेसुचकैः ।

रूपकस्य कवेराख्यां गोशार्चयि स कीर्तयेत् ॥ २८ ॥

ऋतुं च कञ्चित्पायेण भारतीं हृत्तिमाश्रितः ।

स स्थापकः । प्रायेणेति कञ्चित्तोरकीर्तनमपि । यथा—रत्नावल्याम् । भारती-
हृत्तिस्तु—

भारती संस्कृतप्रायो वाग्व्यापारो नराश्रयः ॥ २९ ॥

संस्कृतवङ्गौ वाक्प्रधानौ व्यापारौ भारती ।

तस्याः प्ररोचना वीथी तथा प्रहसनामुक्तौ ।

अज्ञान्यश्रोन्मुखीकारः प्रशंसातः प्ररोचना ॥ ३० ॥

प्रस्तुतामिनयेषु प्रशंसातः श्रोतृणां प्रवृत्त्युन्मुखीकरणं प्ररोचना । यथा रत्नावल्याम्—

‘श्रीहर्षो निपुणः कविः, परिचक्षेया गुणप्राणिनौ,

श्लोके हारि च वरसराजचरितं, नाट्ये च द्रष्टा वपम् ।

१ अयं श्लोको पद्यरूपके (३.१) द्रव्यते. २ ‘परस्तुजति’ नि. ३ ‘मोक्षिणः’ नि-य.
४ ‘कान्ति’ नि. ५ पद्यरूपके (३.१.१० इत्यत्र) उदाहृतमिदम्. ६ ‘मोक्षयति’ वीजवेत्’ स.

वस्तुनैकैकमपीह वाञ्छितकलापतिः पदं, किं पुन-

सैद्धांत्योपपत्त्यादयं समुदितः सर्वो गुणानां गणः ॥' (रत्ना० १.३)

पीपीप्रवृत्तने वक्ष्येते ।

नदी विदूषको नापि पारिपात्रक एव वा ।

सूत्रधारेण सहिताः संलापं यत्र कुर्वन्ते ॥ ३१ ॥

चित्रैर्वाङ्मयैः स्वकार्यैश्चैः प्रस्तुताक्षेपिभिर्मिथः ।

आमुखं तनु विज्ञेयं नास्ति प्रज्ञावनापि सा ॥ ३२ ॥

सूत्रधारसदृशत्वात्सापकोऽपि सूत्रधार उच्यते । तस्मानुचरः पारिपात्रकः
तस्मात्किञ्चिदूतो नदः ।

उद्धात्यकः कथोद्धातः प्रयोगातिशयस्तथा ।

प्रवर्तकायलमिमे पञ्च प्रज्ञावनाभिदाः ॥ ३३ ॥

तत्र

पदानि स्वगतार्थानि तदर्थगतये नराः ।

योजयन्ति पदैरन्यैः स उद्धात्यक उच्यते ॥ ३४ ॥

यथा मुद्राराक्षसे सूत्रधारः—

‘कूरमः स केतुश्चन्द्रमसं पूर्णमण्डलमिदानीम् ।

अभिमवितुमिच्छति वलात्—’

इत्यनन्तरम्—‘(नेपथ्ये ।) आः, क एष मयि जीवति चन्द्रशुक्लमभियोक्तुमि-
च्छति ।’ इति । अत्रान्यार्थेऽपि पदानि इदित्यर्थेऽपि अर्थान्तरे संक्रम्य
पात्रप्रवेशः ।

सूत्रधारस्य वाक्यं वा समादायार्थमस्य वा ।

भवेत्पात्रप्रवेशश्चेत्कथोद्धातः स उच्यते ॥ ३५ ॥

वाक्यं यथा रत्नावल्याम्—‘द्वीपादन्वजादपि—’ इत्यादि सूत्रधारेण पठिते—
‘(नेपथ्ये ।) एवमेतत् । कः सन्देहः । द्वीपादन्वजादपि—’ इत्यादि पठित्वा योग्य-
रावणस्य प्रवेशः । वाक्यार्थं यथा वेण्याम्—

‘निर्माणवैरद्वयनाः प्रज्ञादरीणां नन्दन्तु पाण्डुतनयाः सह मापदेन ।

रक्तप्रसाधितगुणः क्षतविग्रहाश्च स्वस्वा भवन्तु कुकराजमुताः सगुलाः ॥’ (१.७)

इति सूत्रधारेण पठितस्य वाक्यस्यार्थं गृहीत्वा—‘(नेपथ्ये ।) आः दुरात्मन्,
वृथा मञ्जुपाठक, कथं स्वस्वा भवन्तु मयि जीवति आर्तराक्षः ।’ ततः सूत्रधारो
निष्क्रान्तो भीमसेनस्य प्रवेशः ।

यदि प्रयोग एकस्मिन्प्रयोगोऽन्यः प्रयुज्यते ।

तेन पात्रप्रवेशश्चेत्प्रयोगातिशयस्तथा ॥ ३६ ॥

यथा कुन्दमालाधाम्—‘(नेपथ्ये ।) इत इतोऽवतरत्वार्या । सूत्रधारः—कोऽयं
स्त्वार्थाङ्गानेन साहाय्यकमपि मे सुप्तादयति । (विलोक्य ।) कष्टमतिक्रम्यं वर्तते ।

१ ‘प्रस्तुतपेक्षितमिथः’ न. २ ‘आमभिमवितु’ नि-व. ३ ‘आपार्थो यथा’ नि.
४ ‘सूत्रधारनिष्क्रान्तौ’ नि.

लङ्केष्वरस्य भवने सुखिरं भित्तेति रामेण लोकपरिवादमयाकुलेन ।

निर्वासितां जनकशब्दणि गर्भेणुवीं सीतां वनाय परिकर्षति लक्ष्मणोऽयम् ॥'

अत्र नृत्यप्रयोगार्थं स्वभावज्ञाननिच्छता वृत्तधारेण 'सीतां वनाय परिकर्षति लक्ष्मणोऽयम्' इति सीतालक्ष्मणयोः प्रवेशं सूचयित्वा निश्चान्तेन स्वप्रयोगमति-
शयान एव प्रयोगः प्रयोजितः ।

कालं प्रवृत्तमाश्रित्य सूत्रधृग्वत्र वर्णयेत् ।

तदाश्रयश्च पात्रस्य प्रवेशस्तत्प्रवर्तकम् ॥ ३७ ॥

वया—'आसादितं प्रकटं' इत्यादि । '(ततः प्रविशति यथानिर्दिष्टो रामः १)'

यत्रैकत्र समावेशात्कार्यमन्यत्रसाध्वते ।

प्रयोगे खलु तज्ज्ञेयं नाम्नावलगितं बुधैः ॥ ३८ ॥

वया आकुन्तले—वृत्तधारो नदीं प्रति । 'तवासि सीतरामेण—' इत्यादि । ततो
रामः प्रवेशः ।

योज्यान्वत्र यथाकालं वीष्यज्ञानीतराण्यपि ।

अत्र आमुखे । उद्घात्य(त)कावलगितगोरितराणि वीष्यज्ञानि वक्ष्यमाणानि ।

नखकुट्टस्तु—

नेपथ्योक्तं श्रुतं यत्र स्वाकाशवचनं तथा ॥ ३९ ॥

समाश्रित्यापि कर्तव्यमामुखं नाटकादिषु ।

एषामामुखमेदानामेकं कञ्चित्प्रयोजयेत् ॥ ४० ॥

तेनार्थमय पात्रं वा समाश्रित्यैव सूत्रधृक् ।

प्रस्तावनान्ते निर्गच्छेत्ततो वस्तु प्रयोजयेत् ॥ ४१ ॥

वस्तिवतिवृत्तम् ।

इदं पुनर्वस्तु बुधैर्द्विविधं परिकल्प्यते ।

आधिकारिकमेकं स्यात्प्रासङ्गिकमधारम् ॥ ४२ ॥

अधिकारः फले स्वाभ्यमधिकारी च तत्प्रभुः ।

तस्येतिवृत्तं कविभिराधिकारिकमुच्यते ॥ ४३ ॥

फले प्रधानफले । यथा बालरामायणे रामचरितम् ।

अस्योपकरणार्थं तु प्रासङ्गिकमितीष्यते ।

अस्याधिकारिकेतिवृत्तस्य उपकारनिमित्तं यच्चरितं तत्प्रासङ्गिकम् । यथा
सुग्रीवादिचरितम् ।

पताकास्थानकं योज्यं सुविचार्यैव वस्तुनि ॥ ४४ ॥

इह नाख्ये ।

यत्रार्थं चिन्तितेऽन्वस्मिन्नहितोऽन्वः प्रयुज्यते ।

आगन्तुकेन भावेन पताकास्थानकं तु तत् ॥ ४५ ॥ (नाट्य-१९.२९)

तद्देवानाह—

सहस्रैवार्थसम्पत्तिगुणवत्युपचारतः ।

पताकास्थानकमिदं प्रथमं परिकीर्तितम् ॥ ४६ ॥ (नाट्य० १९.३०)

यथा रत्नावल्याम्—'वास्तवदेवम्' इति राजा यदा तत्कण्ठपाशं मोचयति तदा तदुत्था 'सागरिकेवम्' इति प्रलम्बिनाय 'कथम् । प्रिया मे सागरिका ।

अलमलम्बितामार्थं साहसैनामुना ये, स्वरितमपि विमुञ्च एवं कलापाशमेतम् ।

नल्लितमपि निरोद्धं जीवितं जीवितेषु क्षणमिह मम कण्ठे बाहुपाशं निवेदि ॥' (१.१७)

इति पठरूपाथैसम्पत्तिः पूर्वोपेक्षयोग्यनारातिशयाहुणवत्युत्कृष्टा ।

वचः सातिसप्तक्षिप्तं नानाबन्धसमाश्रयम् ।

पताकास्थानकमिदं द्वितीयं परिकीर्तितम् ॥ ४७ ॥ (नाट्य० १९.३१)

यथा वेण्यां भीमः—

'रक्तप्रसाधितनुवः क्षतविग्रहाश्च सत्त्वा भवन्तु कुरुराजसुताः सभृत्याः ॥'

अत्र रत्नादीनां रथिरशरीराथैहेतुकक्षेपवशेन बीजार्थप्रतिपादनाभेतुनल्लभप्रतिपत्तो सत्त्वां द्वितीयं पताकास्थानम् ।

अर्थोपक्षेपकं यत्तु लीनं सविनयं भवेत् ।

क्षिष्टप्रत्युत्तरोपेतं तृतीयमिदमुच्यते ॥ ४८ ॥ (नाट्य० १९.३२)

लीनमन्यकार्यम् । क्षिष्टेन सम्बन्धयोग्येनाभिप्रायान्तरप्रयुक्तेन प्रत्युत्तरोपेतेन, सविनयं विशेषनिश्चयप्राप्त्वा सहितं सम्पापते यत्तु तृतीयं पताकास्थानम् ।

यथा वेण्यां द्वितीयेऽङ्के—'कञ्जुकी—देव, भग्नं भग्नं । राजा—केन । कञ्जुकी—भीमेन । राजा—कस्य । कञ्जुकी—भवतः । राजा—आः, किं प्रकपति । कञ्जुकी—(सन्धयम् ।) देव, ननु अमीमि । भग्नं भीमेन भवतः । राजा—किम् वृद्धापसद, कोऽयमप्ये ते व्यामोहः । कञ्जुकी—देव, न व्यामोहः । सत्यमेव अमीमि ।

भग्नं भीमेन भवतो भद्रता रथकेतनम् ।

पतितं किङ्किणीकौणवद्वाक्यमिव क्षिती ॥' (वेणी० २.२४)

अत्र दुर्बोधनोरुभयोरुपस्तुतत्संकातमर्थोपक्षेपणम् ।

द्रव्यार्थो वचनविन्यासः सुक्षिप्तः काव्ययोजितः ।

प्रधानार्थान्तराक्षेपी पताकास्थानकं परम् ॥ ४९ ॥

यथा रत्नावल्याम्—

'उद्दामोत्कलिकां विषाण्डुररुचं प्रारन्ववृन्मो क्षणा-

दावासं वसनोद्गमैरविरलेरातन्वतीमात्मनः ।

असोधानलतामिसां समदनां नारीमिवान्यां क्षुवं

पदयन्कोपविषाटलपुति मुखं देव्याः करिष्वाम्यहम् ॥' (२.३)

अत्र भाव्यर्थः सूचितः । एतानि चत्वारि पताकास्थानानि कविन्मङ्गलार्थं कविदमङ्गलार्थं सर्वसन्धिषु भवन्ति । काव्यकतुरिच्छावशाद्भूयो भूवोऽपि भवन्ति ।

यत्पुनः केनचिदुक्तम्—‘सुखसन्निभारम्य सन्निवृत्तदृष्टेः क्रमेण भवन्ति’ इति, तदन्त्ये न भवन्त्ये । यथासत्यस्तमुपादेयानामनियमेन सर्वेषां सर्वेषामपि भवितुं युक्तत्वात् ।

यत्स्वाद्भुविर्त्तं वस्तु नायकस्य रसस्य वा ।

विरुद्धं तत्परित्याज्यमन्यथा वा प्रकल्पयेत् ॥ ५० ॥

अनुचितमिति वृत्तं यथा—रामस्य च्छन्नना बालिवधः । तच्चोदात्तराग्रे नोक्तमेव । वीरचरिते तु बाली रामवधार्थमागतो रामेण इत इत्यन्यथा कृतः ।

अङ्गेष्वदर्शनीया या वक्तव्यैव न संमता ।

या च स्वाद्वर्षपर्यन्तं कथा दिनद्वयादिजा ॥ ५१ ॥

अन्या च विस्तरात्सूच्या सार्धोपश्लेषकैर्बुधैः ।

अङ्गेषु अदर्शनीया कथा युद्धादिकथा ।

वर्षादूर्ध्वं तु यद्वस्तु तत्स्वाद्वर्षादधोभवम् ॥ ५२ ॥

उक्तं हि मुनिना—

‘अङ्गच्छेदे कार्यं मासकृतं वर्षसञ्चितं वापि ।

तत्सर्वं कर्तव्यं वर्षादूर्ध्वं न तु कदाचित् ॥’ (नाट्य० १८.३१)

एवं च चतुर्दशवर्षेणापि न्यमपि रामचरिते ये ये विराधवधदवः कथांशास्ते ते वर्षवर्षावयवदिनद्वयमादीनामेकतमेन सूचनीया न विरुद्धाः ।

दिनावसाने कार्यं यद्दिने नैवोपपद्यते ।

अर्थोपश्लेषकैर्वाच्यमङ्गच्छेदं विधाय तत् ॥ ५३ ॥

के तेष्वोपश्लेषका इत्याह—

अर्थोपश्लेषकाः पञ्च विष्कम्भकप्रवेशकौ ।

चूलिकाद्भावतारोऽथ स्वादङ्गमुत्थमित्यपि ॥ ५४ ॥

वृत्तवर्तिष्यमाणानां कथांशानां निदर्शकः ।

संक्षिप्तावस्तु विष्कम्भ आदावङ्गस्य दर्शितः ॥ ५५ ॥

मध्येन मध्यमाम्यां वा पात्राम्यां संप्रयोजितः ।

शुद्धः स्यात्स तु सङ्कीर्णो नीचमध्यमकल्पितः ॥ ५६ ॥

तत्र शुद्धो यथा—मालतीमाधवे दनशाने कपालकुण्डला । सङ्कीर्णो यथा—रामाभिनन्दे क्षपणककापालिकौ । अथ प्रवेशकः—

प्रवेशकोऽनुदात्तोक्तया नीचपात्रप्रयोजितः ।

अङ्गद्वयान्तर्विश्लेषः श्लेषं विष्कम्भके यथा ॥ ५७ ॥

अङ्गद्वयस्यान्तरिति प्रथमाङ्गस्य प्रतिषेधः । यथा—वैष्णवमन्त्रत्वामाङ्गे राक्षस-मिधुनम् । अथ चूलिका—

अन्तर्जवनिकासंख्यैः सूचनार्थस्य चूलिका ।

यथा वीरचरिते चतुर्वाङ्मसादी—‘(नेपथ्ये ।) भो भो वैमानिकाः, प्रवर्तन्तां रङ्गमङ्गलानि ।’ इत्यादि । अनेन ‘रामेण परशुरामो जितः ।’ इति नेपथ्ये पात्रैः सूचितम् । अथाद्भावतारः—

अङ्गान्ते सूचितः पात्रैस्तदङ्गस्वाविभागतः ॥ ५८ ॥

यन्नाङ्गोऽवतरत्येपोऽङ्गावतार इति स्मृतः ।

यथा—अभिज्ञाने पञ्चमाङ्गे पात्रैः सूचितः पञ्चाङ्गस्तदङ्गस्यात्रविशेष इवावतीर्णः ।

अथाङ्गमुत्तम्—

यत्र स्वादङ्ग एकस्मिन्नङ्गानां सूचनात्रिका ॥ ५९ ॥

तदङ्गमुखमित्याहुर्वीजायैक्यापकं च तत् ।

यथा—मालतीमाधवे प्रथमाङ्गादौ कामन्दनववलोकिते भूरिवसुप्रभृतीनां भावि-
भूमिकानां परिक्षिप्तकथाप्रगल्भस्य च प्रसङ्गात्संनिवेशं सूचितवत्पत्नी ।

अङ्गान्तपात्रैर्वाङ्गास्यं छिन्नाङ्गस्वार्थसूचनात् ॥ ६० ॥ (दश० १.६२)

अङ्गान्तपात्रैरङ्गान्ते प्रविष्टैः पात्रैः । यथा वीरचरिते द्वितीयाङ्गान्ते—‘(प्रविष्ट्व ।)
सुमन्त्रः—भगवन्तौ वसिष्ठविश्वामित्रौ भवतः सनागवानाहवतः । इतरे—क
भगवन्तौ । सुमन्त्रः—महाराजदशरथस्वान्तिके । इतरे—तत्तत्रैव गच्छामः ।’ इत्यङ्ग-
परिसमाप्ती । ‘सतः प्रविशन्त्युपविष्टा वसिष्ठविश्वामित्रपरशुरामाः ।’ इत्यत्र
पूर्वाङ्गान्त एव प्रविष्टेन सुमन्त्रपात्रेण अतानन्दजनककथाविच्छेदे उत्तराङ्गमुखसूचना-
दङ्गात्मम्, इति । एतच्च धैर्यकमतानुसारेणोक्तम् । अन्ये तु—‘अङ्गावतरणेनैवेदं
गतायैम्’ इत्याहुः ।

अपेक्षितं परित्यज्य नीरसं वस्तुवित्तरम् ।

यदा सन्दर्शयेच्छेषमासुखानन्तरं तदा ॥ ६१ ॥

कार्यो विष्कम्भको नाज्य आमुखाक्षितपात्रकः ।

यथा—रत्नावल्यां वीरगन्धरावणप्रयोजितः ।

यदा तु सरसं वस्तु मूलादेव प्रवर्तते ॥ ६२ ॥

आदावेव तदाङ्गे स्वादामुखाक्षेपसंश्रयः ।

यथा शाकुन्तले ।

विष्कम्भकाद्यैरपि नो वधो वाप्योऽधिकारिणः ॥ ६३ ॥

अन्योन्येन तिरोधानं न कुर्याद्रसवस्तुनोः ।

रसः शृङ्गारादिः । वदुक्तं यनिकेन—

‘न चातिरसतो वस्तु दूरं विच्छिन्नतां मयेत् ।

रसं वा न तिरोदध्याहस्तवल्ङ्कारकल्पनैः ॥’ इति (दश० ३.३२)

वीजं विन्दुः पताका च प्रकरी कार्यमेव च ॥ ६४ ॥

अर्थप्रकृतयः पञ्च ज्ञात्वा योज्या यथानिधि ।

अर्थप्रकृतयः प्रयोजनसिद्धिहेतवः । तत्र बीजम्—

अल्पमात्रं समुद्दिष्टं बहुधा बह्विस्पर्षति ॥ ६५ ॥

फलस्य प्रथमो हेतुर्वीजं तदभिधीयते ।

यथा—रत्नावल्यां रत्नसराजस्य रत्नापलीप्राप्तिहेतुर्देवानुकूल्यकालितो योग्यनरायण-
व्यापारः । यथा वा—वैष्णवां द्रौपदीकेशसंयमनहेतुर्भीमसेनक्रोधोपचितो बुधिक्षिरोत्साहः ।

अवान्तरार्थविच्छेदे विन्दुरच्छेदकारणम् ॥ ६६ ॥

यथा—रत्नावल्यामनङ्गपूजापरिसमाप्तौ कथायैविच्छेदे सति 'उदयनसेन्दोरीयो-
द्गोक्षते' इति सागरिका भुक्त्वा ('तद्वर्षम् ।) कथं यसौ सो उदयनगणदिन्दो' इत्यादि-
रवान्तरार्थहेतुः ।

अपि प्रासङ्गिकं कृतं पताकेत्यभिधीयते ।

यथा—रामचरिते सुग्रीवादेः, वैष्णवां नीमादेः, शाकुन्तले विदूषकस्य चरितम् ।

पताकानायकस्य स्यान्न स्वकीयेफलान्तरम् ॥ ६७ ॥

गर्भे सन्धौ विमर्शो वा निर्वाहस्तस्य जायते ।

यथा—सुग्रीवादे रत्नप्राप्त्यादि । वस्तु मुनियोगम्—

'आ गर्भादा विमर्शाद्वा पताका विनिवर्तते ।' इति (जात्य० १९.२८)

तत्र 'पताकेति पताकानायकफलं निर्वहणपर्यन्तमपि पताकायाः प्रवृत्तिदसंभाव्य'
इति व्याख्यातमभिनवगुप्तपादैः ।

प्रासङ्गिकं प्रवेशस्थं चरितं प्रकरी मता ॥ ६८ ॥

यथा—कुलपत्यङ्के रावणजटातुसंभावः ।

प्रकरीनायकस्य स्यान्न स्वकीयं फलान्तरम् ।

अपेक्षितं तु यत्साध्यमारम्भो यन्निबन्धनः ॥ ६९ ॥

समापनं तु यत्सिद्धयै तत्कार्यमिति संसृतम् ।

यथा—रामचरिते रावणवधः ।

अवस्थाः पञ्च कार्यस्य प्रारब्धस्य फलार्थिभिः ॥ ७० ॥

आरम्भयत्नप्राप्त्याशानियतासिफलगमाः ।

तत्र

अवेदारम्भ औत्सुक्यं यन्मुक्त्यफलसिद्धये ॥ ७१ ॥

यथा—रत्नावल्यां रत्नावल्यन्तःपुरनिवेशार्थं योग्यनरायणस्वीत्सुक्यम् । एवं नाय-
कनायिकावीनामप्यौत्सुक्यमाकरेणु षोडश्वम् ।

प्रयत्नस्तु फलवाप्तौ व्यापारोऽतिविरान्वितः ।

यथा रत्नावल्याम्—'तद् वि ण अत्ति अण्णो दंसणोवाओ चि वधा तथा आलि-
हिअ जधासणीहिं करइत्तम् ।' इत्यादिना प्रतिपादितो रत्नावल्याश्रितलेखनादिर्व-
त्सरत्नसङ्गमोपायः । यथा च—रामचरिते समुद्रदण्डनादिः ।

उपायापायशङ्काभ्यां प्राप्तिप्राप्तासिफलसम्भवः ॥ ७२ ॥

यथा—रत्नावल्यां तृतीयेच्छे वेधपरिवर्तनाभिसरणादेः सङ्गमोपायाद्वाप्तवद्वा-
कक्षणापायशङ्का चानिर्धारितैकान्तसङ्गमरूपकलप्राप्तिः प्रत्याशा । एवमन्वयः ।

१ 'रत्नसराजस्य' ग. २ 'स्वकीयं फलान्तरं' ग. ३ 'संयमन' ग. ४ 'फलान्तरं' ग.
५ 'उदयनसेन्दोरीयो' दर्शनीपाठ इति वचनात् तत्रातिशय वचनसमीहितं करिष्यामि' इति
परिकृतम्. ६ 'सङ्गमफलं' ग.

अपायाभावात्तः प्राप्तिर्नियतास्तिस्तु निश्चिता ।

अपायाभावाच्चिद्विधैरितैकान्तफलप्राप्तिः । यथा रत्नावल्याम्—‘राजा-देवीप्रसादनं लब्ध्वा नान्यमत्रोपायं पश्यामि ।’ इति द्वितीयस्याङ्गस्यान्ते देवीलक्षणापायस्य प्रसादनेन निराकरणान्नित्यफलप्राप्तिः सूचिता ।

सावस्था फलयोगः स्याद्यः समग्रफलोदयः ॥ ७३ ॥

यथा—रत्नावल्यां रत्नावलीकामधकवतित्वलक्षणफलान्तरत्नान्सहितः । एवमन्वयः ।

पथासंख्यमवस्थाभिराभिर्योगाच्च पञ्चभिः ।

पञ्चधैवेतिवृत्तस्य भागाः स्युः, पञ्च सम्भवः ॥ ७४ ॥

तल्लक्षणमाह—

अन्तरैकार्थसम्बन्धः सन्धिरेकान्वये सति ।

एकेन प्रयोजनेनान्वितानां कथांशानामेकान्तरेकप्रयोजनसम्बन्धः सन्धिः ।

तद्भेदानाह—

मुखं प्रतिमुखं गर्भो विमर्शं उपसंहृतिः ॥ ७५ ॥

इति पञ्चास्य भेदाः स्युः कमालक्षणमुच्यते ।

यैधोर्देशं लक्षणमाह—

यत्र बीजसमुत्पत्तिर्नानार्थरससम्भवा ॥ ७६ ॥

प्रारम्भेण समायुक्ता तन्मुखं परिकीर्तितम् ।

यथा—रत्नावल्यां प्रथमेऽङ्के ।

फलप्रधानोपायस्य मुख्यसन्धिनिवेशिनः ॥ ७७ ॥

लक्ष्यालक्ष्य इषोद्वेदो यत्र प्रतिमुखं च तत् ।

यथा—रत्नावल्यां द्वितीयेऽङ्के अस्तराजसागरिकासमानमहेतोरनुरागबीजस्य प्रथमाङ्कोपक्षिप्तस्य सुसङ्गता-विदूषकाभ्यां हासमानतया किञ्चिद्व्यस्य वासनदत्तया विश्रफलकवृत्तान्तेन किञ्चिदुक्तीयमानस्योद्देशरूप उद्भेदः ।

फलप्रधानोपायस्य प्रागुज्ज्वल किञ्चन ॥ ७८ ॥

गर्भो यत्र समुद्भेदो हासान्वेषणवान्मुहुः ।

फलस्य गर्भोकरणादभेदः । यथा रत्नावल्यां द्वितीयेऽङ्के—‘सुसङ्गता—सहि, अद्विखणा दार्णि सि तुमं जा पवं भट्टिणा वरणेण गहिदा वि कोवं अ मुञ्चसि ।’ इत्यादौ समुद्भेदः । पुनर्वासवदत्ताप्रवेशे हासः । तृतीयेऽङ्के—‘तद्वातांस्त्वेपणाव नतः कथं चिरयति वसन्तकः ।’ इत्यान्वेषणम् । ‘विदूषकः—ही ही मोः, कोसन्वीरज्जल-म्नेणावि ण तारिसो विअवअस्तरस परितोसो वारिसो मम सभासाधो पियवअणं मुणिअ भविरसदि ।’ इत्यादौ उद्भेदः । पुनरपि वासनदत्ताप्रत्यभिधानाद् हासः सागरिकायाः सङ्केतस्यानगमनेऽन्वेषणम् । पुनर्लतापाशकरणे उद्भेदः । अथ विमर्शः—

यत्र मुख्यफलोपाय उज्ज्वलो गर्भतोऽधिकः ॥ ७९ ॥

आपाद्यैः सान्तरायश्च स विमर्श इति स्मृतः ।

यथा शाकुन्तले चतुर्थाद्वारौ—‘अनसूया—निर्वन्धवे, तद् वि गन्धर्वेण विवाहेण निम्बुत्तकहाणा पिबसही सन्तला अणुकमनसुभाणी संदुषेति निम्बुदं मे हिर्नयम्’ इत्यत आरम्भ सप्तमाहोपदिताच्छकुन्तलाप्रत्यभिज्ञानात्प्राग्वैतज्जयः शकुन्तलाविस्मरणरूपविम्वालिहितः । अथ निर्वन्धनम्—

धीजवन्तो मुक्ताद्यथा विप्रकीर्णा यथानयम् ॥ ८० ॥

ऐक्यार्थमुपनीयस्ते यत्र निर्वन्धनं हि तत्र । (दश० १.४८-४९)

यथा वेण्याम् (६.३८ इत्यस्मानन्तरम्)—‘कञ्जुकी—(उपसृत । सहप्रेम् ।) महीराज, दिष्टया वर्षते । अयं सङ्ग भीमतेनो दुर्पोषनक्षतवाष्णीकृतसर्वशरीरो दुर्लक्ष्यव्यक्तिः ।’ इत्यादिना द्रौपदीकेससंयमनादिमुक्तसम्बन्धादिबीजानां निजनिजस्या-
नोपक्षिप्तानामेकावयोजनम् । यथा वा—शाकुन्तले सप्तमाह्ने शकुन्तलाभिज्ञानादु-
त्तरोऽर्थराशिः । एषामज्ञान्वाह—

उपक्षेपः परिकरः परिन्यासो विलोभनम् ॥ ८१ ॥

युक्तिः प्राप्तिः समाधानं विधानं परिभाषना ।

उज्ज्वः करणं मेद एतान्यङ्गानि वै मुखे ॥ ८२ ॥

यथोद्देशं कक्षणमाह—

काव्याभेस्य समुत्पत्तिरूपक्षेप इति स्मृतः ।

काव्याभे इतिवृत्तलक्षणप्रस्तुताभिधेयः । यथा वेण्याम्—‘भीमः—

‘लाघागृहानल-विषाज-समाप्रवेशः प्राणेषु वित्तिनिचयेषु च नः प्रहृत ।

आहूय पाण्डववधूपरिवानकेशान्स्वस्वा भवन्ति ममि जीवति भारेराष्ट्रः ॥’

(वेणी० १.८)

समुत्पत्त्याभेदादुक्तं शेषः परिकरः पुनः ॥ ८३ ॥

यथा तत्रैव—

‘प्रवृद्धं यदैरं मम सङ्ग शिशोरेव कुम्भि-

नं तथायौ हेतुने भवति किरीटी न च युवाम् ।

वरासम्पत्सोरःस्वरसिव निरुद्धं पुनरपि

कुम्भा भीमः सन्धिं विवदयति दूयं यदयत ॥’ (वेणी० १.१०)

तन्निष्पत्तिः परिन्यासः

यथा तत्रैव—

‘अञ्जनुनम्रमितचण्डगदाभिघातसङ्घाणितोरदुगलस्य मुयोधनस्य ।

स्थानाकनद्रव्यनशोणितशोणपागिरुत्तंसधिप्यति कर्चास्तव देवि भीमः ॥’

(वेणी० १.२१)

अत्रोपक्षेपो नामेतिवृत्तलक्षणस्य काव्याभिधेयस्य संक्षेपेणोपक्षेपणमात्रम् । परिकर-
स्तस्यैव बहुलीकरणम् । परिन्यासस्ततोऽपि निश्चयापत्तिरूपतया परितो ह्रस्वे न्यसनम् ।

१ ‘हिर्नयं तद् वि गन्धर्वेण चित्तमिजम्’ इति नि-पुस्तके ९ ‘यकार्यमुप’ नि-व.

२ ‘महीराज वर्षते’ नि-व.

इत्येषां भेदः । एतानि चाङ्गानि वक्तुमैव पौर्वापर्येण भवन्ति । अङ्गान्तराणि स्वन्वयाणि ।

गुणारूढानं विलोभनम् ।

यथा तत्रैव—‘द्रौपदी—‘पाप, किं दुःकरं तत्परिकुदिदेयम् ।’ यथा वा मम चन्द्रकलायां चन्द्रकलावर्णने—‘मेयम्, तारुण्यस्य विलासः—’ इत्यादि । यत्तु शाकुन्तलादिषु (१.७) ‘श्रीधामहामिरामं—’ इत्यादि मृगादिवर्णने तद्विचार्य-सम्बन्धानामावाप्तं संध्यहन् । यवमङ्गान्तराणामप्युक्तम् ।

संप्रधारणमर्थानां युक्तिः

यथा—‘वेण्यां सद्दरेवो जीवं प्रलपे—‘आयं, किं महाराजसुन्दरीऽयमन्युत्पन्न इवार्थेण गृहीतः ।’ इत्यतः प्रभृति वाचद्वीगवचनम्—

‘सुभमानोपयसि कोषालोके शकुन्तलसुतः ।

न लज्जयति दारुणां समार्यां केशकर्षणम् ॥’ इति (वेणी० १.१७).

प्राप्तिः सुखागमः ॥ ८४ ॥

यथा तत्रैव (वेणी० १.१५)—‘ममामि कीरवशतं समरे न कोपात्—’ इत्यादि । ‘द्रौपदी—(सुत्वा । सहर्षम् ।) पाप, अस्तुदुपुष्यं यत्तु एवं वक्ष्यम् । तां पुणो पुणो भग ।’

वीजस्यागमनं यत्तु तत्समाधानमुच्यते ।

यथा तत्रैव—(नेपथ्ये ।) भो भो विराट्पदपद्मचतयः, स्वयताम्—

यत्तत्त्वमतमजमीरुमनसा वलेन मन्दीकृतं

यद्विलसितुर्मपीहितं समवता शान्तिं कुललेच्छता ।

तद्वृत्तारणिसम्भूतं नृपमुताकेशाम्बराकर्षणैः

क्रोधज्योतिरिदं महारकुलस्यै वीधिद्विरे कृमते ॥’ (वेणी० १.२४)

अत्र ‘स्वस्या भवन्ति मयि जीवति—’ इत्यादि जीवस्य प्रधाननायकाभिमतत्वेन सम्यगाहितत्वात्समाधानम् ।

सुखदुःखकृतो योऽर्थस्तद्विधानमिति स्मृतम् ॥ ८५ ॥

यथा बालचरिते—

‘उत्साहाविशयं वस्तु द्वयं दास्यं न पश्यतः ।

मम हर्षविषादाभ्यामाक्रान्तं युगपन्मनः ॥’

यथा वा मम प्रमादलान्—‘नयनयुगासेवनकम्—’ इत्यादि ।

कुतूहलोत्तरा वाचः प्रोक्ता तु परिभाषणा ।

यथा—‘वेण्यां (१.२४) शोकादनन्तरं द्रौपदी दुर्द्धं स्वाद्य वेति संशयानां त्वे-जम्बानन्तरम्—‘पाप, किं दाणिं यतो पलभजलहररथनिदमत्थरो खणे तयो समर-दुन्दुही ताद्रीशदि ।’

वीजार्थस्य प्ररोहः स्यादुद्भेदः

१. अथं वममोपि श्लोक उदाहृतो रा-दुत्तरे, २. ‘मृगादिश्ववर्णने’ नि-ब. ३. ‘कुतूहलोद्भवा’ रा.

यथा तत्रैव—‘द्रौपदी—पाप, पुणो वि तप समासात्तद्वन्वा ।

भीमः—भूयः परिमवर्द्धान्तिकञ्जाविधुरिताननम् ।

अग्निः शेषितकौरव्यं न पदवसि वृकोदरम् ॥’ (वेणी० १.२९)

करणं पुनः ॥ ८६ ॥

प्रकृताद्येसमारम्भः

यथा तत्रैव—‘देवि, गच्छामो वयमिदानीं कुरुकुलक्षयाय ।’ इति ।

भेदः संहतभेदनम् ।

यथा तत्रैव (वेणी० १.२५ ओकस्यापस्तात्)—‘अत एवापप्रवृत्ति मित्रोऽहं नवद्वयः’ । केचित्तु (दश० १.२९) ‘भेदः प्रोत्साहना’ इति वदन्ति ।

अथ प्रतिमुखाङ्गानि—

विलासः परिसर्पञ्च विधुतं तापेनं तथा ॥ ८७ ॥

नर्मं नर्मद्यतिश्चैव तथा प्रगमनं पुनः ।

विरोधञ्च प्रतिमुखे तथा स्वात्ययुपासवम् ॥ ८८ ॥

पुण्यं वज्रमुपन्यासो वर्णसंहार इत्यपि ।

तत्र

समीहा रतिभोगार्था विलास इति कथ्यते ॥ ८९ ॥

रतिलक्षणस्य भावस्य वो हेतुभूतो भोगो विषयः प्रमदा पुरुषो वा तदर्थो समीहा विलासः । यथा शाकुन्तले—

‘कामं प्रिया न मुलमा मनस्तु तद्भावदर्शनाश्वाति ।

अकृतापेऽपि मनसिजे रतिमुमप्यप्रापेना कुरुते’ ॥ (२.१)

दृष्टनैष्ठानुसरणं परिसर्पञ्च कथ्यते ।

यथा शाकुन्तले—‘राजा—मन्त्रिउप्यमत्र तमा । तथा हि ।

अनुव्रता पुरस्तादवगाद्या अपनगौरवात्पश्चात् ।

द्वारेऽस्य पाण्डुसिकते पदपङ्क्तिर्व्यवहरेऽभिनवा ॥’ (३.५)

कृतस्नानुनयस्यादौ विधुतं स्वपरिग्रहः ॥ ९० ॥

यथा तत्रैव (३.१६ इत्यस्यात् प्राक्)—‘अलं वो अन्तेऽरविरहपञ्चसुपण रासिणा उवहरेण ।’ केचित्तु (दश० १.३३) ‘विधुतं स्वादरतिः’ इति वदन्ति ।

उपायादर्शनं यत्तु तापेनं नाम उद्धवेत् ।

यथा राजावल्याम्—‘सागरिका—

दुल्लहवणापुरागो लज्जा युद्धं परजतो अग्रा ।

शिवसहि विस्रमं प्रेमं मरणं सरणं शवरि पक्वम् ॥’ (२.१)

(दुर्लभजनानुरागो लज्जा युद्धं परवश आत्मा ।

शिवसहि विषमं प्रेम मरणं सरणं केवलमेकम् ॥)

१ ‘परिवर्द्धान्तिकञ्जाविधुरिता’ ख. २ ‘कारणं’ ख. ३ ‘नक्तम्’ ग. ४ ‘विधुतं’ ख. ५ ‘तपनं’ ग. ६ ‘गयाति’ जि. ७ ‘दृष्टनैष्ठ’ नि. ८ ‘विधुतं’ ख. ९ ‘तपनं’ ग.

परिहासवचो नमं

यथा रत्नावल्याम्—'सुसङ्गता—सहि, जस्त किदे तुमं आभदा सो अर्ज दे पुरो विट्ठहि । सागरिका—(सास्वयम् ।) कस्त किदे अर्ज आभदा । सुसङ्गता—अर्जं जणैसुकिदेण । णं चित्तफलअस्स ।'

इतिरेतु परिहासजा ॥ ९१ ॥

नमंयुतिः

यथा तत्रैव (२.१७ इत्यनन्तरं) 'सुसङ्गता—सहि, अदक्खिणा दाणिं सि तुमं जा एत्थं मट्ठिणा इत्यावळम्बिदावि कोवें ण मुञ्जसि । सागरिका—(सभ-
मङ्गमीषद्विहस्स ।) सुसंगदे, दाणिं वि कील्लिदं न विरमसि ।' केचित्तु—'दोषत्ता-
च्छादनं हास्यं नमंयुतिः' इति वदन्ति (नाट्य० १९.७२)

प्रगमनं वाक्यं स्वादुत्तरोत्तरम् ।

यथा विक्रमोर्वश्याम्—'उर्वशी—अज्जदु अज्जदु महाराजो । राजा—मया नाम जितं वस्स त्वया जगं उदीयन्ते ।' (२.१७) इत्यादि ।

विरोधो ज्यसनप्राप्तिः

यथा चण्डकीशिके—'राजा—मूनमसमीक्षपकारिणा मया अन्धेनेव स्फुरच्छिखा-
कलापो ज्वलनः पद्मया समाक्रान्तः ।'

कृतस्वानुनयः पुनः ॥ ९२ ॥

स्वात्पयुपासनं

यथा रत्नावल्याम्—'विदूषकः—भो, मा कुप्प । मसा हि कदलीघरे गदा ।' इत्यादि ।

पुण्यं विशेषवचनं मतम् ।

यथा तत्रैव—'(राजा इत्ये गृहीत्वा स्वर्शं नाटयति ।) विदूषकः—भो वजस्स, एसा अपुत्ता सिरी तप समासादिदा । राजा—ववस्स, सल्लम् ।

श्रीरेषा, पाणिरप्पत्ताः पारिजातस्य पल्लवः ।

कुतोऽन्यथा त्वत्स्वेव स्वेदच्छयापृतद्रवः ॥' (२.१७)

प्रत्यक्षनिष्ठुरं वज्रम्

यथा तत्रैव (२.४ अत्यनन्तरं)—'राजा—कुपनिहल्लोड्ढं त्वया वातः । सुसङ्गता—ण केवलं तुमं समं चित्तफलण । ता आव गदुज देवीप णिनेदइस्सम् ।'

उपन्यासः प्रसादनम् ॥ ९३ ॥

यथा तत्रैव—'सुसङ्गता—मट्ठा, अर्जं सट्ठाए । मए वि मट्ठिणीए पसादेण कील्लिदं जेव एदिहि । ता कि कण्णामरणेण । अदो वि मे गरुअरो पसादो एतो, जे

१ 'अपि सप्यसंकिदे चित्त' म. २ 'युति' नि. ३ 'कील्लिदु' द; 'इदानीं ण विरमसि' म.
४ 'ज्वलनं सट्ठुद्विहिते । जगं यद्-सहस्राद्यादावतः सुहृन्मरम्' म. ५ 'परन्तरं गदा' ति-ज.
६ 'पल्लवे' म.

तस्य अयं एव आलिङ्गितुं कुविदा मे पितृसहो साज्जनिका । पश्चाज्जिव पश्चादो-
ब्धुः ।' केचित्सु—'उपपत्तिकृतो ह्यर्थे चण्णवासः स कौतितः ।' इति वदन्ति
(भाष्य ० १९.७६) । उदाहरन्ति च तत्रैव—'अदिमुहरा वसु सा गम्भदादी' इति ।

चातुर्वर्ण्योपगमने वर्णसंहार इष्यते ।

यथा महावीरचरिते तृतीयेऽङ्के—

'परिवर्षियन्वीणाभेन वीरो युवाजित्समष्टेभिर्भिरमात्यैलामपादय वृद्धः ।

अममविरतयसो ब्रह्मणावी पुराणः प्रभुरपि जनकानामर्दुसो यावकास्त्रे ॥' (३.५)

इत्येव ऋषिदासादीनां वर्णानां मेलनम् । अभिनवगुप्तपादास्तु—'वर्षीशब्देन
पावाण्युपलक्ष्यन्ते । संहारो मेलनम्' इति व्याचक्षते । उदाहरन्ति च रत्नावल्यां
द्वितीयेऽङ्के—'अदो वि मे अर्थं गुरुवीरो पसादो-' इत्यादेरुत्तरम् 'मे' इत्येव मेण्डिल
गमादेहि गम् । राजा—कासौ कासौ ।' इत्यादि । अथ गमाज्ञानि—

अभूताहरणं मार्गो रूपोदाहरणे क्रमः ॥ ९४ ॥

संप्रहृष्टानुमानं च प्रार्थना क्षिसिरेव च ।

श्रोतकाधिवलोद्रेगा गर्भे स्युर्विद्वन्तया ॥ ९५ ॥

तत्र व्याजाश्रयं वाच्यमभूताहरणं मतम् ।

यथा अश्वत्थामाङ्के—

'अश्वत्थामा इत इति पृथाच्युनुना स्पष्टमुनत्वा

स्तेरं शेषे गेज इति पुनर्व्याहृतं सत्यवाचा । (वेणी ० ३.११)

तथायैकधनं मार्गः

यथा जण्डकौशिके—'राजा—भगवन्,

गुह्यतामजितमिदं सार्थातमवविक्रयात् ।

क्षेपसार्धे करिष्यामि जण्डाकेऽप्यारगविक्रयम् ॥'

रूपं वाक्यं वितर्कवन् ॥ ९६ ॥

यथा रत्नावल्याम्—'राजा—

मनः प्रकृतैव चलं दुर्लभं च तथापि मे ।

कामेनेतत्कथं विद्धं समं सवैः शिलीमुखैः ॥' (३.२)

उदाहरणमुत्कर्षयुक्तं वचनमुच्यते ।

यथा अश्वत्थामाङ्के—

'यो यः शुद्धं विमतिं स्तमुजगुरुमदः पाण्डवीनां चमूनां,

यो यः पाञ्चालगोत्रे शिशुरभिक्रयया गर्भेश्यां गतो वा ।

यो वस्तुत्कनैसाक्षी, चरति मयि रणे वक्ष्य यक्ष प्रतीपः

कोषान्धस्तस्य तस्य स्वयमिह जगतामन्तकस्यान्तकोऽहम् ॥' (वेणी ० ३.३२)

१ 'यहूयतिरभा' नि. २ 'नामक यो वाचकतो' नि. ३ 'गम्भो' ग-च ४ 'जोय्या' इति
दशरूपके (१-१०) ५ 'शेते गज' ग. ६ अज्ञातं श्लोकार्थं 'तम्बुकासी' इत्यादि च नि-पुलके.

भाषतत्त्वोपलब्धिस्तु क्रमः स्यात्

यथा शाकुन्तले—‘राजा—सन्ने खलु विरद्वतनिषेपेण चक्षुषा प्रियामवलोकयामि । तथाहि ।

उन्नमितैकभ्रूलतमाननयस्याः पदानि रचयन्त्याः ।

पुलकाञ्जितेन कथयति मय्यनुरागं कपोलेन ॥’ (३.१२)

संग्रहः पुनः ॥ ९७ ॥

सामदानार्थसम्पन्नः

यथा रत्नावल्यान्—‘राजा—साधु वयस्य, इदं ते पारितोषिकम् । (इति कटकं ददाति ।)’

लिङ्गाद्बहुऽनुमानता ।

यथा जानकीरायणे नाटके—‘रामः—

लीलागतैरपि तरङ्गवती बरित्रीमालोकनेनमयतो जगतां शिरांसि ।

तस्मानुभाषयति काञ्चनकान्तिगौरकायस्य सूर्येतनवत्वमधृष्यतां च ॥

रतिहर्षोत्सवानां तु प्रार्थनं प्रार्थना मनेत् ॥ ९८ ॥

यथा रत्नावल्याम्—‘प्रिये सामागिके,

शीतांशुर्मुसमुत्पले तव इशौ पद्मानुकारी करो

रम्भासम्भनिभं तथोरुगुणलं बाहु मृणालोपमौ ।

इत्याह्लादकराखिलाङ्गि रमताङ्गिः कङ्कुमालिङ्गव मा-

मङ्गानि त्वमनङ्गतापविधुराण्येकेति निर्वापय ॥’ (३.११)

इदं च प्रार्थनाकथमङ्गम् । वन्दते निर्वहणे भूतावसेरश्वात्प्रशस्तिनामाङ्गं नास्ति तन्मतानुसारेणोक्तम् । अन्यथा पञ्चषष्टिसंस्कारप्रसङ्गात् ।

राहस्यार्थस्य तद्भेदः क्षितिः स्यात्

यथास्वत्थामाद्ये—

‘एकस्यैव विपाकोऽयं दारुणो मुनि वर्तते ।

केशमदे द्वितीयेऽस्मिन्नं निःशेषिताः प्रधाः ॥’ (वेणी० ३.२४)

श्लोकं पुनः ।

संरक्षय्याद्

यथा चण्डकौशिके—‘कौशिकः—माः, पुनः कथमस्यापि न सम्भूतानि दक्षिणास्वर्णानि ।

अधिवलमभिसन्धिच्छलेन यः ॥ ९९ ॥

यथा रत्नावल्याम्—‘काञ्चनमाला—महिनि, इदं सा चित्तमालिभा । वसन्त-
जस्य सङ्गणं करोमि ।’ इत्यादि (मञ्जि, इदं सा चित्रशालिका । वसन्तकलं संघां करोमि ।)

नृपादिजनिता भीतिरुद्देगः परिकीर्तितः ।

यथा वेण्याम्—

‘प्राप्तावेकरवारूढौ पृच्छन्तौ स्वामितकृतः ।

स कर्णारिः स च कुरो वृककर्मा वृकोदरः ॥’ (५.२५)

शङ्कामयत्रासकृतः संभ्रमो विद्रवो मतः ॥ १०० ॥

‘कालान्तकरात्कार्त्तं कोपोद्धतं रञ्जाननम् ।

विलोक्य वानरानीके संभ्रमः कोऽप्यवावत ॥’

अथ विमर्शाङ्गानि—

अपवादोऽथ सम्फेडो व्यवसायो द्रवो सुतिः ।

शक्तिः प्रसङ्गः श्लेदश्च प्रतिषेधो विरोधनम् ॥ १०१ ॥

प्ररोचना विमर्शो स्वादादानं छादनं तथा ।

दोषप्ररूपापवादः स्वात्

यथा वेग्याम्—‘युधिष्ठिरः—पाञ्चालक, कनिशसादिता सस्य दुरात्मनः
कौरव्यापसदस्य पदवी । पाञ्चालकः—न केवलं पदवी, स पत्र दुरात्मा देवीकेश-
पाशरवर्धनातकमभानहेतुरूपलब्धः ।’ (६.३ इति श्लोकस्यानन्तरम्)

सम्फेडो रोषभाषणम् ॥ १०२ ॥

यथा तत्रैव—‘राजा—अरे रे मरुत्तम, वृद्धस्य राज्ञः पुरतो निन्दितमप्यारम्भ-
कमेवावसे । शत्रु रे,

कृदा केन्नेषु मार्गां तव तव च पशोस्तस्य राजस्तयोर्वा

प्रत्यक्षं भूपतीनां मम मुचनपतेराज्ञया कृतदासी ।

तस्मिन्नेरानुबन्धे वर किमपकृतं तद्देता वै नरेन्द्रा

बाहोर्भीर्वातिमारद्रविणशुरुमरं मानवित्वैव दर्पः ॥ (वेणी० ५.३०)

भीमः—(सजोषम् ।) आः पाप । राजा—आः पाप । इत्यादि ।

व्यवसायश्च विज्ञेयः प्रतिज्ञाहेतुसम्भावः ।

यथा तत्रैव—‘भीमः—

निहताशेषकौरव्यः क्षीणो दुःशासनात्मजा ।

महता दुर्योधनसोर्धोर्मामोऽयं शिरसानतः ॥’ (वेणी० ५.२८)

द्रवो गुरुव्यतिक्रान्तिः शोकावेगादिसम्भवा ॥ १०३ ॥

यथा तत्रैव—‘युधिष्ठिरः—ममवन् कृष्णाम्रज सुमद्राज्ञातः,

जातिप्रतिनिर्नमि न कृता, क्षत्रियाणां न धर्मो

रुद्धं सस्यं तदपि गणितं नानुजस्राज्जनेन ।

हृत्पथः कानं भवतु भवतः शिखरोः सेहवन्धः

कोऽयं पन्था यदसि विमुखो मन्दनाम्ने मेयि त्वम् ॥’ (वेणी० ६.२०)

तर्जनोद्वेजने प्रोक्ता सुतिः

यथा तत्रैव दुर्योधनं प्रति भीमनोक्तम्—

‘जन्मेन्दोविमले कुले व्यपदिशस्यचापि पत्ने गदां
मां दुःशास्त्रनकोष्णशोणितमपुत्रीवं रिपुं मैत्र्यसे ।
दर्पांशो मधुकैटमद्विषि हराज्जुद्धतं चेष्टसे

वासाग्ने मृषणो विहाय संमरं पट्टेऽपुना लीयसे ॥’ (वेणी० ६.७)

शक्तिः पुनर्भवेत् ।

विरोधस्य प्रशसनं

यथा तत्रैव—

‘कुर्वन्त्यागा इतानां रणशिरसि जनीं वह्निशोदेभारा-

नक्ष्मिभं कथंचिददत्तु जलममी बान्धवा बान्धवेभ्यः ।

मार्गन्तां शातिदेवान्दत्तनरगदने खण्डितान्मृषकटै-

रस्यो भाखान्द्रवातः सद्य रिपुभिरयं संक्षिप्तानां वलानि ॥’ (वेणी० ५.२६)

प्रसङ्गो गुरुकीर्तनम् ॥ १०४ ॥

यथा मृच्छकटिकायाम्—‘चाण्डालः—एतो वसु सागलदत्तरस मुञ्चो आज-
विण्डुदत्तरस पातिओ चातुदरो बाबादिपुं वञ्छट्टाणं पिज्जह । एएणं किल मणिआ
पसन्तसेषा मुअण्णलोहेण बाबादिदत्ति ।

चारुदत्तः—

मखशतपतिपूतं गोकमुद्रैस्सितं यत्सदस्ति निविडचैलज्जपोषैः पुरस्तात् ।

मम निधमदङ्गायां वर्तमानस्य पापैस्तदसदृशमनुचैत्रुं गते धीयगावान् ॥’ (१०.१२)

इत्यनेन चारुदत्तवचान्मुदयामुच्छ्वसत्तद्वाद्गुरुकीर्तनमिति प्रसङ्गः ।

मनश्चेष्टासमुत्पन्नः भ्रमः खेद इति स्मृतः ।

मनःसमुत्पन्नो यथा मालवीमाधवे—

‘दलति हृदयं गौडोद्देशेनो, दिश न तु निवर्तते

वहति विकलः कापो मोहं, न मुञ्चति चेतनाम् ।

ज्वलयति तनूनन्तर्दोहः, करोति न भ्रमसा-

प्रहरति विविर्नैर्मन्त्रेण, न हन्तति जीवितम् ॥’ (९.१२)

एवं चेष्टासमुत्पन्नोऽपि ।

इप्सितार्थप्रतीक्षातः प्रतिषेध इतीक्यते ॥ १०५ ॥

यथा मम प्रभावत्वां विदूषकं प्रति प्रवृत्तः—‘सखे, कथमिह त्वमेकाकी वर्तसे ।
क तु पुनः प्रियलब्धीजनानुपम्वमानो प्रियतमा मे प्रमादती । विदूषकः—अमुर-
कशभा आभारिअ कहि ति पीदा (अमुरप्रतिना आकार्ये कुत्रापि नीता) । प्रशुभ्रः—
(दीर्घं निवस्य ।)

इा पूर्णचन्द्रमुखि सत्तचकोरनेने भामानताहि परिहाय कुतो गतासि ।

मच्छं त्वमयं ननु जीवितं तूर्णमेव दैवं कदर्थनपरं कृतकृत्यमस्तु ॥’

कार्याल्यपोपगमनं विरोधनमिति स्मृतम् ।

यथा वेण्याम्—‘पुथिष्ठिरः—

तीर्णे भीष्ममहोद्घो, कथमपि द्रोणानले निधूते

कर्णाशीविषमोगिनि प्रशमिते, शस्त्रे च बाधे दिवम् ।

भीमेन प्रियसाहसेन रमसादस्पावशेषे जये

सर्वे जीवितसंशयं बधमनी वाचा समारोपिताः ॥’ (६.१)

प्ररोचना तु विज्ञेया संहारार्थप्रदर्शनी ॥ १०६ ॥

यथा वेण्याम्—‘पाञ्चालकः—अहं देवेन चक्रपाणिना । (शत्रुपक्षम्) ।

कृतं सन्देहेन ।

पूर्वन्तां सलिलेन रत्नकलशा राज्याभिषेकाय ते,

कृष्णाल्पन्तचिरोन्मिषे तु कबरीबन्धे करोतु क्षणम् ।

रामे शातकुडारमास्त्रकरे क्षत्रद्रुमोच्छेदिनि,

क्रोधान्धे च वृकोदरे परिपतत्प्राभौ कुतः संशयः ॥’ (वेणी० ६.१२)

कार्यसंग्रह आदानं

यथा वेण्याम्—‘भो भोः समन्तपञ्चकसञ्चारिणः,

नाहं रक्षो, न भूतो, रिपुर्विरजलाङ्गादिताङ्गः प्रकामं

निस्त्रीर्योऽप्रतिज्ञाजलनिधिगहनः कोपनः क्षयिषोऽस्मि ।

भो भो राजन्ववीराः समरशिखिशिखामुक्तजेषाः, कृतं व-

क्रासेनानेन, क्षीमेदंतकरितुरगान्तहितैरास्वये यत् ॥’ (६.२७)

अत्र समस्तारिपुवचकार्यसं संगृहीतत्वादादानम् ।

तदाहुश्छादनं पुनः ।

कार्याधेमपमानादेः सहनं खलु यत्नवेत् ॥ १०७ ॥

यथा तत्रैव—‘अर्जुनः—कार्यं,

अभियाणि कैरोत्पेष वाचा शक्तो न कर्मणा ।

इतज्जातुशतो दुःखी प्रज्ञापैरस्य का व्यवधा ॥’ (वेणी० ५.३१)

अथ निर्वहणाङ्गानि—

सन्धिर्विबोधो ग्रथनं निर्णयः परिभाषणम् ।

कृतिः प्रसाद आनन्दः समचोऽप्युपगृहणम् ॥ १०८ ॥

भाषणं पूर्ववाक्यं च काव्यसंहार एव च ।

प्रशस्तिरिति संहारे ज्ञेयान्वङ्गानि नामतः ॥ १०९ ॥

तत्र

बीजोपगमनं सन्धिर्

यथा वेण्याम् (६-४१ इत्युत्पादनन्तरं)—‘भीमः—भवति यत्नवेदिसम्भवे,

स्मरति भवती वन्मयोक्तम्—‘चञ्चलम्’ (१.२१) इत्यादि । अनेन मुखे क्षिप्त-
वीजस्य पुनरुपगमनमिति सन्धिः ।

विशोधः कार्यमागमम् ।

यथा तत्रैव (६.४० इत्यस्यानन्तरं)—‘भीमः—मुञ्चतु मामार्यः क्षणमेकम् ।
बुधिष्ठिरः—किमपरमवशिष्टम् । भीमः—सुमहदवशिष्टम् । संवसमानि तावदनेन
सुवीर्येणशोभितोक्षितेन पाणिना पात्रात्वा दुःशासनावरूढं केशद्वयम् । बुधिष्ठिरः—
गच्छतु भवान्, अनुभवतु तपस्विनी वैश्वसंहारम् ।’ इति । अनेन केशसंयमनकार्य-
स्नान्वेषणादिवोधः ।

उपन्यासस्तु कार्याणां ग्रथनं

यथा तत्रैव—‘भीमः—वाञ्छामि, न खलु यदि जीवति संद्वेष्ट्या दुःशासन-
विजुलिता वेणिरारमपाणिन्याम् । विष्ट, स्वयमेवाहं संहारामि ।’ इति । अनेन कार्य-
स्वोपक्षेपाद्भवम् ।

निर्णयः पुनः ॥ ११० ॥

अनुभूताधेक्यनं

यथा तत्रैव—‘भीमः—देव अघातज्ञो, अघाति दुर्योधनहृत्कः । मया हि
तस्य दुरात्मनः ।

भूमौ क्षिप्तं शरीरं, निहितमिदमसूच्यन्दनामं निवाजे,

लक्ष्मीराये निषिक्तौ चतुर्दशिययःसीमया सार्धमुच्यौ ।

मृत्वा निवाणि बोधाः कुक्कुलमनुजा दग्धमेतद्वनाधौ,

नामैकं यद्वनीणि क्षितिषु तदधुना भारतराष्ट्रस्य श्रेष्ठम् ॥’ (विष्णो ६.३९)

वदन्ति परिभाषणम् ।

परिवादकृतं वाक्यं

यथा शाकुन्तले (७.२० इत्यस्यानन्तरं)—‘राजा—आर्ये, अथ सा तत्रभवती
किमारूपस्य राजपतेः पत्नी । तापसी—को तस्य वन्मदारपरिचाइणो नामं वेण्वि-
स्तदि ।’ (कलस्य वन्मदारपरिचाइणो नामं ग्रहीष्यति ।)

लब्धार्थेऽगमनं कृतिः ॥ १११ ॥

यथा वेण्याम्—‘कृष्णः—एते भगवन्तो व्यासवाल्मीकीतृतीयादिना अभिषेकं धार-
यन्तलिङ्गन्तीत्यनेन (६.४४) प्राप्ताराज्याभिषेकमहर्षैः स्मिरीकरणं कृतिः ।

शुभ्रपादिः प्रसादः स्वाद्

यथा तत्रैव भीमेन द्रौपद्याः केशसंयमनम् ।

आनन्दो वाञ्छितागमः ।

यथा तत्रैव—‘द्रौपदी—विष्णुमरिदं एदं वाकारं गाहस्य पत्तादेण पुणो नि
सिक्खितस्सम् ।’ (विस्तृतमेतं व्यापारं नायस्य प्रसादेन पुनरपि सिद्धिष्वे ।)

समयो दुःखनिर्वाणं

यथा रत्नावल्यान्—'वासवदत्ता—(रत्नावलीमालिङ्गम् ।) समस्तस्य वदिनीषः, समस्तस्य ।'

तद्भवेदुपगूढनम् ॥ ११२ ॥

यस्यावद्भुतसंप्राप्तिः

यथा मम प्रभावत्वा नारददर्शनात्प्रपुत्र ऊर्ध्वमवलोक्य—

'दधद्विबुद्धेयामिव कुसुममालां परिमल-

भ्रमद्भ्रमेणीध्वनिभिरुपगीतां तत इतः ।

दिगन्तं ज्योतिभिस्तुद्दिनकरगौरैर्ध्रुवैश्च-

क्षितः कैलासादिः पतति विपतः किं पुनरिदम् ॥'

सामदानादि भाषणम् ।

यथा चण्डकौशिके—'धर्मः—तदेहि । धर्मलोकमधिलिख ।'

पूर्ववाक्यं तु विज्ञेयं यथोक्ताधोपदर्शनम् ॥ ११३ ॥

यथा वेण्वाम्—'भीमः—बुद्धिमतिके, क सा भानुमती । परिभवतु संप्रति पाण्डवदौरान् ।' (३.४१ इत्यस्यानन्तरम्)

वरप्रदानसंप्राप्तिः काव्यसंहार इष्यते ।

यथा सर्वत्र—'किं ते भूयः प्रियमुपकरोमि ।' इति ।

नृपदेशादिशान्तिस्तु प्रशस्तिरभिधीयते ॥ ११४ ॥

यथा प्रभावत्वान्—

'राजानः सुतनिविष्टेषामधुना पश्यन्तु नित्यं प्रजा

जीवान् सृष्टसद्विवेकपटवः सन्तो गुणभाहिणः ।

सस्यैस्त्वर्षैस्तृणैः समर्थाः सन्तु क्षमागण्डके

भूवादव्यभिचारिणीं विजगतो मन्त्रिण्य नाराचणैः ॥'

अत्र चोपसंहारमशस्तोदन्त एकेन कर्मेणैव स्थितिः । 'इह च सुखसन्तो उपसोप-परिकरपरिन्वासयुक्तबुद्धेदसमाधानानां, प्रतिमुखे च परितर्पणप्रगमनवशोपन्नास-पुष्पाणां, गर्भेऽभूताहरणमार्गवोटकाभिर्वैलक्षेपाणां, विमर्शेऽपवादशक्तिव्यवसायप्ररो-चनादानानां प्राधान्यम् । अन्येषां च यथासम्भवं स्थितिः ।' इति कैचित् ।

यतुःपटिविधं द्योतदङ्गं प्रोक्तं मनीषिभिः ।

कुर्यादलियते तस्य सन्धावपि निवेजनम् ॥ ११५ ॥

रसानुगुणतां वीक्ष्य रसस्यैव हि मुख्यता ।

यथा वेणीसंहारे तुलीयादौ, दुर्बोधनकर्णयोर्नेहस्तंप्रधारणम् । एवमेत्यदौ । यतु-वदरादिभिः 'नियम एव' इत्युक्तं तद्वत्परिहृतम् ।

१ 'वीरैः उपलव्य' ग. २ 'पाण्डवाय' ग. ३ 'सम्भक्तव्य' ग. ४ 'कलाक्षेपाणां' ग. ५ 'वोटकावैलक्षेपाणां' द. ५ इदं अनिष्टमार्गं दृश्यव्यवसायव्यवारे (१, २३, ३५, ३६, ४७) दृश्यते.

इष्टार्थरचनाक्षयलाभो वृत्तान्तविस्तरः ॥ ११६ ॥
 रागप्राप्तिः प्रयोगस्य गोप्यानां गोपनं तथा ।
 प्रकाशनं प्रकाशवानामज्ञानां वद्विधं कलम् ॥ ११७ ॥
 अज्ञहीनो नरो बहुचैवारम्भक्षमो भवेत् ।
 अज्ञहीनं तथा काप्यं न प्रयोगाय युज्यते ॥ ११८ ॥
 सम्पादयेतां संप्यङ्गं नायकप्रतिनायकौ ।
 तदभावे पताकाघातदभावे तथेतरम् ॥ ११९ ॥

प्रायेण प्रधानपुरुषप्रयोग्यानि संप्यङ्गानि भवन्ति । किं तैपक्षेपाद्यज्ञैर्द्वयं बीजस्वा-
 त्पमात्रं तन्मुद्रित्वाऽप्रधानपुरुषप्रयोजितमेव साधु ।

रसव्यक्तिमपेक्ष्यैषामज्ञानां संनिवेशनम् ।
 न तु केवलया शास्त्रस्थितिसम्पादनेच्छया ॥ १२० ॥

तथा च यदेष्यां दुर्गोपनस्य भानुमत्या सह विप्रलम्भो दक्षितः, तत्तादृशेऽज-
 सरेऽल्लन्तमनुषितम् ।

अविरुद्धं तु बहुतं रसादिव्यक्तयेऽधिकम् ।
 तदप्यन्यथयेद्दीमात्रं यदेद्वा कदाचन ॥ १२१ ॥

अनयोऽस्याहरणं सत्प्रबन्धेष्वभिव्यक्तमेव । अथ वृत्तयः—

शृङ्गारे कैशिकी, वीरे सावसारभटी पुनः ।
 रसे रौद्रे च वीरभस्से, वृत्तिः सर्वत्र भारती ॥ १२२ ॥
 चतस्रो वृत्तयो ज्ञेयाः सर्वनाट्यस्य मातृकाः ।
 स्युर्नायकादिव्यापारविशेषा नाटकादिषु ॥ १२३ ॥

तत्र कैशिकी—

या स्तुर्जनपेक्ष्यविशेषविज्ञा स्त्रीसङ्कुला पुष्कलनृत्यगीता ।
 कामोपभोगप्रभवोपेचारा सा कैशिकी चारुविलासयुक्ता ॥ १२४ ॥
 (नाट्य० २०. ४७)

नर्मं च नर्मस्फूर्जो नर्मरक्तोऽथ नर्मगर्भश्च ।

चत्वार्यङ्गान्वन्वा

तत्र

वैदग्ध्यकीर्तितं नर्मं ॥ १२५ ॥

इष्टप्रभावजनकृत्तयापि त्रिविधं मतम् ।
 विहितं शुद्धहास्येन सशृङ्गारमयेन च ॥ १२६ ॥

१ 'नि तु मध्येगादि' ति. २ 'विकल्प' ति-व. ३ 'इत्यतां' रसादिव्यक्तये प्रवृत्तस्य वैद-
 ग्यमनुसारे निबन्धनं यत्प्रयोग्यानां मुक्तमतिमुक्तगर्भाऽप्यर्थनिर्बहणाख्यानां तदज्ञानां चोपक्षेपादीनां
 चोर्तं रसानिर्वहणस्यैव, यथा रसाक्षयम् । न तु केवलं शास्त्रस्थितिसम्पादनेच्छया । यथा
 वीरभस्से विज्ञाचार्यस्य भक्तियुक्तव्यङ्ग्यस्य बहुतरंगनिर्गन्धानमुपगमयि जितोपेक्षे नरतमतामु-
 चरताविशेषा प्रयत्नम् (ध्व० १.१४). ४ 'सूत्रनेपथ्यविधानविधा' सू. ५ 'प्रदुरोपचारा' सू.

तत्र केवलद्वारेण विहितं यथा रत्नावल्याम्—‘वासवदत्ता—(कलकमुद्रिय । सहासम् ।) एता वि अपरा तत्र समीपे च लिखिता एतं किं अश्वत्थान्तस्त विष्णा-
णम् ।’ (एषाति अपरा तत्र समीपे वा लिखिता एतत् किमार्थवत्तन्तस्त विधानम् ।)
सङ्ग्राहद्वारेण यथा शाकुन्तले—राजानं प्रति ‘शकुन्तला—असंतुष्टो वन किं
करिस्ससि । राजा—इदम् । (इति व्यवसितः । शकुन्तला वक्तुं शीको)’ । सम-
द्वारेण यथा रत्नावल्याम्—आलेख्यदर्शनावसरे ‘सुसङ्गता—वाणिरो नए एतो
नुत्तनो समं निष्फलपण । ता देवीए गदुभ निवेदस्सम् ।’ (श्रोतो मयैष वृत्तान्तः
समं निष्फलकैः । तत्तु देव्यै गत्वा निवेदयिष्यामि) । एतद्व्याससम्बन्धि नमोदाहृतम् ।
एवं वेपचैष्टासम्बन्धवि ।

नर्मस्फूर्जः सुखारम्भो भयान्तो नवसङ्गमः ।

यथा मालविकायाम्—सङ्केतनायकममिसृतायां नायिकायां ‘नायकः—

विशुद्ध सुन्दरि सङ्गमसाध्वसे ननु चिरात्प्रभृति प्रणयोन्मुखे ।

परिगृहाण गये सहकारतां त्वमतिमुक्तलताचरितं मयि ॥ (४.१३)

मालविका—महा, देवीए नएण अपणो वि पिजं काठं ण पारेमि ।’ इत्यादि
(मत्तः, देव्या मयेन आगमनोपि प्रियं कर्तुं न वारयामि) ।

अथ नर्मस्फोटः—

नर्मस्फोटो भावलेखः सूचितालरसो मतः ॥ १२० ॥

यथा मालतीमाधवे—

‘गमनमलसे शून्या इष्टिः शरीरमसौष्ठवं

अस्तिप्रपिकं किं न्वेतत्सात्किमन्वदितोऽथवा ।

अमति भुवने कान्दपाहा विकारि च यौवनं

कलितमपुरास्ते ते भावाः क्षिपन्ति च धीरताम् ॥’ (१.२०)

अलसगमनादिभिर्भावलेखैर्नायकस्य मालव्यामनुरागः स्तोकाः प्रकाशितः ।

नर्मगर्भो व्यवहृतिर्नेतुः प्रच्छन्नवर्तिनः ।

यथा तत्रैव सर्वरूपधारिणा नायकेन मालव्या मरणव्यवसायवारणम् । अथ सारस्वती—

सारस्वती बहुला सत्त्वशौर्यस्यागदयाजंवे ॥ १२८ ॥

सहर्षा क्षुद्रशृङ्गारा विशोका साङ्गता तथै ।

उत्थापकोऽथ साङ्गार्थः संलापः परिवर्तकः ॥ १२९ ॥

विशेषा इति चत्वारः सारस्वत्याः परिकीर्तिताः ।

उत्तेजनकरी शत्रोर्वागुत्थापक उच्यते ॥ १३० ॥

यथा वीरवैरिते—

आनन्दाय च विमदाय च मया इष्टोऽसि दुःखाय वा

वैगुण्यं तु कुतोप संमते मम त्वदशने चक्षुषः ।

१ ‘नायिकायां’ इति नाति नि-व.-पुष्पकवतो. २ ‘पाठ’ वा. ३ ‘साङ्गता मता’ वा.

४ ‘विहासः’ वा-व. ५ ‘महावीर’ नि.

वन्माहृत्यसुखस्य भासि विषयः किं वा बहुव्याहृतै-
रस्मिन्निरमृतजामदभ्यविजये बाहौ धनुर्वृत्तमात्रम् ॥' (५.४९)
मन्त्रार्थैर्देवशक्त्यादेः साहोत्यः सर्वभेदनम् ।

मन्त्रशक्त्या यथा मुद्राराक्षसे राक्षससहायानां चाणक्येन संयुज्या भेदनम् ।
अथैश्वर्यवति तत्रैव । देवशक्त्या यथा रामायणे राक्षसाद्विभीषणस्य भेदः ।

यथा वीरचरिते—'रामः—अयं स यः किञ्च सपरिवारकार्तिकेयनिबन्धावर्जितेन
मगवता नीललोहितेन परिवस्तरसहस्रान्तेवासिने तुभ्यं प्रसादीकृतः परशुः ।
परशुरामः—आम दाशरथे, स मवापमायेपादानां मितः परशुः ।' इत्यादि ।

संज्ञापः स्वाहूमीरोक्तिर्वा नाभावसमाश्रयः ॥ १३१ ॥

यथा वेण्याम् (प्रथमेहे)—'भीमः—सहदेव, गच्छ त्वं युधमनुवर्तस । अह-
मप्यस्त्रानारं प्रतिरथायुधसहायो भवामीति दास्य । अथवा आनयदित्येव यथा
पाञ्चाली ।' इति । अथारमटी—

प्रारम्भादुन्वकार्याणां कारणं परिवर्तकः ।

मायेन्द्रजालसंग्रामकोपोद्भ्रान्तादिचेष्टितः ॥ १३२ ॥

संयुक्ता वधवन्धावैरुद्धतारमटी मता ।

वस्तुस्थापनसम्प्रेटी संक्षिप्तिरवपातनम् ॥ १३३ ॥

इति भेदास्तु चत्वार आरभक्याः प्रकीर्तिताः ।

मायाद्युत्थापितं वस्तु वस्तुस्थापनमुच्यते ॥ १३४ ॥

यथोदात्तरापने—

'जीवन्ते जपिनो निशान्ततिमिरावैर्धियव्यापिभि-

र्भासन्तः सकला रवेरपि कराः कसादवास्तादनी ।

एते^१ चोद्यकान्धकण्ठशिरैराध्यायमानोदरा

मुञ्चन्त्याननकन्दरानलमुचसीमाजवान्केरवाः ॥' इत्यादि ।

सम्प्रेटस्तु समाघातः कुद्धसत्वरयोर्द्वयोः ।

यथा मालत्यां माधवावोरपण्डयोः ।

संक्षिप्ता वस्तुरचना क्षिप्पैरितरथापि वा ॥ १३५ ॥

संक्षिप्तिः स्वाङ्गिहृतौ च नेतुर्नेत्रन्तरग्रहः ।

यथोदयनचरिते कलिहर्षिप्रयोगः । द्वितीयं यथा बालिनिवृत्त्या सुग्रीवः । यथा
वा परशुरामस्त्रीकृतनिवृत्त्या शान्तत्वापादानम्—'पुण्या माकाणजातिः—' इति ।

प्रवेशज्ञासनिष्क्रान्तिहर्षविद्रवसम्भवम् ॥ १३६ ॥

अवपातनमित्युक्तं

१ 'नाश' ग-घ. २ 'संज्ञा' ग-घ. ३ 'कुद्धभेदनम्' ग. ४ 'समाध्या' नि.
५ 'जपिनो वि शान्तिमिर' नि. ६ 'पताभोम' ग. ७ 'कलिअहर्षि' नि; 'कलिअ' व.

यथा हेत्यारावणे वक्ष्यते—'प्रविश्य खगद्वलः पुरुषः १)' इत्यतः प्रसृति निष्क-
मणपर्यन्तम् ।

पूर्वमुक्तैव भारती ।

नम नाट्योक्तयः—

अग्राव्यं खलु यद्वस्तु तदिह स्वगतं मतम् ॥ १३७ ॥

सर्वग्राव्यं प्रकाशं स्वातन्त्र्यवेदपवारितम् ।

रहस्यं तु यदन्यस्य परावृत्त्य प्रकाश्यते ॥ १३८ ॥

त्रिपताककरेणान्वीनपवार्यान्तरा कथाम् ।

अन्योन्यामन्त्रणं यस्मात्तज्जनान्ते जनान्तिकम् ॥ १३९ ॥

किं ब्रवीषीति यस्मात्त्रे विना पात्रं प्रयुज्यते ।

श्रुत्वेवानुक्तमप्यर्थं तस्मादाकाशभाषितम् ॥ १४० ॥

यः कश्चिदर्थो यस्माद्गोपनीयस्तस्मान्तरतः कश्चोक्तुल्लिखितानामिकं विपताकैलक्षणं करं
कृत्यान्वेन सह वन्नञ्चते तज्जनान्तिकम् । परावृत्त्यान्यस्य रहस्यकथनमपवारितम् ।
शेषः स्पष्टम् ।

दत्तां सिद्धां च सेनां च वेश्यानां नाम दर्शयेत् ।

दत्तप्रायाणि वणिजां चेटचेज्जोस्तथा धुनः ॥ १४१ ॥

वसन्तादिषु वर्ण्यस्य वस्तुनो नाम यज्ञयेत् ।

वेश्या यथा वसन्तसेनादिः । वणिग्विष्णुदत्तादिः । चेटः कलहंसादिः । चेट्री
मन्दारिकादिः ।

नाम कार्यं नाटकस्य गर्भितार्थप्रकाशकम् ॥ १४२ ॥

यथा रामाभ्युदयादिः ।

नायिकानायकावयवानास्तेषां प्रकरणादिषु ।

यथा मालवीमाधपादिः ।

नाटिकासट्टकादीनां नायिकानिर्विशेषणम् ॥ १४३ ॥

यथा रत्नावली—कर्पूरमन्त्रपादिः ।

प्रायेण पयन्तकः साधिर्गमेः स्थाने प्रयुज्यते ।

यथा शाकुन्तले (प्रथमेद्वे)—अपी 'गच्छावः' इत्यर्थे 'साधयावच्छावः'

राजा स्वामीति देवेति श्रुत्यैर्भट्टेति चाधर्मैः ॥ १४४ ॥

राजर्षिभिर्वैयस्येति तथा त्रिदूषकेण च ।

राजन्नित्युषिभिर्वाच्यः सोऽपत्यमत्ययेन च ॥ १४५ ॥

स्वेच्छया नामभिर्विप्रैर्विप्र आर्थेति चेत्यैः ।

वयस्येत्ययथा नास्ती वाच्यो राज्ञा त्रिदूषकः ॥ १४६ ॥

वाच्यौ नदीसूत्रधारवाच्येनास्मा परस्परम् ।

१ 'कृतारावणे' निः 'कृतारावणे' रा. २ (२५) कारिकायाम्. २ 'नाम्यमर्' रा.
'हृदये' नि. ५ 'उपेक्ष्योक्तुल्लिखितानामिकं' निः 'उपेक्ष्योक्तुल्लिखितानामिकं' अ. ६ अंतक-
विपताक—कलहंसावयवानां (५.१७, २६) ग्रहणम्.

सूत्रधारं वदेद्भाव इति वै पारिपाथिकः ॥ १४३ ॥
 सं सूत्रधारो नार्थेति हण्डे इत्यधमैः समाः ।
 वयस्येत्युत्तमैर्हो मध्वैरार्थेति चाग्रजः ॥ १४८ ॥
 भगवन्निति वक्तव्याः सर्वैर्देवर्षिर्लिङ्गिनः ।
 वदेद्वाङ्मी च चेटी च भवतीति विदूषकः ॥ १४९ ॥
 आयुष्मन्नयिनं मृतो वृद्धं तातेति चेतः ।
 वयस्युन्नकैजातेति नाज्ञा गोत्रेण वा सुतः ॥ १५० ॥
 शिष्योऽनुजश्च वक्तव्योऽमात्य आर्थेति चाधमैः ।
 विप्रैरधममात्येति सचिवेति च भण्यते ॥ १५१ ॥
 साधो इति तपस्वी च प्रशान्तश्चोच्यते जुषैः ।
 सुगृहीताभिधः पूज्यः शिष्याद्यैर्विनिगद्यते ॥ १५२ ॥
 उपाध्यायेति चाचार्यो महाराजेति भूपतिः ।
 स्वामीति, युवराजस्तु कुमारो भर्तृदारकः ॥ १५३ ॥
 सौम्यभद्रमुखैरेवमधमैस्तु कुमारकः ।
 वाच्या प्रकृतिभी राज्ञः कुमारी भर्तृदारिका ॥ १५४ ॥
 पतिर्यथा तथा वाच्या ज्येष्ठमध्याधमैः स्त्रियः ।
 हलेति सरसी, प्रेथ्या हजे, येइपातुका तथा ॥ १५५ ॥
 कुट्टिन्मन्वेत्यनुगतैः पूज्या च जरती जनैः ।
 जामन्नजैश्च पायण्डा वाच्याः स्वसमयागतैः ॥ १५६ ॥
 शकादयश्च संभाष्या भद्रदत्तादिनामभिः ।
 यत्न शकर्म शिरुपं वा विद्या वा जातिरेव वा ॥ १५७ ॥
 तेनैव नाज्ञा वाच्योऽसौ श्रेयाश्चान्ये यथोचितम् ।

अथ भाषाविभागः—

पुरुषाणामनीचानां संस्कृतं संस्कृतार्थेनाम् ॥ १५८ ॥
 सौरसेनी प्रबोक्तव्या तादृशीनां च बोधितम् ।
 आसामेव तु गांधासु महाराष्ट्री प्रयोजयेत् ॥ १५९ ॥
 अत्रोक्ता मागधी भाषा राजान्तःपुरचारिणाम् ।
 चेदानां राजपुत्राणां श्रेष्ठिनां चार्धमागधी ॥ १६० ॥
 प्राच्या विदूषकादीनां, भूतानां स्यादवन्तिजा ।
 योधनागरिकादीनां दाक्षिणात्या हि दीव्यताम् ॥ १६१ ॥
 शर्कराणां शकादीनां शाकौरीं संप्रयोजयेत् ।
 वास्तीकभाषोदीच्यानां द्राविडी द्विविदादिषु ॥ १६२ ॥
 आभीरेषु तथाभीरी चाण्डाली पुष्कसादिषु ।

१ 'सूत्रधारो नार्थेति' नि-ब; 'तं' इति राधचरणसंमतः पाठः. २ 'पुष्कसातेति' नि-ब.
 ३ 'सुगृहीताभिधः' नि; 'अनुगृहीता' ब. ४ 'नद्रथौम्यव' नि. ५ 'संस्कृतं न्यायकृतं' नि.
 ६ 'येइपाती' नि. ७ 'वन्तिजा' म.-ब. ८ 'शवरणा' नि. ९ 'शक्ती' नि.

आभीरी सावरी चापि काष्ठपत्रोपवीधिषु ॥ १६३ ॥
 तथैवाङ्गारकारादौ पैशाची स्यात्पिशाचधातुः ।
 चेटीनौमण्यनीचानामपि स्यात्सौरसेनिका ॥ १६४ ॥
 बालानां षण्डकानां च नीचप्रहविचारिणाम् ।
 उन्मत्तानामातुराणां सैव स्यात्संस्कृतं कचित् ॥ १६५ ॥
 ऐश्वर्येण प्रमत्तस्य दारिद्र्योपहतस्य च ।
 भिक्षुवत्कपरादीनां प्राकृतं संप्रयोजयेत् ॥ १६६ ॥
 संस्कृतं संप्रयोज्यं लिङ्गिनीपूतमासु च ।
 देवीमन्त्रिमुत्तापेक्ष्यास्वपि कैश्चित्पथोदितम् ॥ १६७ ॥
 यद्देशं नीचपात्रं तु तद्देशं तस्य भाषितम् ।
 कार्यतत्त्वोत्तमादीनां कार्यो भाषाविपर्ययः ॥ १६८ ॥
 योपिस्त्रीबालवेष्टाकितवाप्सरसां तथा ।
 वैदग्ध्यार्थं प्रदातव्यं संस्कृतं चान्तरान्तरा ॥ १६९ ॥

एषामुदाहरणान्याकरोषु बोद्धव्यानि । भाषालक्षणानि मम तावदादानां भाषाणेत्रे ।

पदत्रिशलक्षणाभ्यञ्ज, नाट्यालङ्कृतमन्त्रधा ।

त्रयश्चिंशत्प्रयोज्यानि वीथ्यङ्गानि यथोदत्त ॥ १७० ॥

लास्याङ्गानि दश यथाशालां रसज्यपेक्षया ।

यथाशालां प्रयोज्यानीति सम्बन्धः । अत्र नाटके । तत्र लक्षणानि—

भूषणाक्षरसङ्घातो शोभोदाहरणं तथा ॥ १७१ ॥

हेतुसंशयदृष्टान्तास्तुल्यतर्कः पदोच्चयः ।

निदर्शनाभिप्रायौ च प्राप्तिर्विचार एव च ॥ १७२ ॥

दिष्टोपदिष्टे च गुणातिपातातिपायौ तथा ।

विशेषणनिवृत्तौ च सिद्धिर्भ्रंशविपर्ययौ ॥ १७३ ॥

दाक्षिण्यानुनयी मालोपापत्तिर्गोर्ध्वं तथा ।

पृच्छा प्रसिद्धिः सारूप्यं संज्ञेयो गुणकीर्तनम् ॥ १७४ ॥

लेखो मनोरथोऽनुक्तसिद्धिः प्रियवचस्तथा ।

तत्र—

लक्षणानि गुणैः सालङ्कारैर्योगस्तु भूषणम् ॥ १७५ ॥

यथा—

‘आक्षिपन्त्वरविन्दानि मुग्धे तत्र मुखसिंघम् ।

कोपदण्डतमप्राणां किमेषामसि दुष्करम् ॥’

वर्णनाक्षरसङ्घातश्चिप्राधैरक्षरैर्मितैः ।

यथा शाकुन्तले—‘राजा—कथितस्त्री वो नातिबावते शरीरसन्तापः ।

प्रियंवदा—संपदं लब्धोसद्यो उज्जसमं गगिरस्तदि ।' (साधितं लक्ष्मीयथ उपशमं गमिष्यति)

सिद्धैरर्थैः समं यत्राप्रसिद्धोऽर्थः प्रकाशते ॥ १७६ ॥

श्लिष्टलक्षणचित्रार्था सा शोभेत्प्रभिधीयते ।

यथा—

‘सदंशसम्भवः शुद्धः कोटिदोऽपि गुणान्वितः ।

कामं अनुविज करो वनेनीयः सतां प्रभुः ॥’

यत्र तुल्यार्थबुक्तेन वाक्येनाभिप्रदर्शनात् ॥ १७७ ॥

साध्यतेऽभिमतः स्वार्थस्तदुदाहरणं मयम् ।

यथा—

‘अनुयान्त्वा जनावीतं कान्तं साधु त्वया कृतम् ।

का दिनभीविनाकेण का निशा शशिना विना ॥’

हेतुवार्थस्य समासोक्तमिष्टकृतेतुदर्शनात् ॥ १७८ ॥

यथा वेण्या (प्रथमेष्टे) नीमं प्रति ‘चेष्टी—एवं मय भणितं माणुमदि, तुष्ठाणं अनुकेतु केसेसु कई देवीए केसा संजलिकन्तिति ।’ (एवं मया भणितं मानुमति, गुप्ताकमसुतेषु केसेषु कथं देव्याः केष्टाः संयन्वन्त इति)

संशयोऽज्ञातस्त्वस्य वाक्ये स्वातन्त्र्यव्ययः ।

यथा यवातिविबन्धे—

‘इयं स्वर्गाधिनाथस्य लक्ष्मीः, किं यदुक्तव्यका ।

किं चास्य विषयस्यैव देवता, किमु पार्ष्णी ॥’

इष्टान्तो यस्तु पञ्चार्थसाधनाय निदर्शनम् ॥ १७९ ॥

यथा वेण्याम् (प्रथमेष्टे)—‘सहदेवः—जायं, उचितमेवैतत्तस्या यतो दुर्वोधन-कालं हि सा’ इत्यादि ।

तुल्यतर्को यदैयं तर्कः प्रकृतिगामिना ।

यथा तत्रैव—

‘प्रायेणैव हि वृद्धगन्ते कामं स्वप्नाः शुभाशुभाः ।

शतसंख्या पुनरियं सानुलं स्वशरीरं नाम् ॥’ (वेणी० २.१४)

सञ्जयोऽर्थानुरूपो यः पदानां स पदोच्चयः ॥ १८० ॥

यथा साकुन्तले—

‘अधरः किसलैबरागः कोमलविटपानुकारिणो बाहू ।

कुशुममिव लोभनीयं यौवनमङ्गेषु सेनदम् ॥’ (२-१८)

अत्र पदपदार्थयोः सीकुमार्यं सहशमेव ।

यत्रार्थानां प्रतिदानां क्रियते परिकीर्तनम् ।

परपक्षमुदासार्थं तन्निर्देशनमुच्यते ॥ १८१ ॥

यथा—

‘द्याधपमोन्वितैर्धर्मैरलं कृत्वये नृपाः ।

किं तु बालिनि रामेण मुक्तो बाणः पराङ्मुखे ॥’

अभिप्रायस्तु सादृश्यादभूतार्थस्य कव्यना ।

यथा शाकुन्तले—

‘इदं किलाव्याजमनोहरं वपुस्तपःक्षमं साधयितुं य इच्छति ।

अत्र स नीलोत्पलपत्रधारया समिक्षतां हेतुगुणिव्यवस्थिति ॥’ (१.१६)

प्राप्तिः केनचिदंशेन किञ्चित्तन्नामुपनीयते ॥ १८२ ॥

यथा नमः प्रभावस्याम्—‘अनेन खलु सर्वतत्परता चञ्चरीकेणावश्यं सिद्धिता
मंलिप्यति प्रियतमा मे प्रभाववी ।’

विचारो युक्तिवाक्यैर्व्यवस्थित्युदासार्थसाधनम् ।

यथा नमः चन्द्रकलायाम्—‘राजा—नूनमिदमन्तःपिहितमदनविकारा वर्यते ।
यत्र ।’

इत्यति परितोषरहितं निरीक्ष्यमाणानि नेह्यते किञ्चित् ।

सख्यामुदाहरन्त्यामसमकसमुत्तरं दत्ते ॥’

देशकाललक्षणेण वर्णना दिष्टमुच्यते ॥ १८३ ॥

यथा वेण्याम्—‘सहदेवः—

यदैवतमिव ज्योतिरायै कुब्जेऽयै सम्युत्तरम् ।

उरमावृष्टिव कृष्णेयं नूनं संवर्धयिष्यति ॥’ (१.१४)

उपदिष्टं मनोहारि वाक्यं शास्त्रानुसारतः ।

यथा शाकुन्तले—

‘शुभपक्ष शुक्रशुक्र प्रियसखीशक्ति सपत्नीजनै

मनुर्विप्रकृतापि रोषणतया मा स प्रतीये नमः ।

भूमिष्वे भव दक्षिणा परिजने भाग्येभ्यनुत्सेफिनी

धान्येनं गृहिणीपदं युवतयो वामाः कुलस्वालयः ॥’ (४.१७)

गुणातिपातः कार्यं बहुपरीतं गुणान्प्रति ॥ १८४ ॥

यथा नमः चन्द्रकलायां चन्द्रे प्रति—

‘जदै संहरिष्वह तमो वेव्यद सखलेहि ते पाप्मो ।

वसति तिरे पशुवदणो तद्वि हूँ इत्थीम जीमणे हरसि ॥’

(यद्दि संद्वियते तमो गृह्यते सकलैस्ते पादः ।

वसति शिरसि पशुपतेः तथापि खलु क्षिया जीवनं हरसि ॥)

यः सामान्यगुणोद्रेकः स गुणातिपादो मतः ।

यथा तत्रैव—‘राजा—(चन्द्रकलाया मुखं निदिश्य ।)

असाधन्तश्चन्द्रिकचमयनीकाम्बुगलसलरफूर्तैकम्पुर्विकसदतिसङ्घातं वृषति ।

विना दीपासक्तं सततपरिपूर्णोत्तिलककः कुतः प्राप्तश्चन्द्रो विगलितकलहः सुसुखि ते ॥’

सिद्धान्थान्बहुनुक्त्वा विशेषोक्तिर्विशेषणम् ॥ १८५ ॥

यथा—‘तृणापहारी विमलो द्विबासतो जनमिवः ।

हृदः पद्माकरः किं तु दुपरत्नं स जलाशयः ॥’

पूर्वसिद्ध्यर्थकथनं निरुक्तिरिति कीर्तितम् ।

यथा वेण्याम्—

‘निहताद्येकौरम्बः क्षीणो दुःशासनारुजा ।

मञ्जा दुर्बोधनस्योर्बोर्बोमोऽयं क्षिरसान्तः ॥’ (५.२८)

बहूनां कीर्तनं सिद्धिरभिप्रेतार्थसिद्धये ॥ १८६ ॥

यथा—‘यद्दीपं कूर्मराजस्य वक्ष्य शेषस्य विक्रमः ।

पृथिव्या रश्मये राजजेकत्र त्वयि तुल्यितम् ॥’

हस्तादीनां भवेच्छंसो वाच्यादन्यतरद्वयः ।

वेण्याम्—कञ्जुकिनं प्रति ‘दुर्बोधनः—

सहभुत्वगणं सवान्धवं सवमिवं ससृतं सरानुजम् ।

स्वचलेन निहन्ति संयुगे न विराट्पाण्डुसुतः सुपोधनम् ॥’ (२.५)

विचारस्यान्यथाभावः सन्देहस्तु विपर्ययः ॥ १८७ ॥

यथा—‘नत्वा लोकमदातारं सन्तोषे यैः कृता मतिः ।

त्वयि राजनि ते राजन्न तथा न्यमसाविनः ॥’

दाक्षिण्यं चेष्टया वाचा परचित्तानुवर्तनम् ।

वाचा यथा—‘प्रतापय पुरीं कर्द्धा राजा त्वं हि विभीषण ।

आयेणानुगृहीतस्य न विप्रः सिद्धिमन्तरा ॥’

यत्र चेष्टयापि ।

वाक्यैः श्लिग्धैरनुनयो भवेदर्थस्य साधनम् ॥ १८८ ॥

यथा वेण्याम्—(तृतीयेष्टे)—अवत्पानानं प्रति ‘कूपः—दिग्वाक्यमामकोविदे

मारद्धानुन्यपराक्रमे किं न सम्भाव्यते त्वयि ।’

माका स्वाद्यदमीष्टार्थं नैकार्थप्रतिपादनम् ।

यथा शाकुन्तले—‘राजा—

किं वीरैरैः कुमविरोधिभिराद्रैवातं सजारयामि नमिनीदलतालुनैः ।

अहे निवेदय चरणावुत पद्मतामौ संवाहयामि करमोन मुखं यैषा ते ॥’ (३.१८)

अर्थापत्तिर्वदन्यार्थोऽर्थान्तरोक्तेः प्रतीयते ॥ १८९ ॥

यथा वेण्याम्—‘द्रोणोऽश्वत्थामानं राक्षसेभिरेकुमिच्छतीति कथयन्तं कर्णं प्रति राजा—तातु अहरान्, साधु ।

इत्थाननं सोऽतिरथो बध्यमानं किरीटिना ।

सिम्पुराजमुपेक्षेत् नैनं जैत्रघमन्पथा ॥’ (३.२८)

दूषणोद्गोपणायां तु भर्त्सना गर्हणं तु तत् ।

यथा तत्रैव—कर्णं प्रति ‘अश्वत्थामा—

निर्वीर्यं गुरुशापनापितवशात्किं मे तत्रेवायुधं

संप्रत्येव मयादिहाय समरे प्रातोऽस्मि किं त्वं यथा ।

जातोऽहं स्तुतिपञ्चकीर्तनविदां किं चारुवीनां कुले

धुद्रारातिकृताभिवं प्रतिकरोम्यस्तेनै नास्तेन यत् ॥’ (वेणी०.३.३५)

अन्वर्थेनापरैर्वाक्यैः पृथ्वाभ्यान्वेपणं मतम् ॥ १९० ॥

यथा तत्रैव (वेण्यां चतुर्वेदे)—‘सुन्दरकः—अज्ञा, अवि ज्ञान सारविदुद्दिभो दिष्टो तुमेहि महाराजो दुज्जोहणो ण वेत्ति ।’ (आयां अपि नाम सारविद्वितीयः इष्टः सुप्माभिः महाराजो दुयोपनो न वेत्ति)

प्रसिद्धिलोकसिद्धार्यैरुक्तैरन्यैसाधनम् ।

यथा विक्रमोर्वश्याम्—‘राजा—

सुर्वाचन्द्रमसौ यस्य मातामहमितामही ।

स्वयं कृतः पतिद्वौम्यामुर्वदवा च मुवा च वः ॥’ (४.१९)

सारूप्यमनुसूपस्य सारूप्यारक्षोभवर्धनम् ॥ १९१ ॥

यथा वेण्याम्—दुयोपनभ्रान्त्या भीमं प्रति ‘युधिष्ठिरः—दुरात्मन्, दुयोपन-
हतक—’ इत्यादि (३.३५ इत्यसापरम्) ।

संक्षेपो वैतु संक्षेपादात्मन्यार्थे प्रयुज्यते ।

यथा मन चन्द्रकलायाम्—‘राजा—प्रिये,

‘अज्ञानि खेदयसि किं शिरीषकुट्टमपरिपेक्षयानि मुषा ।

(आरमानं निर्दिश्य ।)

अयमीक्षितकुङ्कुमानां सम्पादयिता तवास्ति दासजनः ॥’

गुणानां कीर्तनं यत्तु तदेव गुणकीर्तनम् ॥ १९२ ॥

यथा तत्रैव—

‘नेत्रे खञ्जनगञ्जने सरसिजप्रसवनि—’ इत्यादि ।

सलेशो भण्यते वाक्यं यत्सादृश्यपुरःसरम् ।

यथा वेण्याम्—‘राजा—

‘इते जरति गत्रेने पुरस्कृतं शिखण्डिनम् ।

या लाघा थाण्डुपुत्राणां सैवास्माकं नविष्यति ॥’ (३.४)

१ ‘तातु, कथयन्पथा दत्ता’ नि-व. २ ‘नखेन शस्त्रेण हत’ ग. ३ ‘दुष्टस्य’ ग;
‘अभिपूतस्य’ च. ४ ‘प्रतिपक्षेपापचक्रन्यार्थे’ ग.

मनोरमस्त्वभिप्रायस्योक्तिर्भङ्गयन्तरेण यत् ॥ १९३ ॥

यथा—'रतिरिच्छिन्नः किञ्चिदेव मन्मथमन्धरः ।

पश्य ह्यनु समाकम्भात्कादम्बभ्रुवति प्रियाम् ॥'

विशेषार्थोद्दिष्टारोऽनुकसिद्धिरुदीयते ।

यथा—गृहपुत्रवाटिकायाम्

दृश्येते तन्नि यावेती चारुचन्द्रमसं प्रति ।

प्राये कल्याणनामानायुगौ तिष्यपुनर्वसु ॥'

स्वाध्यायमायितुं पूज्यं प्रियोक्तिर्हर्षभाषणम् ॥ १९४ ॥

यथा शाकुन्तले—

'उदेति पूर्वं कुतुम् तवः कलं धनोदयः प्राक्तदनन्तरं पयः ।

निमित्तनैमित्तिकयोरेव विभिन्नं प्रसादस्य पुरस्तु सम्पदः ॥' (७. ३०)

अथ नाट्यालङ्काराः—

आशीराक्रन्दकपटाक्षमागर्वोद्यमाश्रयाः ।

उप्रासनस्पृहाक्षोभपञ्चात्तापोपपत्तयः ॥ १९५ ॥

आशंसाध्यवसायौ च विसर्पोल्लेखसंज्ञितौ ।

उत्तेजनं परीचादौ नीतिरयंविशेषणम् ॥ १९६ ॥

प्रोत्साहनं च साहाय्यमभिमानोऽनुवर्तनम् ।

लक्ष्मीर्तनं तथा शाय्या परिहारो निवेदनम् ॥ १९७ ॥

प्रवर्तनाख्यानयुक्तिप्रहर्षाश्रोपदेशनम् ।

इति नाट्यालङ्कारयोः नाट्यभूषणहेतवः ॥ १९८ ॥

आशीरिष्टजनाशंसा

यथा शाकुन्तले—'यथातेरिव शर्मिका पत्युर्नन्दुमता भव ।

पूर्वं त्वमपि सञ्जाज्ञं सेव पूरयवामुहि ॥' (४. ६)

आक्रन्दः प्रलपितं श्रुत्वा ।

यथा वेणुनाम् (१. २६ इत्यस्यापरं) 'कञ्जुकी—हा रेवि कुन्ति, राजभवन-
पताके—' इत्यादि ।

कपटं मायया यत्र रूपमन्वद्धिभाव्यते ॥ १९९ ॥

यथा कुरुपलङ्के—

'मृगरूपं परिलज्जं विषाण कपटं वपुः ।

नीयते रक्षसा वेन लक्ष्मणो युधि संशयम् ॥'

अक्षमा सा परिभवः स्वरूपोऽपि न विपद्यते ।

यथा शाकुन्तले (पञ्चमेके)—'राजा—भोः सज्जवादिन्, अन्धुपगतं तावद-
आभिः । किं पुनरिमानतिसन्ध्याय लभ्यते । साह्रैरवः—विनिपातः—' इत्यादि ।

गर्वोऽवलपजं वाक्यं

यथा तत्रैव (शाकुन्तले ५४६)—‘राजा—ममामि नाम तत्त्वेरभिभूयन्ते गृहाः ।’
कार्येस्वारम्भ उद्यमः ॥ २०० ॥

यथा कुम्भाङ्के—‘रावणः—

पदवानि शोकविषयोऽन्तकमेव तावत् ।

ग्रहणं गुणवत्कार्यहेतोराश्रय उच्यते ।

यथा विभीषणनिर्गन्तनाङ्के—‘विभीषणः—राममेवाकथिष्यामि’ इति ।

उत्थासनं तूपहासो योऽस्वाधौ साधुमानिनि ॥ २०१ ॥

यथा शाकुन्तले (५.२९ इत्यन्तात् प्राक्)—‘शङ्करवः—राजन्, अथ पुनः
पूर्ववृत्तान्तमन्यसद्वादिस्तुतो भवान् । तत्कथमभर्मेभौरोदौरपरित्यागः—’ इत्यादि ।

आकाङ्क्षा रमणीयत्वाद्गस्तुनो वा स्पृहा तु सा ।

यथा तत्रैव—‘राजा—

चारुणा स्फुरितैर्नागमपरिक्षुप्तकीमलः ।

विपाततो ममानुशां ददातीव प्रिवाधरः ॥’

अभिक्षेपचःकारी क्षोभः प्रोक्तः स एव तु ॥ २०२ ॥

यथा—‘त्वया तपस्विचाण्डाल प्रच्छन्नवधवर्तिना ।

न केवलं हतो वाली स्वात्मा च परलोक्तः ॥’

मोहावपीरितार्थस्य पश्चात्तापः स एव तु ।

यथानुतापाङ्के—‘रामः—

किं देव्या न विनुम्बितोऽसि बहुशो मिथ्यामिश्रतस्तदा’ इति ।

उपपत्तिर्मता हेतोरुपन्यासोऽर्थसिद्धये ॥ २०३ ॥

यथा वध्वल्लिलायाम्—

‘धिपते मियमाणे वा त्वमि जीवति जीवति ।

तां वरोच्छसि जीवन्तीं रक्षात्मानं ममानुभिः ॥’ (नागा० ४.१६)

आशंसनं स्वाधार्त्तसा

यथा रमशाने—‘माधवः—

तत्पदमेयमनङ्गमङ्गकगृहं भूयोऽपि तस्या मुलम्’ इति (नाकवी० ५.९) ।

प्रतिज्ञाभयवसावकः ।

यथा मन प्रभावलाभ—‘वज्रनाभः—

अस्य वधः क्षणेनैव निर्मेष्य मदवानवा ।

लीलयोन्मूलयाम्येष मुदनद्वयमथ वः ॥’

विसर्पो यत्समारब्धं कर्मानिष्टफलप्रदम् ॥ २०४ ॥

यथा वेण्याम्—‘एकस्य तावत्पाकोऽयम्—’ इत्यादि (३.१४) ।

कार्यदर्शनमुत्प्रेष

यथा शाकुन्तले (प्रथमेऽङ्के) — राजानं प्रति 'तापसौ — समिदाहरणाय प्रस्वि-
तावाचाम् । इह चासाक्षुतोः सापिदैवत इव शाकुन्तकवानुमालिनीतीरमावगमो दृश्यते ।
न चेदन्मः कार्वातिपातः, प्रविश्य गृह्यतामतिमिसत्कारः' इति ।

उत्तेजनमितीष्यते ।

स्वकार्यसिद्धयेऽन्यस्य प्रेरणाय कठोरवाक् ॥ २०५ ॥

यथा — 'हन्द्रदिचण्डीवीर्योऽति नास्तीव बलवानसि ।

पिग्निप्रच्छन्नरूपेण दुष्यसेऽसद्रवाकुलः ॥'

भस्मं मा तु परीयादो

यथा सुन्दराङ्के — 'दुर्योधनः — पिग्निः सृष्टः, किं कृतवानसि ।

वत्सस्य मे प्रकृतिदुर्लभितस्य वापः

पार्यं विधास्यति —' इत्यादि (वेणी० ४.५) ।

नीतिः शास्त्रेण वर्तनम् ।

यथा शाकुन्तले — 'दुष्यन्तः — नीतीतवेपथ्वेऽस्मानि तपोवनानि ।' (प्रथमाङ्के) इति ।

उक्तस्वार्थस्य यत्तु स्यादुत्कीर्तनमनेकधा ॥ २०६ ॥

उपास्यभस्मरूपेण तत्सत्त्वाद्यर्थविशेषणम् ।

यथा शाकुन्तले राजानं प्रति 'शाङ्गैरवः — जाः, कपमिदं नाग । किमुपन्यस्त-
मिति । ननु भवानेव मितरां लोकहृत्तान्तनिष्पातः ।

सर्वमपि क्षातिकुलैकसंभवा जनेऽन्यथा भर्तुमतीं निश्चक्रे ।

अतः समीपे परिणेतुरित्यते प्रियाप्रिया वा प्रमदा स्ववन्दुभिः ॥' (५.१७)

प्रोत्साहनं स्यादुत्साहगिरा कस्यापि योजनम् ॥ २०७ ॥

यथा बालरामायणे —

'कालराधिकरालेयं कीर्ति किं विचिकित्ससि ।

उज्जगजितयं वातुं तात ताडय ताडकाम् ॥'

साहाय्यं सङ्कटे यत्स्यात्सौमुक्यं परस्य च ।

यथा वेण्याम् — कुपं प्रति 'अश्वत्थामा — ज्वमपि तावद्राशः पार्थिवती भव ।

कृपः — यान्ताभ्यहमस्य अतिकर्तुम् —' इत्यादि (दुर्भाग्यसाङ्ख्यान्ते) ।

अभिमानः स एव स्यात्

यथा तत्रैव — 'दुर्योधनः —

मातः किमप्यसदृशं कृपणं वचरते' इत्यादि (वेणी० ५.३)

प्रश्रयादनुवर्तनम् ॥ २०८ ॥

अनुवृत्तिर्

यथा शाकुन्तले (१.२० इत्यख्यानन्तरं) — 'राजा — (शाकुन्तलां प्रति ।)

अभि, तपो वर्यते । अनुसूया — दार्णि अविविधितेसजाहेण' इत्यादि ।

भूतकार्याख्यानमुत्कीर्तनं मतम् ।

यथा बालरामावणे—

‘अवासीत्कणिषाशबन्धननिधिः शक्तवा भवेदेवरे

गावं वक्षसि ताडिते हनुमता द्रोणाद्विराडृतः ।’ इत्यादि (१०.२०)

याच्या तु कापि याच्या या स्वयं दूतमुखेन वा ॥ २०९ ॥

यथा—

‘अद्यापि देहि वैदेहीं दयाकुलस्त्रनि-राश्वतः ।

शिरोभिः कन्दुककीडां किं कारयसि वानरान् ॥’

परिहार इति श्लोकः कृतानुचितमात्रेणम् ।

यथा—

‘प्राणप्रमाणदुःखार्तं लक्ष्मणसम्भ्रमश्रमम् ।

तत्प्रमत्तं विभो, किं च सुमीवसि तमपितः ॥’

अवचीरितकर्तव्यकथनं तु निवेदनम् ॥ २१० ॥

यथा राघवान्मुदये—‘लक्ष्मणः—‘आनं, समुद्रान्धर्वनया गन्तुमुपतोऽसि ।
तत्किमेतत् ।’

प्रवर्तनं तु कार्यस्य पत्न्यात्साधुप्रवर्तनम् ।

यथा वेण्याम्—‘राजा—कञ्चुकिन्, देवस्य देवकीमन्दनस्य बहुमानादासस्य
मीमसेनस्य विजयमङ्गलाय प्रवर्तन्तां ततोपिताः समारम्भाः ।’ (६.१२ इत्यस्यात्परं)

आख्यानं पूर्ववृत्तोक्तिर

यथा तत्रैव—

‘देशः सोऽयमराविशोणितजलैर्वसिन्हदाः पूरिताः’ इत्यादि (वेणी० ३.११)

शुक्तिर्योवधारणम् ॥ २११ ॥

यथा तत्रैव—

‘अदि समरमयास नास्ति सुलोभेषमिति युक्तमितोऽन्यतः यथातुम् ।

अथ मरणमवश्यमेव जन्तोः किमिति मुखा नक्तिनं वयः कुर्वन्वम् ॥’ (वेणी० ३.६)

प्रहर्षः प्रमदाधिक्यं

यथा शकुन्तले—‘राजा—तत्किमिदानीमात्मानं पूर्णमनोरथं नाभिनन्दामि ।’

शिक्षा साधुपदेशनम् ।

यथा तत्रैव (शा० १) ‘सखि, यं जुते नरसमवासिणो जगस्त अकिंशकारं
अदिधिविसेसं उज्ज्वलं सच्छन्दो गमयन् ।’ (सखि न युक्तमात्मवासिनो जनसा-
हस्रसत्कारमतिविशेषमुज्ज्वला स्वच्छन्दतो गमयन्)

एषा च लक्षणं नाट्यालङ्काराणां सामान्यत एकरूपत्वेऽपि भेदेन व्यपदेशो
गङ्गुलिकाप्रवाहेण । एषु च कैषांचिद्व्यालङ्कारभावसंप्रत्ययविशेषान्तर्भावेऽपि नाटके
प्रयोजनं कर्तव्यत्वात्तद्विशेषोक्तिः । एतानि च—

‘पञ्चसन्निव चतुर्वृत्ति चतुःषष्ट्यसंयुतम् ।

पटुर्निशतक्षणीपेतमङ्गहारोपशोभितम् ॥

महारसं महाभोगमुवाचरचनान्वितम् ।

महापुरुषसञ्चारं साध्याचारं वनप्रियम् ॥

मुष्टिद्वयसन्निभयोगं च सुप्रयोगं मुखावयम् ।

पटुश्चाभिधानं च कविः कुर्यात् नाटकम् ॥’ (नाट्य० १९.२१३-२१५)

इति मुनिनोक्तवाग्माटकेऽनर्थं कर्तव्यान्वेव । वीथ्यज्ञानि वक्ष्यन्ते ।

आम्नाह्वान्वाद—

गोवपदं स्थितपाठ्यमासीनं पुष्पगण्डिका ॥ २१२ ॥

प्रच्छेदकस्त्रिगूढं च सैन्धवाख्यं द्विगूढकम् ।

उत्तमोत्तमकं चान्यदुक्तयामुक्तमेव च ॥ २१३ ॥

कास्ये दशविधं ह्येतदङ्गमुक्तं मनीषिभिः ।

(नाट्य० १८.१७०-१७१)

ततः—

तस्मीभाण्डं पुरस्कृत्योपविष्टस्यासने पुरः ॥ २१४ ॥

शुष्कं गार्गं गोवपदं

ववा—गौरीगृहे गौणी वादयन्ती ‘मल्लयधनी—

उत्फुल्लकमलकेसरपरागगौरधुते सम हि गौमि ।

अभिपान्निजतं धतिष्वतु नगति युग्मद्वयसाधेन ॥’ (नाट्य० १.२४)

स्थितपाठ्यं तदुच्यते ।

मदनोत्तापिता वच पठति प्राकृतं स्थिता ॥ २१५ ॥

अभिनवपुत्रपादादुवाहुः—‘उपलक्षणं चैतत् । कोशोद्भ्रान्तस्मात् प्राकृतैपठने स्थितपाठ्यम्’ इति ।

निशिल्लातोयरहितं शोकचिन्ताम्बितावका ।

अप्रसाधितगार्गं यद्वासीनासीनमेव तत् ॥ २१६ ॥

आतोषमिधितं गोयं छन्दसि विविधानि च ।

स्त्रीपुंसयोर्विपक्षास्तचेष्टितं पुष्पगण्डिका ॥ २१७ ॥

अभ्यासकं पतिं मत्वा प्रेमविच्छेदमनुनुता ।

वीणापुरःसरं गार्गं स्त्रियाः प्रच्छेदको मतः ॥ २१८ ॥

क्रीवेदधारिणीं पुंसां नाट्यं शृङ्गणं त्रिगूढकम् ।

ववा गार्गलान् (पद्ये) ‘मकरन्दः—एगोऽभि माकली संयुतः ।’

कथनं प्रहस्येकतः मुख्यककरणान्वितः ॥ २१९ ॥

प्राकृतं वचने धत्ति यच्च तत्सैन्धवं विदुः ।

करणं वीणादिकैदा ।

चतुरस्रपदं गीतं सुखप्रतिमुखान्वितम् ॥ २२० ॥
 द्विगुहं रसभाषाद्यमुत्तमोत्तमकं पुनः ।
 कोपप्रसादत्रयविज्ञेययुक्तं रसोत्तरम् ॥ २२१ ॥
 हासहेलान्वितं विग्रहोक्तबन्धमनोहरम् ।
 उक्तिप्रत्युक्तिसंयुक्तं सोपाकम्भमलीकवत् ॥ २२२ ॥
 विलासान्वितगीताद्यमुक्तप्रत्युक्तमुच्यते ।

रसहान्युदाहरणानि ।

एतदेव यदा सर्वैः पताकास्थानकैर्बुतम् ॥ २२३ ॥
 अङ्गैश्च दशभिर्बीरा महानाटकमूचिरे ।

एतदेव नाटकम् । यथा—बालराभाषणम् । अथ प्रचारणम्—

भवेत्प्रकरणे वृत्तं लौकिकं कविकल्पितम् ॥ २२४ ॥
 शुङ्गारोऽङ्गी नायकस्तु विप्रोऽमात्योऽथवा वणिक् ।
 सापावधर्मकामाद्येपरो धीरप्रशान्तकः ॥ २२५ ॥

विप्रनायकं यथा वृच्छकटिकम् । अमात्यनायकं मातृदीमावधम् । वणिङ्नायकं
 पुष्पनृपितम् ।

नायिका कुलजा कापि वेदया कापि द्रव्यं कश्चित् ।
 तेन भेदास्त्रयस्तस्य तत्र भेदस्तुतीयकः ॥ २२६ ॥
 कितवश्रुतकाराद्विहितचेटकसङ्कुलः ।

कुलपत्नी पुष्पनृपिते । वेदया तु रत्नदत्ते । द्वे अपि वृच्छकटिके । अथ नाटक-
 प्रवृत्तिव्यान्तेषु नाटकवत् ।

अथ भाषः—

भाषाः स्वातन्त्र्यचरितो नामावस्थान्तरात्मकः ॥ २२७ ॥
 एकाङ्क एक एवात्र निपुणः पण्डितो विदः ।
 रङ्गे प्रकाशयेत्स्वेनानुभूतमितरेण वा ॥ २२८ ॥
 सम्बोधनोक्तिप्रत्युक्ती कुर्वादाकाशभाषितैः ।
 सूचयेद्दीरशुङ्गारो शौर्यसौभाग्यवर्णनैः ॥ २२९ ॥
 तथेतिवृत्तमुत्पाद्यं वृत्तिः प्रायेण भारती ।
 सुखनिर्वहणे सन्धी लास्याह्वानि दशापि च ॥ २३० ॥

अवाकाशभाषितरूपं भरवचनमपि स्वयमेवानुवचश्रुतरप्रत्युत्तरे कुर्वीत । शुङ्गार-
 वीररत्नौ च सौभाग्यशौर्यवर्णनवा सूचयेत् । प्रायेण भारती कानि केशिनयपि वृत्ति-
 भवन्ति । लास्याह्वानि गेयप्रदायीनि । उदाहरणं लीलामपुङ्गवः । अथ व्यायोगः—

रुपातेतिवृत्तो व्यायोगः स्वस्वरस्त्रीजनसंयुतः ।
 हीनो गर्भविमर्शाभ्यां नैर्बहुभिराश्रितः ॥ २३१ ॥
 एकाङ्कश्च भवेद्स्त्रीनिमित्तसमरोदयः ।

कैशिकीवृत्तिरहितः प्रख्यातस्तत्र नायकः ॥ २३२ ॥

राजर्षिरथ दिव्यो वा भवेद्दीरोद्धतश्च सः ।

हासशृङ्गारशान्तेभ्य इतरेऽग्राहिनो रसाः ॥ २३३ ॥

यथा सौगन्धिकाहरणम् । अथ समवकारः—

वृत्तं समवकारे तु क्पातं देवासुराश्रयम् ।

सन्धयो निर्विमर्शास्तु त्रयोऽङ्कास्तत्र चादिने ॥ २३४ ॥

सन्धी द्वावन्त्ययोस्तद्देक एको भवेत्पुनः ।

नायका द्वादशोदात्ताः प्रख्याता देवमानवाः ॥ २३५ ॥

फलं पृथक्पृथक्तेषां वीरमुख्योऽखिलो रसः ।

वृत्तयो मन्दकैशिक्यो नाथ बिन्दुप्रवेशकौ ॥ २३६ ॥

वीथ्यङ्गानि च तत्र स्फुटं धाकामं त्रयोदश ।

गायन्त्युपिणक्षुण्णान्यत्र च्छन्दोऽस्ति विविधानि च ॥ २३७ ॥

त्रिशृङ्गारश्लिषटः कार्यं श्रायं त्रिविधवः ।

वस्तु द्वादशनाटीभिर्निष्पाद्यं प्रथमाङ्कगम् ॥ २३८ ॥

द्वितीयेऽङ्के चतसृभिर्द्विभ्यामङ्के तृतीयेके ।

नालिका मयिकाद्वयमुच्यते । बिन्दुप्रवेशकौ च नाट्योक्तावपि नेह विधातव्यौ ।

तत्र—

धर्माधेकामैस्त्रिविधः शृङ्गारः, कपटः पुनः ॥ २३९ ॥

स्वामाविकः कुत्रिमश्च देवजो, विद्वद्वः पुनः ।

अचेतनैश्चेतनैश्च चेतनाचेतनैः कृतः ॥ २४० ॥

तत्र शास्त्रनिरोधेन कृतो धर्मशृङ्गारः । सर्वतान्मौल्यकल्पितोऽर्धशृङ्गारः । प्रदस्तन-
शृङ्गारः कामशृङ्गारः । तत्र कामशृङ्गारः प्रथमाङ्क एव । अन्ययोस्तु न नियम-
इत्याहुः । चेतनाचेतना गवाहयः । समवकीर्त्यन्ते बहवोऽप्यौ अक्षिप्रिति-समवकारः ।
यथा—समुद्रमवनम् । अथ दिनः—

मायेन्द्रजालसंज्ञामकोधोऽङ्गान्तादिचेष्टितैः ।

उपरानैश्च सूपिष्टो विमः क्पातेतिवृत्तकः ॥ २४१ ॥

अङ्गी रौद्ररसस्तत्र सर्वेऽङ्गानि रसाः पुनः ।

चत्वारोऽङ्का मता नेह द्विष्कम्मकप्रवेशकौ ॥ २४२ ॥

नायका देवगन्धर्वैश्चक्षुरक्षोमहोरगाः ।

भूतप्रेतपिशाचाद्याः षोडशास्तन्तमुद्धताः ॥ २४३ ॥

वृत्तयः कैशिकीहीना निर्विमर्शाश्च सन्धयः ।

दीप्ताः स्युः षड्साः शान्तहास्यशृङ्गारवर्जिताः ॥ २४४ ॥

अजोदाहरणं च 'विपुरदाहः' इति महैषिः । अजेदासृगः—

१ 'पुनः' ग. २ 'तानार्थकल्पितः' नि-च. ३ 'पनिर्लेन दयस्यकान्तावधाने (६:५७-६०) उक्तं 'इदं विपुरदाहः ॥ अथर्धं त्रयमोदितम् । तत्रविपुरदाहश्च दिनसंज्ञः प्रयोगितः । इति नरतनुनिभा स-कोव विपुरदाहेतिवृत्तस्य तुल्यत्वं दर्शितम् ।'

इंद्रासुगो मिम्वृत्तञ्जतुरङ्गः प्रकीर्तितः ।
 सुखप्रतिमुखे सन्धी तत्र निर्वहणं तथा ॥ २४५ ॥
 नरदिव्याचनिमनौ नायकवतिनायकौ ।
 रुपातौ वीरोद्धतावन्यो गूढभावाद्युक्तकृतः ॥ २४६ ॥
 दिव्यस्त्रियमनिच्छन्तीमपहारादिनेच्छतः ।
 शृङ्गाराभासमप्यस्य किञ्चित्किञ्चिद्वदंशयेत् ॥ २४७ ॥
 पताकानायका दिव्या मर्त्या वापि दसोद्धताः ।
 युद्धमानीष संरम्भं परं व्याज्जास्त्रिवर्षेत् ॥ २४८ ॥
 महात्मानो बधप्राप्ता अपि जग्धाः स्युरत्र नो ।
 एकाहो देव एवात्र नेतेत्याहुः परे पुनः ॥ २४९ ॥
 दिव्यस्त्रीहेतुकं युद्धं नायकाः षड्वितीतरे ।

निर्भं ख्याताख्यातम् । अन्यः मतिनायकः । पताकानायकास्तु नायकप्रतिमान-
 कयोर्मिलिता दश । नायको मृगपदलभ्यां नाभिकामण ईदृते वाञ्छतीतीहाभुगः ।
 वधा—कुसुमशेखरविजयाधिः । जग्धाहुः—

उत्सृष्टिकाह एकाहो नेतारः प्राकृता मराः ॥ २५० ॥
 रसोऽयं करुणः स्थायी बहुस्त्रीपरिदेवितम् ।
 प्रख्यातमितिवृत्तं च कविबुद्ध्या प्रपद्येत् ॥ २५१ ॥
 भाणवत्सन्धिवृत्तपञ्चान्वसिञ्जयपराजयौ ।
 युद्धं च वाचा कर्तव्यं निर्वेदवचनं बहु ॥ २५२ ॥

इमं च केचित् नायकाश्रितः पात्रद्वयार्थे चोपायं मुत्सृष्टिकाङ्गनामानमाहुः । अन्ये
 तु—‘उत्क्रान्ता विलोमरूपा सुद्विषेवेत्युत्सृष्टिकाहः ।’ वधा—शर्मिष्ठावपातिः ।
 मधवीभी—

वीथ्यामेको भवेद्द्वयः कविदेकोऽत्र फलप्यते ।
 आकाशभाषितैरुक्तभिर्वा प्रत्युक्तिमाश्रितः ॥ २५३ ॥
 सूचयेद्भरिच्छृङ्गारं किञ्चिद्व्याज्रसानति ।
 सुखनिर्वहणे सन्धी अयंप्रकृतयोऽश्लिलाः ॥ २५४ ॥

वैधित्युत्तमो मध्यमोऽयमो वा । शृङ्गारवहुलवाचाणाः केशिकीश्रुतिबहुलतम् ।
 अस्माकमोदशास्त्रानि निर्दिशन्ति मनीषिणः ।
 उदात्तकावलगिते प्रपद्येन्निरातं छलम् ॥ २५५ ॥
 वाक्केत्यधिकले गण्डमवस्यन्दितनालिके ।
 असत्प्रलापव्याहारमृद(मार्द?)वानि च तानि तु ॥ २५६ ॥
 तत्रोदात्तकावलगिते प्रस्तावनाप्रस्तावे सोदाहरणं कश्चित् ।
 मिथो वाक्यमसद्भूतं प्रपद्यो हास्यकृन्मतः ।

१ ‘वर्तते’ नि-व. २ तथा कविकेनोक्तं (दश १.२०-२२) ‘उत्सृष्टिकाह इति नायकाश्रित-
 ताङ्गपदपठेदार्थम् ।’ ३ ‘कविदुत्तमो’ नि.

यथा विक्रमोर्वदवाङ्—प्रथमीसखिदुयकपेध्वोरग्नोन्मवचनम् ।

श्रिगतं स्वाद्वेकाधेयोजनं श्रुतिसाम्प्रतः ॥ २५७ ॥

यथा तथैव—‘राजा—

सर्वक्षितिभृतां नाथ, इष्टा सर्वाङ्गसुन्दरी ।

रामा रम्ये वसान्वेदसिन्धवा विरजिता लता ॥ (विक्रमो० ४.२७)

(नेपथ्ये तथैव प्रतिशब्धः) राजा—कथं इष्टेत्याह ।

अत्र प्रथमवाक्येभ्योऽर्चराज्यपरत्वेन योजितम् । ‘नटादिनित्यविषयमेवेदम्’ इति कैश्वि ।

प्रियाभैरप्रिदैर्चाप्यैर्विलोम्बच्छलनौच्छलम् । (दश. ३.१७)

यथा वेण्याम्—‘भीमाहुनौ—

कर्ता वृत्तच्छलानां, जतुनयशरगोदीपनः, सोऽभिमानो

राजा दुःशस्तनादैर्गुरुनुजशतसाक्षरानस्य मित्रम् ।

हृण्णाकेशोत्तरीयवपनवसनपटुः, पाण्डवा वस्य दासाः

काष्ठे दुर्गोपनोऽसी कपवतः, न तथा द्रष्टुमन्वागतौ र्वैः ॥’ (५.२२)

अग्नये स्वाहुच्छलं किञ्चित्कार्यमुद्दिश्य कस्यचित् ॥ २५८ ॥

उदीर्यते बह्वचनं वज्रनाहासरोपकृत् ।

वाक्केलिहोस्तस्यन्धो^१ द्वित्रिप्रत्युक्तितो भवेत् ॥ २५९ ॥

द्विबोत्युपलक्षणम् । यथा—

‘मिक्षो मांसनिषेधेण प्रकुर्ये, किं तेन मयं विना

मैत्रं त्वावि त्वं मित्रं, मित्रमहो वेदपौहसाभिः सह ।

वेदवाप्यैरुचिः कुतलाय धनं, वृत्तेन चौर्येण वा

चौर्यपतपतिग्रहोऽपि भवतो, नष्टस्य काव्या रतिः ॥’

केचित्—‘प्रकान्तवाक्यस्य साकाङ्क्षस्यैव निवृत्तिर्वाक्केलिः’ इत्याहुः (दश० ३.१७)

अग्नये च ‘अनेकस्य प्रशस्त्रैकमुत्तरम् ।’

अग्न्योन्मवाक्याविष्फोक्तिः स्पर्धयाविबलं मतम् । (दश. ३.१८)

यथा राम प्रभावत्तान्—‘वज्रनाभः—

अस्य वज्रः क्षणेनैव निर्गम्य गदयागवा ।

कीदृशोन्मूर्ध्याम्येव मुचनद्रवमथ वः ॥

प्रशुभः—अरे अमुरापन्नद, अलममुना बहुप्रकापेन । तस्य खलु

अथ प्रचण्डमुचनद्रवसमपितोरुकोदण्डनिर्गलितकाण्डसमूहपातैः ।

वास्तां समस्तदितिकञ्चतजोक्षितेषु क्षीभिः अग्नेन पिशिताशनकोमनीया ॥’

१ ‘जरात्तेन’ नि-ब. २ दशरुज्ज् अर्कं ‘श्रुतिसाम्प्रतः’ इत्येकार्थयोजनं, श्रिगतं सिद्धम् । नटा-
दिनित्यवाक्ये त्थैरङ्गे परिच्यते ॥ (३.१६) ३ ‘वज्रनाभः’ इति ग. ४ ‘च’ ग. ५ ‘सम्ब-
का’ ग. ६ ‘किं ते मयस्य मित्रं’ ग. ७ ‘वाराह’ नि-ब. ८ दशरुज्ज् (४.४५ इत्यत्र)
वदार्थनिर्दिष्टम्, ९ ‘अभिधासि’ इति; ‘योगीश्वर्याम्येव मुचनद्रवम्’ ग.

गण्डं प्रस्तुतसम्बन्धि भिन्नार्थं सत्वरं वचः ॥ २६० ॥

यथा वेणवान्—‘राजा—

भाषासितुं तव निराश्वमनसकस्य पक्षाभ्रमेव करभोगं गमोकमुन्मत् ॥’ (२.२३)

अनन्तरम्—(प्रविश्य) कञ्जुकी—देव, भगं भगं—^१ शशादि ।

अत्र रथकेतनमज्जार्थं वचननूतनार्थसम्बन्धे सम्बद्धम् ।

आरुधानं सारसोक्तस्यान्वयावस्थान्दितं भवेत् ।

यथा उल्लिख्यमाने—‘सीता—जाद, कते वल्लु अओम्माय गन्तव्यम्, तदि सो रामा निणएण पणरदन्तो (जात कथं सत अओम्मायै गन्तव्यं तदि स रामा गितनेन पणावित्तव्यः) । लवः—अथ किमाकाञ्चां राजोपवीविभ्यां भवित्तव्यम् ।

सीता—जाद, सो वल्लु तुम्हाणं पिदा । लवः—किमावयो रघुपतिः पिता ।

सीता—(साशङ्कम्) । मा अण्णया संकदम् । म वल्लु तुम्हाणम्, संककाय जेदं पुहवीएपि ।’ (मा अन्यथा शङ्क्यम् । न खलु वृषयोः सकलाया एव पृथिव्या इति ।)

प्रहेलिकैव हास्येन युक्ता भवति नाटिका ॥ २६१ ॥

संवरणकारुत्तरं प्रहेलिका । यथा राजावचनम्—‘सुसङ्गता—सहि, जरस किदे तुमं जाअदा सो इय जेव विदुदि । सागरिका—जरस किदे जइं जाअदा । सुसङ्गता—णं चित्तकलअस ।’ अत्र त्वं राज्ञः कृते जागतेत्यर्थः संबुद्धः ।

असंप्रलापो यद्वाक्यमसम्बद्धं तथोत्तरम् ।

अगृह्यतोऽपि मूर्खस्य पुरो यच्च हितं वचः ॥ २६२ ॥

तथापि यथा मनः प्रभावत्वान्—‘प्रभुसः—(सहकारवह्नीमवलोक्य सानन्दम्) । गदो, कयनिहैव

अलिकुलमनुल्लेखी परमकवहला रसावदा तनी ।

किमकचपेशकपाणिः कोकिलकलनापिणो मियतमा मे ॥’

एवमसम्बद्धोत्तरेऽपि । भुवीयं यथा वेण्यां दुर्दोषं प्रति गान्धारीनामकम् (पञ्चमेऽङ्के) ।

आहारो वापरैस्वार्थे हास्यलोभैकरं वचः ।

यथा मालविकाग्निमित्रे (द्वितीयेऽङ्के)—‘(लासप्रयोगावसाने मालविका निर्गन्तुमिच्छति) । विदूषकः—मा दाव उवदेसमुंछा गमिरससि (मा तावत् उपदेशमुत्था गमिष्यसि) । (इत्युपक्रमेण) । दासः—(विदूषकं प्रति) । आवे, उन्नतां वरत्पना कमनेदो लङ्गिता । विदूषकः—पदमं वनमणपूजा भोदि । सा इमाए लङ्गिता (वचने लासणपूजा भवति साऽनया लङ्गिता) । (मालविका समये) ।’ रसादिना नायकस्य विशुद्धनायिकादर्शनप्रयुक्तेन हास्यलोभकारिणा वचसा व्याहारः ।

दोषा गुणा गुणा दोषा यत्र स्युर्मदवं हि तत् ॥ २६३ ॥

क्रमेण यथा—

‘मियवीवितता कौर्वं निःसेहत्वं कुतमत्ता ।

१ ‘नहार्थे सम्बन्धे’ अ. २ ‘सम्बन्धे’ नि. २ ‘पञ्चमाख्या’ अ. ३ ‘हास्यलोभ’ नि. ४ ‘उवदेसमुंछा’ अ.

भूयस्त्वैरज्ञोनादेव वैमैत्रे गुणतां गताः ॥^१

‘तस्मात्तद्रूपमौन्द्यं भूषितं यौवनश्रिया ।

सुखैकावर्तनं ज्ञातं दुःखायैव ममाधुना ॥’

स्तानि जाह्नानि नादकारिषु सम्भवन्त्यपि बीध्यामवश्यं विधेयानि स्पष्टतया नाद-
कारिषु विनिविष्टान्यादिदोषाहृतानि पीयीषा नानारसानां नात्र साकारूपतया स्थित-
त्वाधीनम् । यथा—गालविका । अथ प्रवृत्तम्—

भाणवरसन्धिषसन्धयङ्गलास्याङ्गाङ्घ्रिर्विनिर्मितम् ।

भवेत्प्रवृत्त्येव वृत्तं निन्यानां कश्चिकल्पितम् ॥ २६४ ॥

अथ नारभटी, नाभि चिक्कम्भकप्रवेशकौ ।

अङ्गी हास्वरसस्रज बीध्वङ्गानां स्थितिर्न वा ।

तत्र

तपस्विभगवद्विप्रप्रभृतिर्लवन्न नापकः ॥ २६५ ॥

एकौ यत्र भवेद्दृष्टो हासं तच्छुद्धमुच्यते ।

यथा—कन्दर्पकेलिः ।

आश्लिष्य कञ्चन जनं सङ्गीर्णमिति तद्विदुः ॥ २६६ ॥

यथा—वृत्तचरितम् ।

वृत्तं बहुनां ब्रह्मैनां सङ्गीर्णं केचिद्विदरे ।

तत्पुनर्नञति आह्वनयवैकाङ्गनिर्मितम् ॥ २६७ ॥

यथा—कटकमेककादिः । मुनिरवाह—

‘वेद्याचेष्टनपुंसकविटपुर्ता वन्धकी च वन स्युः ।

अविहृतवैषपरिच्छदनेष्टितकरणं तु सङ्गीर्णम् ॥’ इति । (नाट्य० १८.२४२)

विहृतं तु विदुर्बलं पञ्चकञ्जुकितापसाः ।

सुजङ्गचारणभट्टप्रभृतेर्वैषयागुताः ॥ २६८ ॥

इदं तु सङ्गीर्णेनैव गतार्थमिति मुनिना एवङ्गोक्तम् । अथोपक्रमकानि । अथ—

नाटिका हस्तवृत्ता स्वात्कीयाया चतुरङ्गिका ।

प्रकृपातो पीरललितस्रज स्यान्नायको नृपः ॥ २६९ ॥

स्यादन्तःपुरसम्बद्धा सङ्गीतस्यापृताधवा ।

नचानुरागा कन्यात्र नायिका नृपवंशजा ॥ २७० ॥

संप्रवर्तत नेतास्यां देव्यास्त्रासेन शङ्कितः ।

देवी पुनर्भवेज्ज्येष्ठा प्रणरुभा नृपवंशजा ॥ २७१ ॥

पदे पदे मानवती तद्वशः सङ्गमो द्वयोः ।

वृत्तिः स्वात्कैशिकी स्वल्पविमर्शाः सन्धयः पुनः ॥ २७२ ॥

द्रव्योर्नामिकानायकयोः । यथा—रजावली—विदुःसारमञ्जिकादिः । अथ श्लोकम्—

१ ‘भूयस्त्वैर’ इति-व. २ ‘वैमैत्रे’ इति-व. ३ ‘प्रवृत्त्येव वृत्तं’ इति-व. ४ ‘‘नृप-
वन’ इति-व. ५ ‘वृत्तानां’ इति.

सताहनवपञ्चाङ्गं दिव्यमानुषसंश्रयम् ।

त्रोटकं नाम तत्पञ्चाङ्गः प्रत्यङ्गं सविदूषकम् ॥ २७३ ॥

प्रत्यङ्गसविदूषकत्वादन स्मृतौऽङ्गी । सताङ्गं यथा—स्तम्भितैरङ्गम् । पञ्चाङ्गं यथा—विक्रमोर्वशी । अथ योषी—

प्राकृतैर्नवभिः पुमिर्दशभिर्वाप्यलङ्कृता ।

नोदात्तैर्वचना गोप्त्री कैशिकीवृत्तिसालिनी ॥ २७४ ॥

हीना गर्भविमर्शोभ्यां पञ्चपद्योपिदन्विता ।

कामशृङ्गारसंयुक्ता स्वादेकाङ्कविनिर्मिता ॥ २७५ ॥

यथा—रैवतमदनिका । अथ सट्टकम्—

सट्टकं प्राकृताशेषपाठ्यं स्वादप्रवेशकम् ।

न च विरक्तमङ्गोऽप्यत्र प्रचुरश्चाङ्कतो रसः ॥ २७६ ॥

अङ्का जयनिसाख्याः स्युः स्वादन्यष्टाटिकासमम् ।

यथा—कपूरमञ्जरी । अथ नाट्यरासकम्—

नाट्यरासकमेकाङ्कं बहुतालकमस्थिति ॥ २७७ ॥

उदात्तनायकं तद्वत्पीठमर्धोपनायकम् ।

हास्योऽङ्कयत्र शशङ्गारो नारी वासकसज्जिका ॥ २७८ ॥

मुखनिर्वहणे सन्धी लास्याङ्गानि दशापि च ।

केचिप्रतिमुखं सन्धिभिर्द्वि नेच्छन्ति केवलम् ॥ २७९ ॥

अत्र सन्धिद्वयवती यथा—नर्तवती । सन्धिचतुष्टयवती यथा—विलासवती । अथ मत्स्नानकम्—

प्रस्थाने नायको दासो हीनः स्वादुपनायकः ।

दासी च नायिका वृत्तिः कैशिकी भारती यथा ॥ २८० ॥

सुरापानसमायोगादुद्दिष्टार्थस्य संहतिः ।

अङ्गो द्वौ लम्पटादिर्विलासो बहुलम्पटा ॥ २८१ ॥

यथा—प्रहारलोकम् । अथोल्हाप्यम्—

उदात्तनायकं दिव्यवृत्तमेकाङ्कभूषितम् ।

शिल्पकाङ्क्षैर्युतं हास्यशृङ्गारकरुणै रसैः ॥ २८२ ॥

उल्हाप्यं बहुसंग्रामं रसगीतमनोहरम् ।

चतस्रो नायिकासत्र त्रयोऽङ्का इति केचन ॥ २८३ ॥

शिल्पकाङ्गानि वक्ष्यमाणानि । यथा—देवीमहादेवम् । अथ कान्धम्—

काव्यमारमटीहीनमेकाङ्कं हास्यसङ्कुलम् ।

खण्डमात्रादिपदिकाभ्रमतालैरलङ्कृतम् ॥ २८४ ॥

वर्णमात्राच्छृङ्खलिकायुतं शृङ्गारभाषितम् ।

१ 'स्तम्भितैरङ्गम्' ग. २ 'नोदात्तैर्वचना' ग. ३ 'कैशिका' ग. ४ 'नायकसङ्गीत' नि. ५ 'नायकवृत्तिका' नि; 'नायकवृत्तिका' ग.

नेता स्त्री चाप्युदात्तात्र सन्धी भातौ तथान्तिमः ॥ २८५ ॥

यथा—वादबोधः । अथ प्रेङ्गणम्—

गर्भावमशरहितं प्रेङ्गणं हीननायकम् ।

असूत्रधारमेकाङ्गमधिष्ठातृप्रवेशकम् ॥ २८६ ॥

नियुद्धसम्प्रेतयुतं सर्ववृत्तिसमाभितम् ।

नेपथ्ये गीयते नान्दी तथा तत्र प्ररोचना ॥ २८७ ॥

यथा—वाक्निबन्धः । अथ रासकम्—

रासकं पञ्चपात्रं स्यान्मुखनिर्गहणान्वितम् ।

भाषाविभाषाभूषिहं भारतीकैशिकीयुतम् ॥ २८८ ॥

असूत्रधारमेकाङ्गं सर्वोपपन्नं कलान्वितम् ।

क्षिप्तनान्दीयुतं क्वातनायिकं मूर्तनायकम् ॥ २८९ ॥

उदात्तभावविन्याससंभितं चोत्तरोत्तरम् ।

इह प्रतिमुक्तं सन्निवमपि केचित्प्रचक्षते ॥ २९० ॥

यथा—मेनकाहितम् । अथ संलापकम्—

संलापकेऽङ्गाश्वत्वारक्षयो वा नायकः पुनः ।

पापण्डः स्याद्दसस्तत्र शृङ्गारकरुणोत्तरः ॥ २९१ ॥

भवेयुः पुरसंरोधच्छलसंभ्रामविद्वन्वाः ।

न तत्र वृत्तिर्भवति भारती न च कैशिकी ॥ २९२ ॥

यथा—मायाकापालिकम् । अथ श्रीगदितम्—

प्रख्यातवृत्तमेकाङ्गं प्रख्यातोदात्तनायकम् ।

प्रसिद्धनायिकं गर्भविमर्शाभ्यां विवर्जितम् ॥ २९३ ॥

भारतीवृत्तिबहुलं श्रीतिशब्देन सङ्कुलम् ।

मते श्रीगदितं नाम विद्वन्निरूपरूपकम् ॥ २९४ ॥

यथा—कीशारसातकम् ।

श्रीरौसीना श्रीगदिते गाथेरिकक्षिप्तदेदि ।

एकाङ्को भारतीमाय इति केचित्प्रचक्षते ॥ २९५ ॥

कलागुदाहरणम् । अथ शिल्पकम्—

चत्वारः शिल्पकेऽङ्गाः स्युश्चतस्रो वृत्तयस्तथा ।

अशान्तहास्याञ्च रसा नायको आक्षणी मतः ॥ २९६ ॥

वर्णनात्र इमशानादेर्हीनः स्वातुपनायकः ।

सप्तविंशतिरङ्गानि भवन्त्येतस्य तानि तु ॥ २९७ ॥

आशंसातकसन्देहतापोद्वेगप्रसक्तयः ।

प्रपञ्चप्रपञ्चोत्कण्ठावहित्याप्रतिपत्तयः ॥ २९८ ॥

विलासालस्यवाय्व्याणि प्रहर्षाश्वासमूढताः ।

१ "समाश्रयम्" ग. २ "यथा कलाशिल्पकम्" ग. ३ "श्रीरौसीना" इत्यारम्भे "कलागुदाहरणम्" इत्यर्थं ग-गुप्तके वाचि. ४ "कलागुदाहरणम्" ग-घ. ५ "हर्षाशीत" व.

साधनानुगमोच्चासविमयप्राप्त्यलया ॥ ३९९ ॥

लाभविस्तृतिसम्प्रेता वैतारण्यं प्रबोधनम् ।

चमत्कृतिश्रेयसीपां स्पष्टत्वानुदम नोच्यते ॥ ३०० ॥

*सम्प्रेतप्रशस्तयोः पूर्वमुक्तत्वादेव लक्षणं सिद्धम् । यथा—कर्मकावलीभाषनः । अथ विलासिका—

शृङ्गारबहुलकाङ्क्षा दशलास्याङ्गसंयुता ।

विदूषकविदाभ्यां च पीठमर्देन भूषिता ॥ ३०१ ॥

हीना गर्भविमर्शान्ध्यां सन्निध्यां हीननायका ।

स्वरपटुता मुनेपण्या विरमेयता सा विलासिका ॥ ३०२ ॥

केचित्त्रय विलासिकास्थाने विनैविकेति पठन्ति । तस्यास्तु 'दुर्महिकावामन्त-
मौवः' इत्यन्ये । अथ दुर्महिका—

दुर्महो चतुरङ्गा स्वात्कैशिकीभारतीयुता ।

अगर्भा नागरनरा न्यूननायकभूषिता ॥ ३०३ ॥

त्रिनालिः प्रथमोऽङ्कोऽस्यां विटकीटामन्यो भवेत् ।

पञ्चनालिर्द्वितीयोऽङ्को विदूषकविलासवान् ॥ ३०४ ॥

षण्णालिकस्तृतीयस्तु पीठमर्दविलासवान् ।

चतुर्थो दशनालिः स्याद्दङ्कः कीर्तिनागरः ॥ ३०५ ॥

यथा—चिन्तुमती । अथ प्रकरणिका—

नाटिकैव प्रकरणी सार्ववाहादिनायका ।

समानव्यंशजा नेतुर्भवेद्यत्र च नायिका ॥ ३०६ ॥

गुणमुदाहरणम् । अथ इतीशः—

हलीश एक पृथाङ्गः सप्ताष्टौ दश वा श्रियः ।

वागुदात्तैकपुरुषः कैशिकीवृत्तिसङ्केतः ।

सुखान्तिमौ तथा सन्धी बहुताल्लखस्थितिः ॥ ३०७ ॥

यथा—केलिरैवतकम् । अथ नायिका—

भाषिका लक्षणेपण्या मुखनिर्वहणान्विता ।

कैशिकीभारतीवृत्तियुक्तैकङ्कविनिर्मिता ॥ ३०८ ॥

उदात्तनायिका मन्दपुरुषात्राङ्गससकम् ।

उपन्यासोऽथ विन्यासो विबोधः साध्वसं तथा ॥ ३०९ ॥

समर्पणं निवृत्तिश्च संहार इति सप्तमः ।

उपन्यासः प्रसङ्गेन भवेत्कार्यस्य कीर्तनम् ॥ ३१० ॥

निर्वेदवाक्यव्युत्पत्तिर्विन्यास इति स स्मृतः ।

आन्तिनाशो विबोधः स्यान्मिथ्यारूपाने तु साध्वसम् ॥ ३११ ॥

१ 'चचिन्ता' ग. ३ 'कीन्यामाता विना' ग. ३ 'वर्णिकेति' ख. ४ 'मन्दपुरुषात्राङ्गनायिका'
ग. ५ 'वृत्तिकल्पिता' नि.

सोपाख्यभेदः कोपपीडयेह समर्पणम् ।

निर्देशनन्वोपन्यासो निवृत्तिरिति कथ्यते ॥ ३१२ ॥

संहार इति च प्रादुर्भूतार्थस्य समापनम् ।

रपट्टान्नुदाहरणानि । यथा—कामदत्ता ।

एतेषां सर्वेषां नाटकप्रकृतिकत्वेऽपि यद्विचित्रं यथाकामं नाट्योक्तविक्षेपपरिमहः ।

यत्र च नाट्योक्तस्यापि पुनरुपादानं तत्र वत्सङ्गावयव निवयः । अथ अल्पकान्यानि—

अथ श्रौतव्यमात्रं सत्प्रयोगसमर्थं द्विधा ॥ ३१३ ॥

तत्र प्रथमकान्याह—

छन्दोबद्धपदं पदं तेनैकेन च मुक्तकम् ।

द्राभ्यां तु युग्मकं सन्धानितकं त्रिभिरिष्यते ॥ ३१४ ॥

कलापकं चतुर्भिश्च पञ्चभिः कुलकं मतम् ।

तत्र मुक्तकं यथा मम—

‘कान्द्रानन्दगनन्तमम्यदमर्जं यद्योनिनोऽपि क्षुण्

साक्षात्कृतमुपासते प्रतिमुदुर्लभनैकतानाः परम् ।

धन्वास्ता मञ्जरापुरीषुवलयलङ्घना वाः कौतुका-

दाङ्गिहन्ति समास्पृष्टि शतबाक्यैस्ति जुम्बन्ति च ॥’

युग्मकं यथा मम—

‘किं करोमि करोमन्ते कान्ते गण्डशर्माभिमानम् ।

प्रणयप्रवणे कान्तेऽनेकान्ते नोन्विताः क्रुपः ॥

इति यावत्पुरवाक्षी वसुमीहामहे वयम् ।

तातदाविरभूवते मञ्जरो मञ्जुपावनिः ॥’

प्रथमकान्याह ।

सर्गबन्धो महाकाव्यं तत्रैको नायकः सुरः ॥ ३१५ ॥

सङ्ग्रहः क्षत्रियो वापि भीरोद्वात्तगुणान्वितः ।

एकवैशमका भूपाः कुलजा बहवोऽपि वा ॥ ३१६ ॥

शृङ्गारवीरशान्तानामेकोऽपि रस हृष्यते ।

अङ्गानि सर्वेऽपि रसाः सर्वे नाटकसम्बन्धः ॥ ३१७ ॥

इतिहासोद्भवं वृत्तमन्वद्वा सञ्जनाध्वजम् ।

चात्वारस्तस्य वर्गाः स्फुटेष्वेकं च फलं भवेत् ॥ ३१८ ॥

आदौ नमस्क्रियाशीर्वा वस्तुनिर्देश एव वा ।

कचिच्चिन्दा क्षलादीनां सतां च गुणकीर्तनम् ॥ ३१९ ॥

एकवृत्तमयैः पदैरवसानेऽन्यवृत्तैः ।

नातिस्त्रल्ला नातिदीर्घाः सर्गा अधाधिका इह ॥ ३२० ॥

१ ‘उपाख्यभेदः कोपपीडयेह’ म. २ ‘तेन मुक्तेन मुक्तकम्’ नि. ३ ‘रुध’ म.

४ ‘चात्वारस्तस्य’ म.

नानावृत्तमयः कावि सर्गः कश्चन दृश्यते ।
 सर्गान्ते भाविसर्गस्य कथायाः सूचनं भवेत् ॥ ३२१ ॥
 संप्रदासूर्येन्दुरवनीप्रदोपस्थास्तवासराः ।
 प्रातर्मध्याह्नमृगयाशैलतुंगनसागराः ॥ ३२२ ॥
 सम्भोगविप्रलम्भौ च मुनिस्वर्गपुराण्वराः ।
 रणप्रवाणोपचममञ्जुप्रोदपादयः ॥ ३२३ ॥
 वर्णनीया यथायोगं साहोपाङ्गा भमी इह ।
 कथेर्वृत्तस्य वा नाङ्गा नामकस्येतरस्य वा ॥ ३२४ ॥
 नामास्य सर्गोपादेयकथया सर्गनाम तु ।

सन्ध्यादि यथाभाषमत्र विधेयानि । 'अवसानेऽन्यवृत्तकैः' इति बहुवचनमविद-
 क्षितम् । साहोपाङ्गा इति बल्लकेलिमधुनादायः । यथा—रघुवंश-शिशुपालवध-
 सैषपादेयः । यथा वा मम—राघवविलासादिः ।

अस्मिन्नाप्यं पुनः सर्गा भवन्त्याख्यानसंज्ञकाः ॥ ३२५ ॥

अस्मिन्नाहकाव्ये । यथा—महानारतम् ।

प्राकृतैर्निर्मिते तस्मिन्सर्गा आश्वाससंज्ञकाः ।

छन्दसा स्कन्धैर्नैतत्कविप्रलितैरपि ॥ ३२६ ॥

यथा—हेतुकव्यः । यथा वा मम—कुबलयाचनरितम् ।

अपभ्रंशनिर्बन्धेऽस्मिन्सर्गाः कष्टवैकामिवाः ।

तथापभ्रंशयोग्यानि छन्दोसि विविधान्वपि ॥ ३२७ ॥

यथा—नागपराक्रमः ।

भाषाविभाषानियमात्काव्यं सर्गसमुद्भिर्ज्ञेयम् ।

एकाग्रप्रवर्णैः पद्यैः सन्धिसामप्रवर्जितम् ॥ ३२८ ॥

यथा—मिश्रदण्डम्, आर्याविलासश्च ।

सापेक्षकाव्यं भवेत्काव्यसैकदेशानुसारं च ।

यथा—नेषदूतादिः ।

कोषः श्लोकसमूहस्तु स्वाद्व्योम्यामपेक्षकः ॥ ३२९ ॥

वाक्याक्रमेण रचितः स पृथातिमनोरमः ।

संवादीयानामेकत्र संनिवेशो नञ्चा । यथा—मुक्तावज्जादि । अथ गणकाव्यानि ।
 तत्र गद्यम्—

वृत्तगन्धोज्झितं गद्यं मुक्तकं वृत्तगमिष च ॥ ३३० ॥

भवेद्वृत्तकलिकाप्राप्यं वृत्तकं च चतुर्विधम् ।

आद्यं सनासरहितं वृत्तभागयुतं परम् ॥ ३३१ ॥

१ 'स्वयमेवैव' ग. २ 'निबन्धेन' ग. ३ 'कुबलका' नि; 'अवतरका' ग. ४ 'समुद्भि-
 तम्' नि. ५ 'मम' ग. ६ 'वृत्तकयो' ग-व. ७ 'वृत्तक' ग.

अन्यद्दीर्घसमासाख्यं नृपं चारुपसमासकम् ।

मुक्तं यथा—‘गुरुर्वचति पृथुरसि—’ (हर्षचरित ३.१२) इत्यादि ।

वृत्तगन्धि यथा मन—‘समरकण्डूलमिविदमुचदण्डकुण्डलीकृतकोरुणशिशिनी-
टङ्कारोष्वागरितवैरिनगर—’ इत्यादि । अत्र ‘कुण्डलीकृतकोरुणक—’ इत्यनुष्टुप्वृत्तस्य
पादः, ‘समरकण्डूल’ इति च प्रथमाक्षरद्वयरहितस्तत्त्वैव पादः ।

उत्कलिकाम्रापं यथा ममेव—‘अगिप्तविसुमरगितिसरविसरविदितिसमरपरिगद-
पवरपरबल—’ इत्यादि (अति शविसुमरनिक्षितशरगितिसरविदितित—सुमरपरिगतमवर-
परबल) । चैरुक्ते यथा मन—‘गुणरत्नसागर जगदेकनागर कामिनोमदन जैन-
रजन’ इत्यादि ।

कथायां सरसं यस्तु पथैरेव विनिर्मितम् ॥ ३३२ ॥

कचिदत्र भवेदायां कचिद्वक्त्रापवक्रके ।

आदौ पद्यैर्नमस्कारः खलादेवैतकीर्तनम् ॥ ३३३ ॥

यथा—कादम्बपादिः ।

आख्यायिका कथावस्थात्कवेर्वैशानुकीर्तनम् ।

अस्यामन्यकवीनां च वृत्तं पद्यं कचित्कचित् ॥ ३३४ ॥

कथायानां व्यवच्छेद आवास इति वैभवे ।

आर्यावक्त्रापवक्त्राणां छन्दसा येन केनचित् ॥ ३३५ ॥

अन्यापदेशेनावासमुखे भाव्ययेसूचनम् ।

यथा—हर्षचरितादिः । ‘अपि त्वनियमो दृढस्तथाप्यन्यैस्वीरपात् ।’ इति
(काव्यादर्शे १.२५) दण्ड्याचार्यवचनात्केचित् ‘आख्यायिका नायकेनैव निबद्धा’
इत्याहुः, तदनुक्तम् । आख्यानादप्यत्र कथाख्यायिकयोरेवान्तर्भावश्च पृथगुक्ताः ।
यदुक्ते दण्डिनैव—‘अथैवान्तर्भविष्यति येषां आख्यानजातयः ।’ इति (काव्यादर्शे
१.२८) । एषामुदाहरणम्—पञ्चतन्त्रादि । अथ गद्यपद्ययानि—

गद्यपद्यमयं काव्यं चमुरित्यभिधीयते ॥ ३३६ ॥

यथा—देशराजचरितम् ।

गद्यपद्यमयी राजदण्डतिर्विरुदमुच्यते ।

यथा—विरुदमणिमाला ।

करम्भकं तु भाषाभिर्विविधामिर्विनिर्मितम् ॥ ३३७ ॥

यथा मन—‘षोडशभाषामयी प्रचस्तिरत्नावली । एवमन्येऽपि मेढा उद्देशमात्र-
प्रसिद्धत्वाद्भुक्तमेधानातिक्रमाच्च न दृग्गच्छिताः ॥

इति श्रीमत्साहित्यदर्पणे दृश्यग्रन्थकाव्यनिरूपणे नाम षष्ठः परिच्छेदः ।

१ ‘मण्डलीकृत’ ग. २ ‘मण्डलीकृत’ ग. ३ ‘कुलके’ ग. ४ ‘जनचित्तरजन’ ग.
५ ‘मण्डित’ नि. ६ ‘भोच्यते’ ग. ७ नामहादयः ‘यथैव पुत्रोदात्तार्थं योऽनुशासक्यायिका
मन्त्राः ॥ वृत्तनाकषापते तस्यां भाषयित्वा लोच्यते’ ‘वैरुदं यन्त्रुता चेत्तु कथाप्रत्ययान्तस्या ॥
३३५’ लोचयित्वा तस्यां नायकेन तु लोचयते ॥ भाषा १.२५-२६.

सप्तमः परिच्छेदः ।

इह प्रथमतः काव्ये दोषगुणरीत्यलङ्काराणामवस्थितिक्रमो दर्शितः । संमति के त
इत्यपेक्षावागुदेशकमप्राप्तानां दोषाणां स्वरूपमाह—

रसापकर्षका दोषाश्च

अस्वार्थः प्रागेव स्फुटीकृतः । तद्विशेषानाह—

ते पुनः पञ्चधा मताः ।

पदे तदंशे वाक्येऽर्थे सम्भवन्ति रसेऽपि यत् ॥ १ ॥

रपष्टम् । तत्र

दुःश्रवणविधाक्षीलानुचिताभांप्रयुक्तताः ।

ग्राम्याप्रतीतसन्दिग्धनेवार्थनिहतायेताः ॥ २ ॥

अवाचकत्वं क्लृप्तत्वं त्रिरुद्धमतिकारिता ।

अविसृष्टविधेयांशभावश्च पदवाक्ययोः ॥ ३ ॥

दोषाः, केचिन्नवन्त्येषु पदांशेऽपि, पदे परम् ।

निरर्थकासमर्थत्वे च्युतसंस्कारता तथा ॥ ४ ॥

परपक्षणीतया श्रुतिदुःस्वावहर्त्वं दुःश्रवत्वम् । यथा—‘कातोभ्यं वातु तन्वही
कदानश्चसंवदा ।’ अक्षीलत्वं ग्रीवानुगुप्तामहलम्बजकवात्रिभिषम् । क्रमेणोदा-
हरणम्—

‘दृष्टारिविजये राजन्साधनं सुमहत्तव ।’

‘प्रससार शनैर्वायुविनाशे तन्नि वे तदा ।’

अत्र साधन-वायु-विनाशशब्दा अक्षीलाः । ‘शूरा अमरतां यान्ति पशुभूता
रणाध्वरे’ अत्र पशुपदं कातर्यमभिव्यज्यतीत्यनुचितार्थत्वम् । अप्रयुक्तत्वं तथा-
प्रसिद्धावपि कविभिरनादृतत्वं । यथा—‘भाति एषः सरोवरे ।’ अत्र पञ्चशब्दः
गुल्लिङ्गः । ग्राम्यत्वं यथा—‘कटिले हरति मनः ।’ अत्र कटिशब्दो ग्राम्यः ।
अप्रतीतत्वमेकदेशनाचप्रसिद्धत्वम् । यथा—‘योगेन दत्तितांशयः ।’ अत्र योगशब्दे
एव वासनार्थ आशयशब्दः । ‘आशीःपरम्परा वन्धा कर्णे कृत्वा कृपां कुरु ।’ अत्र
वन्धामिति किं वन्धीभूतायामुत वन्दनीयायामिति सन्देहः । नेवार्थत्वं रुद्धिप्रयो-
चनाभावादशक्तिकृतं लक्ष्यार्थप्रकाशनम् । यथा—‘कमले चरणाघातं मुखं सुमुखि
तेऽकरोत् ।’ अत्र चरणघातेन निमित्तत्वं लक्ष्यम् । निहतायेत्वनुवयार्थत्वं रुद्धिस्वा-
प्रसिद्धेऽर्थे प्रयोगः । यथा—

‘यमुनाशम्बरमम्बर स्वतानीम् ।’ शम्बरशब्दो दैत्ये प्रसिद्धः । इह तु जले
निहतार्थः । ‘गोतेषु कर्णमादत्ते’ अत्राह-पूर्वो दोष-धातुदोषार्थेऽवाचकः । यथा वा—

‘दिनं ने त्वनि संप्राप्ते चान्तच्छत्राणि यामिनी ।’

अत्र दिनमिति प्रकाशमपार्थक्यार्थकम् । क्लृप्तत्वमर्थप्रतीतेर्व्यवहितत्वम् । यथा—

१ ‘प्रसिद्ध’ ग. २ ‘मरे’ नि. ३ ‘हरति’ ख. ४ ‘श्रुतिदुःस्वावहर्त्वं’ इत्यपेक्षा-
विशेष ईश्वरः (योगसूत्र १-२४ इत्यत्र) ५ ‘वायुम्’ ग-ख. ६ ‘वाचका’ ख.

‘क्षीरोदवावसतिजन्ममुक्त्वा प्रसज्याः ।’ अत्र क्षीरोदवा कर्मास्तस्या वसतिः पथं तस्य जन्ममुक्त्वा जलानि । ‘भूतवेष्टस्तु भवानीशः’ । अत्र भवानीशशब्दो भवान्याः पत्यन्तर-प्रतीतिकारित्वादिरुद्धमतिकृत् । अविमृष्टविधेर्वांशत्वं यथा—‘स्वर्गयामयिकाभि-
लुण्ठनवृषोच्छ्रूनेः किमेभिर्भुजैः ।’ अत्र वृषालं विधेयम्, तत्र समासे गुणीभावाद-
नुवाचत्वप्रतीतिकृत् । यथा वा—‘रक्षास्वपि पुरः स्थातुमलं रामानुजस्य मे ।’ अत्र
रामस्येति वाच्याम् । यथा वा—

‘मासमुदक्षितीशानाम्’ (ख० १.५) अथासमुद्रमिति वाच्यम् । यथा वा—
‘यत्र ते पतति सुप्तं कटाक्षः पष्ठबाण इव पञ्चशरसः ।’ अत्र पष्ठ इत्येत्युत्प्रेक्ष्यम् ।
यथा वा—‘अमुक्ता भवता नाथ सुहृदमपि सा पुरा ।’

अत्रानुक्तेष्वत्र नमः प्रसज्यप्रतिषेधत्वमिति विधेयत्वमेवोचितम् । यदाहुः—

‘अप्राधान्यं विधेयैव प्रतिषेधे प्रधानता ।
प्रसज्यप्रतिषेधोऽसौ कियथा सह यत्र नञ् ॥’

यथा—‘भवजलधरः संनद्धोऽयं न दृष्टनिशानरः ।’ (विक्रमो० ४.१)
‘उक्तोदाहरणे तु तत्पुरुषसमासे गुणीभावेन नमः पदुंदासतया निषेधस्य विधेय-
तयातन्वयः । यदाहुः—

‘प्रधानत्वं विधेयैव प्रतिषेधेऽप्रधानता ।
पदुंदासः स विधेयो यत्रोत्तरपदेन नञ् ॥’

तेन

‘जुगोपात्मानमवस्तो मेजे धनैमनातुरः ।
अशृमुराददे सोऽभानसक्तः सुखमन्वभूत् ॥’ (ख० १.२१)

अत्रात्रस्तथायनूपात्मगोपनायेव विधेयमिति नमः पदुंदासतया गुणभावो युक्तः ।
ननु ‘अलाहैभोजी जाझागः’ ‘असुरैर्यस्या राजदाराः’ इत्यादिवत् ‘अमुक्ता’ इत्यत्रापि
प्रसज्यप्रतिषेधो भविष्यतीति चेत्, न । तथापि यदि भोजनादिरूपकियांशेन नमः
सम्बन्धः स्यात्तदेव तत्र प्रसज्यप्रतिषेधत्वं वक्तुं शक्यम् । न च तथा । विशेष्यतया
प्रधानेन तद्गोप्यार्थेन कर्तव्येनैव नमः सम्बन्धात् । यदाहुः—

‘अहमभोजनशीलो हि यतः कर्ता प्रतीयते ।
न तद्भोजनमात्रं तु कर्तरीनेविर्धानतः ॥’ इति ।

‘अमुक्ता’ इत्यत्र तु कियमैव सह सम्बन्ध इति दोष एव । एते च छिद्यत्वादयः
समासगता एव पददोषाः । वाक्ये दुःश्रवत्वं यथा—

‘भरार्त्यन्धः कदा रूप्ये कार्तास्यं विरहे तत्र ।’
‘इतप्रवृत्तिरन्वाधै कविर्वान्तं समश्रुते ॥’

अत्र जुगुप्सान्धशिकाकीकृता ।

१ ‘उक्तोदाहरणे’ ख. २ ‘गुणीभावे’ नि-घ. ३ ‘अप्राज्ञभोग्यसूर्य’ ख-ग. ४ ‘भवतीति’ नि.
५ ‘अत्रापि’ नि-घ. ६ ‘सम्बन्धत्वात्’ ग-ख. ७ ‘मात्रं कर्तरी निनेविर्धानादिति’ ग-ख.

‘उत्कलनललीहित्वैर्वकामिभूषिता तनुः ।’

अत्र कमललीहित्वं यद्यरागः । वकामिर्वांमभिः । इति नेषार्थेता ।

‘धम्मिहल्ल न कल्ल मेक्ख मिकामं कुरअशावाक्काः ।

रज्ज्वल्लपूर्वेवन्धञ्जुल्लपत्तेमांसं शोभान् ॥’

अत्र धम्मिहल्ल शोभां मेक्ख कल्ल मानसं न रज्ज्वतीति सम्बन्धः छिद्यः ।

‘न्यकारो शब्दमेव मे वैत्’ इति । अत्र चायमेव न्यकार इति न्यकारस्य निषेधत्वं विप्रक्षिप्तम् । तच्च शब्दरचनावैपरीत्येन शुणीभूतम् । रचना च पदद्वयस्य विपरीतेति वाक्यदोषः । ‘आनन्दपति ते नेत्रे योऽसी सुसु समागतः ।’ इत्यादिषु ‘वत्तदोर्भेत्तः सम्बन्धः’ इति न्यायादुपकान्तस्य यच्छब्दस्य निराकाङ्क्षत्वप्रतिपत्तये तच्छब्दस्य नार्थतया प्रतिपाद्यमाना इदमेतददःशब्दा विधेया एव भवितुं युक्ताः । अत्र तु यच्छब्दनिकटस्थतया अनुवाच्यत्वप्रतीतिरूपं । तच्छब्दस्यापि यच्छब्दनिकटस्थितस्य प्रसिद्धपरामर्शित्वमात्रम् । यथा—

‘यः स ते नयनासन्दकरः सुसु स आगतः ।’ यच्छब्दस्यवधानेन स्थितारूपं निराकाङ्क्षत्वमवगमयन्ति । यथा—‘आनन्दपति ते नेत्रे योऽनुमासौ समागतः ॥’ एवमिदमादिशब्दोपादानेऽपि । यत्र च वत्तदोर्भेत्तत्वं सम्भवति, तत्रैकलोपादानेऽपि निराकाङ्क्षत्वप्रतीतिरिति न क्षतिः । तथापि यच्छब्दस्योत्तरवाक्यगतत्वेनोपादाने सामर्थ्यात् पूर्वज्ञाने तच्छब्दस्यार्थत्वम् । यथा—‘आरमा जानाति यत्तापम्’ । एवम्—‘यं सर्वशैलाः परिकल्प्य तप्तं मेरी स्थिते दोग्धरि रोहदसे । भास्वन्ति रत्नानि मदीयधीश्व—’ (कुमार० १.२) इत्यादावपि । तच्छब्दस्य प्रकान्तप्रतीकानुगुतात्वं त्वे यच्छब्दस्यार्थत्वम् । क्रमेण यथा—

‘स इत्था वातिनं पीरं तैत्पदे धिरकाङ्क्षिते ।

धातोः स्नान इवादेशं सुमीनं संनयेशचय’ ॥ (रघु० १२.५८)

‘स वः शुक्षिकलागोल्लिख्तादात्त्यायोपकल्पयताम् ।’

‘तामिन्दुसुन्दरमुखीं हृदि निन्तयामि ।’

यत्र च यच्छब्दनिकटस्थितानामपीदमादिशब्दानां निष्प्रतिविमर्शित्वं तत्रापि निराकाङ्क्षत्वमेव । क्रमेण यथा—

‘विनाति नृगशावाक्षीं येदं सुवनभूषणम् ।’

‘इन्दुर्विनाति बलेन दग्धाः पथिकशोषितः ।’

कनिदनुपात्तयोर्द्विधोरपि सामर्थ्यादवगमः । यथा—

‘न मे क्षमयिता कोऽपि नारस्तेत्युर्वि मा शुचः ।

१ ‘असूयंयथा इत्यत्र तु द्रव्येः सूयोपपदात् तन्निषायात्सूयैवैव न नोक्षितमर्थवत्तत्त्वात् । अत्रान्यमतिषेधार्थकत्वेति तन्मायानं दर्शनमित्यादौ न यतीयमात्रत्वात्’ इत्यधिके ख-उ-छ-ट-ठ-ड-ढ-ण-त-थ-द-ध-न-प-फ-ब-भ-म-य-र-ल-व-श-ष-स-ह-ः २ काव्यमहाशये पद्मनोहाय उदाहृतमिदं वाननीयकाभावाद्भारतवृत्तौ च (२.१.२२), ३ यस्मिन् परिशेषे उदाहृतमिदम्, ४ ‘नित्यसम्पन्नं’ ख-ग, ५ ‘परिकल्प्य’ ग, ६ ‘पीरं’ नि.

तन्दस्य भवने कोऽपि बालोऽस्त्यद्वृत्तपौरुषः ॥'

अत्र बोद्धव्यं, स ते मारस्य संभवितेति वृत्तते । 'यद्यद्विरहदुःखं मे तत्को नापहरिष्यति ।' इत्यनेनो वच्छब्दः साक्षाद् इति न वाच्यम् । तथाहि— यद्यद्विरहनेन येन केनचिद्रूपेण स्तितं सर्वोत्तमं बरतु विवक्षितम् । तथामृतस्य तस्य तच्छब्देन परामर्शः । एवमन्येषामपि वाक्यगतत्वेनोदाहरणं बोध्यम् ।

पदांशे श्रुतिकटु यथा—'तत्रैव सिद्धये कुर्वन्वैकाग्र्यम्' (कुमार० २.१८) ।
'वातुमत्ता गिरिर्धरे ।' अत्र मत्ताशब्दः क्षीबांशे निहतांशः । 'वर्ण्यते किं महासेनो विजयेनो वन्य तारकः ।' अत्र विजयेन इति कृत्यप्रत्ययः 'तत्प्रत्ययार्थेऽन्वाचकः । 'भाणिः पञ्चपेखः ।' अत्र पेखेतिशब्दस्माच्छरे अशोले । 'संग्रामे निहताः शूरा बन्धोद्धान्त्व-
मागताः ।' अत्र बन्धःशब्दस्य गीःशब्दवाचकत्वे नैयायेत्वम् । तथा तत्रैव वाणस्थाने
शरेति पाठे । अत्र पदद्वयमपि न परिवृत्तिसिद्धम् । जलम्वादी तत्तरपदं वैद्वान-
लादौ पूर्वपदम् । एवमन्येषां यथासम्भवं पदांशदोषा ज्ञेयाः । निरर्थकत्वादीनां
अवागं न पदमाश्रयतत्वेनैव लक्ष्ये सम्भवः । क्रमेण यथा—'मुञ्च मानं हि
मानिनि ।' अत्र हिंशब्दो वृत्तपूरणमात्रप्रयोजनः । 'कुञ्चं हन्ति कुशोदरी ।' अत्र
हन्तीति गमनाशे पठितमपि न तत्र समर्थम् । 'गाण्डीवी कनकशिलानिर्भ-
मुजान्मामाजग्न विषमविशोवनस्य वलः (किराता० १७.६३) ।' 'आलो
वमहनः' (पो० १.२.२८), 'स्वाहकर्मकार्ये' इत्यनुशासनबलादाहपूर्वस्य
हनः स्वाहकर्मकार्यवात्मनेपदं नियमितम् । इह तु तत्तद्विविधमिति व्याकरण-
लक्षणहीनत्वाद् व्युत्पत्तिस्कारत्वम् । नन्वत्र 'आजग्रे' इति पदस्य स्वतो न दुष्टता,
अपि तु पदान्तराण्येकैवेत्यस्य वाक्यदोषता । मैवम् । तथाहि गुणदोषालङ्काराणां
शब्दार्थगतत्वेन व्यवस्थितेलादन्वयव्यतिरेकानुविधायित्वं हेतुः । इह तु दोषस्य
'आजग्रे' इति पदमाश्रयैवान्वयव्यतिरेकानुविधायित्वम् । पदान्तराणां परिवर्तनेऽपि
तस्य तादवस्थादेव इति पददोष भव । तथा वनेहात्मनेपदस्य परिवृत्तावपि न
पददोषः, तथा हन्मकुतरेपीति न पदांशे दोषः । एवं 'ययः' इत्यत्राप्युक्तस्य पद-
गतत्वं बोध्यम् । एवं प्राकृतादिन्याकरणलक्षणहानावपि व्युत्पत्तिस्कारत्वमूढम् ।

इह तु शब्दानां सर्वेषां प्रयोगानावेऽसमर्थत्वम् । विरलप्रयोगे निहतार्थत्वम् ।
निहतार्थत्वमनेकार्थशब्दविषयम् । अप्रतीतत्वं त्येकार्थत्वापि शब्दस्य सार्वत्रिकप्रयोग-
विरहः । अप्रयुक्तत्वेमेकार्थशब्दविषयम् । असमर्थत्वमनेकार्थशब्दविषयम् । असमर्थत्वे
इत्यादिषु गमैनापि पठिताः । अवाचकत्वे दिनादयः प्रकाशमवागर्थे न तथेति
परस्परमेव । एवं पदोपसजातीया वाक्यदोषा कृताः । संप्रति तद्विजातीया उच्यन्ते ।

वर्णानां प्रतिकूलत्वं, लुप्ताहतविसर्गते ।

अधिकन्यूनकथितपदसाहतवृत्तताः ॥ ५ ॥

पताग्रकपता, सन्धौ विह्वेषाक्षीलकष्टताः ।

१ 'निहते' नि. २ 'पेख' इत्यस्य अट्प्रत्ययानां वृत्तपौरुषत्वम्. ३ 'वाडवी' नि-व.
४ कालिकामिदं 'पट्टिन्वा तया' 'आलो वमहनः' इति द्वयोरपि वृत्तपौरुषत्वमेति. ५ 'ययमार्थे' वा.

अधोन्तरेकपदता समासपुनरात्तता ॥ ६ ॥

अभवन्मतसम्बन्धाकामतपराधताः ।

वाच्यस्यानभिधानं च भग्नप्रक्रमता तथा ॥ ७ ॥

त्यागः प्रसिद्धेरत्यागे न्यासः पदसमासयोः ।

सङ्कीर्णता गर्भितता दोषाः स्तुर्वाक्यमात्रगाः ॥ ८ ॥

यथांता रसानुगुण्यविपरीतत्वं प्रतिकूलत्वम् । यथा नम—

‘ओषधेर वल्लहर सख्यो कर्हिणि मोह्यभइ णो परिदुइ ।

शिवयण फिट्टइ लब्धाइ सुइइ दिहीए सा ॥’

(वल्लहयति वल्लोटयति शयने कर्हि अपि मोहयति

नो परिषट्टयति । इत्येन रिक्तयति लब्धना सुट्टयति धृतेः सा)

अत्र रकाराः शृङ्गाररसपरिपन्थिनः केवलं शक्तिप्रदर्शनाय निबद्धाः । यथा चैक-
द्वित्रिचतुःप्रयोगे न तादृशसम्भङ्ग इति च दोषः । ‘गता निशा इमा काले ।’ अत्र
विसर्गा लुप्ताः । आहता ओत्वं प्राप्ता विसर्गा वत्र । यथा—‘पीरो वरो नरो याति’
इति । ‘पल्लवाकृतिरक्तोडी ।’ अत्राकृतिपदमधिकम् । एवम्—‘सदाशिवं नोमि
पिनाकपाणिम् ।’ अत्र पिनाकपाणिमिति विशेषणमधिकम् ।

‘कुर्या हरस्यापि पिनाकपाणेः’ (कुमार० ३.१०)

इत्यत्र तु पिनाकपाणिपदे विशेषप्रतिपत्त्यर्थमुपाचैमिति युक्तमेव । यथा—‘वाचमु-
वाच कौत्सः’ (रघु. ५.३९) अत्र वाचमित्त्वधिकम् । उवाचैत्यनेनैव गतावैत्वात् ।
कचित्तु विशेषणदानार्थं तत्प्रयोगो युज्यतेपि । यथा—‘उवाच मधुरं वाचम्’ इति ।

कचित्त्वाहुः—यत्र विशेषणस्यापि क्रियाविशेषणत्वं सम्भवति तत्रापि तत्प्रयोगो न
षट्ते । यथा—‘उवाच मधुरं धीमान्’ इति । ‘यदि मर्यपिता वृष्टिः किं समेन्द्रतया
उदा ।’ अत्र प्रथमे त्ववेति पदं न्यूनम् । ‘रतितीलाभर्म भिन्ते सलोकमनिलो
महन् ।’ अत्र लीलाशब्दः पुनरुक्तः । एवम्—‘बद्धावैसं धृतविकासिविचमन्ताः’ ।
अत्र विसृज्यन्त्यं धृतपरिरुद्धतत्प्रत्यया इति सर्वनाम्नैव परामर्थो युक्तः । इत्युक्तं
लक्षणासुरपेक्ष्यस्यैव रसानुगुणमप्राप्त्युपमावान्तक्यु च । कमेण यथा—

‘हन्त सततमेतस्या इदं भिन्ते मनोमयः कुपितः ।’

‘अवि मवि मामिनि ना कुव मानम् ।’ इदं वृत्तं द्वास्वरससैवानुकूलम् ।
‘विकसितसहकारभारहारिपतिमल एष समागतो वसन्तः ।’ यत्पौदान्ते लघोरपि
गुरुभावं लक्ष्यतात्पर्यं द्वितीयचतुर्थपादविषयम् । प्रथमतृतीयपादविषयं तु वसन्त-
तिलकादेरेव । अत्र ‘प्रमुदितसौरभ आगतो वसन्तः’ इति पाठो युक्तः । यथा वा—

‘अन्वास्या गुणरत्नरोहणमुक्ते पन्था सुदन्त्यैव सा

सम्भाराः खलु वेङ्ग्य एव विधिना वैरेण सुष्टो युवा ।

१ ‘सदाशिवो’ नि-य. २ ‘उपाकृत्य’ ग-ख. ३ ‘कलुषारव दीर्घश्च विसर्गो
च गुर्भवेत् । वने । वंशोऽप्येव तथा पादश्रुतेः वा ।’ इत्युक्तम्.

भीमत्वान्तिबुधां विषां करतलात्कीणां नितम्बसाला-

दृष्टे नञ् पतन्ति मूढमनसामस्त्राणि वस्त्राणि च ॥'

अत्र वस्त्राणि चेति वन्धस्य कथत्ववृत्तिः । 'वस्त्राण्यपि' इति पाठे तु दाह्येति न दोषः । 'इदमप्राप्तगुणभावान्तकषु' इति कान्यमकाशकारः । वस्तुतस्तु 'लक्ष्यानु-
सरणेऽप्यश्रवणम्' इत्यन्ये ।

धम्मवत्तन्वत्तमन्वालाविकटोत्तमराष्ट्रः ।

इवासक्षितकुलदमामुत्पातु नो नरकेसरी ॥'

अत्र क्रमेणानुभासप्रकर्षः पतितः । 'इतिवै उत्पद्ये एते अक्षिणी अमलाक्षि चै ।
एवंविपसन्निधिविच्छेपस्यात्तत्प्रयोग एव दोषः । अतुशासनमुत्तद्वय वृत्तमङ्गभय-
मात्रेण सन्निधिविच्छेप तु सङ्गदपि । यथा—'वासनाशामुखे भाति इन्दुश्चन्दनविन्दुवत् ।
'सकलपदामरवेष्टितः' इति । अत्र सन्धी जुगुप्साव्यञ्जकमश्लीलत्वम् ।

'उर्व्वसावत्र तर्वाही मयन्ते चार्व्ववर्षितिः ।' अत्र सन्धी कष्टत्वम् ।

'इन्दुविभाति कर्पूरगौरैर्धवलमन्वरीः ।

जगन्मा कुरु तन्वक्षि मानं पादानये प्रिये ॥'

अत्र जगदिति प्रथमार्थे पठितुमुचितम् ।

'नाशयन्तो धनध्वान्तं तापयन्तो विषोगिनः ।

पतन्ति शक्तिनः पादा भासयन्तः क्षमातलम् ॥'

अत्र चतुर्थपादो वाक्यसमाप्तावपि पुनरास्तः । अभवन्मतसम्बन्धो यथा—

'या जयश्रीसैनोत्तस्य यथा जगदलङ्घितम् ।

नामेणाक्षी विना प्राणा विफला मे कुतोऽयं सा ॥'

अत्र यच्छब्दनिदिष्टानां वाक्यानां परस्परनिरपेक्षत्वात्पदेकान्तःपातिनैणाक्षीशब्दे-
नान्येषां सम्बन्धः कवेरभिमतो नोपपद्यत एव । 'यां विनामी इषा प्राणा एषाक्षी
सा कुतोऽयं मे ।' इति तच्छब्दनिदिष्टवाक्यान्तःपातित्वे तु सर्वैरपि यच्छब्दनिदिष्ट-
वाक्यान्तःपातित्वे वाक्यैः सम्बन्धो पठ्यते । यथा वा—

'ईक्षसे मत्कटाक्षेण वशं धनवी मनोभवः ।' अत्र यदित्यस्य तदेत्यनेन सम्बन्धो
न पठ्यते । 'ईक्षसे चेत्' इति तु युक्तः पाठः । यथा वा—

'ज्योत्स्नाचयः पथः पूरस्तारकाः कैरवाणि च ।

राजति व्योमकासैरराणहंसः सुषाकरः ॥'

अत्र कासारशब्दस्य समासे गुणीभावात्तदर्थस्य न सर्वैः संयोगः । विधेवावि-
भवे अदेवाविगृहे तदेव दुष्टम् । इह तु प्रधानस्य कासारपदार्थस्य प्राधान्येनाप्रतीतेः

१ कान्यमकाशे ततोऽन्यथा उदाहृतमिदम् । २ 'अनुयासः प्रकर्षः पतितः' वा । ३ 'सकलपदामर'
इत्यत्र 'सकल' इति 'सामर' इत्येतयोः सन्धी 'लक्षणा' शब्दः प्रतिभाति य च दुरीषार्थक इति
सुगुप्ता । ४ कान्यमकाशे ततोऽन्यथा उदाहृतमिदम् । ५ इदमर्थान्तरैकपदताया उदाहरणम् ।
६ 'कविनिरभिमतोपि नोपपद्यत इति' ग-सूत्र । ७ 'कामारे राज' इति । ८ 'अत्र व्योम-
कासार' इति ।

सर्वोऽपि पयःपूरादिपदार्थस्तद्वत्तया न प्रतीयते, इति सर्ववान्दार्थविरोधावनास
इत्युक्तयोर्भेदः ।

‘अनेन चिह्न्यता मातुः कण्ठं परशुना तव ।

वदन्त्यदेः कृपाणीऽयं लज्जते मम भार्गव ॥’

अत्र भार्गवनिन्दायां प्रयुक्तस्य मातृकण्ठच्छेदनस्य परशुना सह सम्बन्धो न युक्त
इति प्राच्याः । परशुनिन्दामुखेन भार्गवनिन्दाधिकमेव वैदग्ध्यं द्योतयतीत्याहुनिकाः ।
अकमता यथा—

‘समय एव करोति पलायनं प्रणिगदन्त इतीव शरीरेणान् ।

शरदि हंसरवाः पक्षपीकृतस्वरमयूरमयू रमणीयताम् ॥’ (शिष्ट. ६.४४.)

अत्र पराशुर्यमानवाक्पानन्तरमेवेति शब्दो युक्तः, न तु प्रणिगदन्त इत्यनन्तरम् ।
एवम्—

‘इयं गतं संप्रति शोचनीयतां समागमप्रार्थनया कपाशिनः ।

कला च सा कान्तिमयी कलावत्स्त्वमस्य लोकस्य च नेत्रकौमुदी ॥’ (कुमा. ५.७१)

अत्र त्वमित्यनन्तरमेव चकारो युक्तः । अमृतपरार्थता यथा—‘राममन्मथशरेण
तापिता—’ (रघु. ११.२०) इत्यादि । अत्र सञ्चाररसस्य व्यञ्जको द्वितीयोऽर्थः
प्रकृतरसविरोधित्वादभिष्टः । वाच्यस्यानभिधानं यथा—‘व्यतिक्रमकृतं कं मे पीड्य
वामाहि कुम्पसि ।’ अत्र व्यतिक्रमकृतमपीत्यपि वक्ष्यते वक्तव्यो श्लोकः । न्यूनपदत्वे
वाचकपदस्यैव न्यूनता विवक्षिता । अपेक्षु न तथात्वमित्यनयोर्भेदः । एवमन्वत्रापि ।
यथा वा—‘चरणानतकान्धायास्तन्वि कोपस्तथापि ते ।’ अत्र चरणानतका-
न्धासीति वाच्यम् । अमप्रकमता यथा—‘एवमुक्तो भविमुक्थ्यै रावणः प्रत्य-
भाषत ।’ अत्र वचवातुनां प्रकान्तं प्रतिवचनमपि तेनैव वक्तुमुचितम् । तेन ‘रावणः
प्रत्यवोचत’ इति पाठो युक्तः । एवं च सति न कश्चित्पदत्वदोषः तस्योद्देश्यप्रतिनि-
र्देश्यव्यतिरिक्तपिपयत्वात् । इह हि वचनप्रतिवचनयोर्द्वैतप्रतिनिर्देश्यत्वम् । यथा—
‘उद्देशेति भविता लाजस्ताम्र एवास्तमेति च ।’ इत्यत्र यदि रक्त पदेति पदोन्तरेण स
एवार्थः प्रतिपाद्यते तदान्वयोऽर्थ इव प्रतिभासमानः प्रतीति स्मरयति । यथा वा—

‘ते हिमालयनानश्च पुनः प्रेक्ष्य च शूलिनम् ।

सिद्धं चारुमै निनेषार्यं तद्विस्तृष्टाः समुपशुः ॥’ (कुमार० ६.९४)

अत्र ‘अलौ’ इतीदमा प्रकान्तस्य तेनैव तत्समानान्धामेतददःशब्दाभ्यां वा परा-
मर्शो युक्तो न तच्छब्देन । यथा वा—‘उदन्वच्छिन्ना भूः स च पतिरपां वीजन-
स्तम् ।’ (नीतिश. ०) अत्र ‘मिता भूः पत्न्यां स च पतिरपाम्’ इति युक्तः पाठः ।
एवम्—

१ ‘निन्दाधिकमेव’ नि-ब. १ ‘पराशुर्यमानवा’ ग. १ ‘उदन्वच्छिन्ना भूः स च पतिरपां वीजन-
स्तम्’ नि. १ ‘उत्पत्तौ च विपत्तौ च मङ्गलमेकस्त्वया’ इत्यधिकं ग-पुस्तके.
५ ‘इत्यत्र हि यदि पदोन्तरेण’ नि; ‘इत्यत्र यदि पदा’ च.

‘यशोऽपि गन्तुं सुखलक्ष्म्या वा ननुःपसंख्यामतिवर्तितुं वा ।

निरस्तमुक्तानामभियोगनामां समुत्सुकेवाहमुपैति सिद्धिः ॥’ (किराता० २.४०)

अत्र ‘सुखमीहितम्’ इत्युचितम् । अत्रापयोः प्रकृतिविषयः प्रकृतभेदः । तृतीये पर्यायविषयः, चतुर्थे प्रत्ययविषयः । एवमन्यत्रापि ।

प्रसिद्धित्वागो यथा—‘बोरो वारिसुत्तां रवः ।’ अत्र मेवानां गणितमेव प्रति-
कम् । यदाहुः—

‘मन्त्रीरादिषु रणितप्रायं पक्षिषु च कृवितप्रसृति ।

स्तनितमणित्वादि सुरते मेवादेषु गणितप्रमुखम् ॥’ (रघट० ६.२५) इत्यादि ।

अस्थानस्थपदता यथा—

‘तीर्थे तदीये गजमेतुबन्धात्पत्नीपमानुसरतोऽस्य गजान् ।

अमज्जवाकव्यजनीवभूवुर्हसा नभोत्तुनलोत्पदाः ॥’ (रघु० १३.३३)

अत्र तदीयेपदात्पूर्वं गजमित्यस्य पाठो युक्तः । एवम्—‘क्षिताश्च यः संश्रुते स
किमयुः’ (किराता० १.५) अत्र संश्रुत इत्यत्रः पूर्वं ननः स्थितिरुचिता ।

अत्र च पदमात्रस्यास्थाने निवेशेऽपि सर्वमेव वाक्यं विवक्षितार्थप्रत्याप्तने मन्थरमिति
वाक्यदोषता । एवमन्यत्रापि । इह केऽप्याहुः—‘पदशब्देन वाचकमेव प्रायो निय-

सते, न च नभो वाचकता निर्विवादास्मात्तद्वेणार्थबोधनविरहात्’ इति । यथा—
‘इयं गतम्—’ इत्यादौ त्वमिलनन्तरं चकारानुपादानादक्रमता तथावातीति ।

अस्थानस्थसमासता यथा—

‘अत्रापि स्तनशैलदुर्गविषये स्तनन्तिनीनां हृदि

स्नातुं वाञ्छति मान यप पिमिति कोपादिबालोदितः ।

प्रोषद्भूतरप्रसारितकरः कवैरुत्तौ तद्व्याणा-

रुत्तुल्लैरवकोषनिःसरदल्लिखेणीकैषाणं दैक्षी ॥’

अत्र कोपिन उक्तौ समासो न कृतः । कवैरुत्तौ तु कृतः । वाक्यान्तरपदानां
वाक्यान्तरेऽनुप्रवेशः सङ्कीर्णत्वम् । यथा—‘चन्द्रं मुखं कुरवाक्षि पश्य मानं
नभोजने ।’

अत्र नभोजने चन्द्रं पश्य मानं मुखेति युक्तम् । ‘क्षिप्तत्वमेकवाक्यविषयम्’ इत्य-
साद्विग्रहम् । वाक्यान्तरे वाक्यान्तरानुप्रवेशो गर्भितता । यथा—

‘रमणे चरणभौन्दे प्रणतिप्रवणेऽधुना ।

बदामि सखि ते तत्त्वं कदाचिन्नोपिताः कुवः ॥’

अर्थदोषानाह—

अपुष्टदुष्कमग्राम्यव्याहतालीलकष्टताः ।

अनवीकृतनिर्हेतुप्रकाशितविरुद्धताः ॥ ९ ॥

सम्बिम्बपुनरुक्तत्वे रूपातिविद्याविरुद्धते ।

१ ‘तदीयमिति पदात्’ ग. २ ‘स्थानविनिवेशेति’ ग-ख. ‘अत्र तदीय इति पदात्’ ख.
३ ‘कृपायी’ ग-ख. ४ कान्धमकाशे सप्तमोऽज्ञान उदाहृतमिदम्. ५ ‘चरणभौन्दे’ ग.

साकाङ्क्षता सहचरभिन्नतात्यानयुक्तता ॥ १० ॥

अविशेषे विशेषश्चानियमे नियमस्तथा ।

तयोर्विपर्ययो विध्यनुवादायुक्तते तथा ॥ ११ ॥

‘निमुक्तपुनरुक्तत्वमर्थदोषाः प्रकीर्तिताः ।

तद्विपर्ययो विशेषेऽविशेषो नियमेऽनियमः । अत्रापुष्टत्वं मूलपानुपकारित्वम् ।
वया—‘विलोक्य वितते व्योम्नि विधुं मुञ्च त्वं प्रिये ।’ अत्र विततशब्दो मानलागं
प्रति न किञ्चिदुपकुर्वते । अधिकपदत्वे पदार्थान्वयप्रतीतेः समकालमेव वाच्यप्रतिभासः,
इह तु पश्चादिति विशेषः । दुष्कमता वया—

‘देहि मे वानिनं राजन्मजेन्द्रं वा मयालसम् ।’ अत्र मजेन्द्रस्य प्रथमं वाचनमु-
च्यते । ‘स्वपिदि त्वं समीपे मे स्वपिम्नेवाधुना प्रिये ।’ अत्रार्थो ग्राह्यः । कस्यचि-
त्प्राप्तुत्कर्मपक्षी वानिवाय पश्चाच्छदन्यैत्वप्रतिपादनं व्याहृतत्वम् । वया—

‘हरन्ति हृदयं यूनां न नभेन्दुकलादयः ।

वीक्ष्यते वैदियं तन्वी लोकलोचनचन्द्रिका ॥’

अत्र वेवानिन्दुकला नानन्दहेतुत्वेवानेवानन्दाय तन्व्याश्चन्द्रिकात्वारोपः ।

‘इन्दुमेव प्रवृत्तस्य सञ्चस्य चित्रैर्वियः ।

वयाभ्यु जायते पातो न तथा पुनरर्पतिः ॥’ (मामह १.५१)

अत्रार्थोऽङ्गीकृतः ।

‘वर्षत्येतद्वर्षतिर्न तु वनो धामसमच्छे पयः

सत्यं सा सवित्रुः क्षता सुरसरिर्पूरो यैषा ग्लानितः ।

व्यासस्योक्तिषु विधायित्वमि न कः यद्वा न कस्य क्षतौ

न प्रत्येति तथापि मुग्धहरिणी मांस्त्वमरीक्षिष्वपः ॥’

अत्र प्रसार्तव्यार्थोद्देश्यमुनावाद्य प्रमवस्तुभाक्तवोर्वक्तव्यं सर्वप्रथमम् । तत्रा-
सर्वमरीचीनां जलप्रैत्यवहेतुत्वमुच्यते । तथापि सती ज्ञानतत्त्वापन्न जलप्रत्ययं न
करोति । अयमप्रस्तुतोऽर्थो दुर्बोधः दूरे वास्तव्यस्तुतायेवोप इति कष्टार्थत्वम् ।

‘सदा चरति खे भानुः सदा बहति मारुतः ।

सदा बहे मुवं शेषः सदा वीरोऽधिकत्वतः ॥’

अत्र सदेत्यनवीकृतत्वम् । अत्रास्य पदस्य पद्यान्तरेषोपादानेऽपि यदि नान्य-
दिच्छित्यन्तरं तथास्य दोषस्य सद्भास इति कथितपदत्वाद्भेदः ।

नवीकृतत्वं वया—

‘भानुः सकृदुक्ततुरङ्ग एव रात्रिदिवं मन्धवहः प्रयाति ।

विभति शेषः सततं परिवीं यथाऽश्वत्थेरपि धर्म एवः ॥’ (शाकु ५.४)

१ ‘वयाभ्युत्पत्ता’ ग-सू. २ ‘विमुक्त’ ग-सू. ३ ‘तद्विपर्ययः’ नि-सू. ४ ‘कान्तव्यताये’
सप्तमोऽक्षरं वयाङ्कतनिर्दिष्टम्. ५ ‘वया’ नि. ६ ‘सती’ इत्यर्थमुनावाद्य प्रमवस्तु’ ग-सू. (नमः)
७ ‘जलप्रमयीजलहेतुत्वम्’ अ. ८ ‘करोतीत्यनगम्यम्’ ग-सू.

‘गृहीतं चेनामीः परिभवमयाकोचितमपि

प्रमाणावसाभूज खलु तत्र कश्चिन्न विषयः ।

परितर्कं तेन त्वमपि सुतशोकाज तु मया-

द्विगोक्ष्ये शस्त्र त्वामहमपि वप्तः स्वस्ति भवते ॥’ (वेणी० ३.१९)

अत्र द्वितीयेऽसमोचने हेतुर्नोक्त इति निर्हेतुत्वम् । ‘कुमारस्तो नरापीश मयि
समपिपच्छतुं ।’

अत्र ‘त्वं शिवस्त’ इति विरुद्धावेमप्रकाशनात्प्रकाशितविरुद्धत्वम् । ‘मन्त्रला
अवला वा द्युः सेम्या नृज मर्गाणिणः ।’ अत्र प्रकरणाभावाच्छान्तशृङ्गारिणोः को
वक्तेति निश्चयमाभावात्सन्दिग्धत्वम् ।

‘सहसा विदधीत न किंयामविवेकः परमापदां पदम् ।

वृणते हि विरुद्धकारिणं गुणश्रद्धाः स्वयमेव संपदः ॥’ (किराता० २.३०)

अत्र द्वितीयावस्थेतिरेकेण द्वितीयापदात्प्राप्त्यर्थं इति पुनरुक्तता । प्रसिद्धिविरुद्धता
यथा—

‘तत्तश्चचार समरे शिवशूलधरो हरिः ।’ अत्र हरैः शूलं लोकेऽप्रसिद्धम् । यथा वा—

‘पादापातादशोकते सजाताङ्गुरकण्ठकः ।’ अत्र पादापातादशोकेषु पुष्पमेव
भावयति इति प्रसिद्धं न त्वङ्गुर इति कविसमवस्थानिविरुद्धता । ‘अधरे करजक्षतं
दृग्ग्राह्याः’

अत्र दृग्ग्राह्यशान्तविरुद्धताद्विषाविरुद्धता । एवमन्वशात्तविरुद्धत्वमपि । ‘दिशस्त
धनुषो भग्नं क्षुब्धं च समुन्नतम् ।’ खीरलं च कथं नाम सृष्यते भागवतोऽपुना ॥’
अत्र खीरलमित्युपेक्षितमित्याकाङ्क्षते ।’

‘सज्जनो दुर्गती ममः कामिनी गलितस्तनी ।

खलः पूज्यः समन्यायां तापाय मम चेतसः ॥’

अत्र सज्जनः कामिनी च शोभनी वस्तुद्वयः खलोऽशोभन इति सहचरभिन्नत्वम् ।

‘आका शकटिचामणिप्रणयिनी शालाणि चक्षुर्नैव

मकिर्भूतपत्नी पिनाकिनि पदं कङ्कति दिव्या पुरी ।

उत्पक्षिद्रुदिणान्वये च सदहो नेदुम्बरो लम्पते

क्यायेदेव न रावणः कं तु पुनः सर्वत्र सर्वं गुणाः ॥’ (वाल्मीकि १.३६)

अत्र न रावण इत्येतावतैव समान्यम् । ‘शीरकाणां निपेरस्त सिन्धोः किं वणैया-
महे ।’ अत्र रत्नानां निपेरितविशेष एव वाच्यः ।

‘आवर्तं एव तानिस्तो जेने नीलसरोवहे ।

मञ्जाव वस्तस्तेन त्वं कावल्यान्नुवापिका ॥’

जनावर्तं एवेति निषमो न वाच्यः ।

‘यान्ति नीलनिचोलिन्यो रजनीन्मिसारिकाः ।’

१ ‘अत्र समोचनहेतुः’ म. २ ‘मन्त्रला’ ग-स्त. ३ ‘द्वितीयावस्थेति’ स्त. ४ ‘इति
प्रसिद्धम्’ इति नास्ति स्त-उक्तम्. ५ ‘रत्नमुपेक्षितमित्याकाङ्क्षता’ नि-व. ६ ‘दुर्गती’ नि.

अत्र तन्मित्रास्त्विति रजनीविशेषो वाच्यः ।

‘आपातसुरसे भोगे निमग्नः किं न कुर्वते ।’

अत्र आपात एवेति नियमो वाच्यः ।

ननु वाच्यस्थानमिधाने ‘अदतिक्रमलवन्’ इत्यादावपेरभावः, इह चैवकारस्येति कोऽनयोर्मेहः । अत्राह—‘नियमसंलग्नचनमेतं पूर्वभूतं नियमपरिवृत्तौ विषयः’ इति, तत्र । तथा सत्यपि द्वयोः शब्दार्थदोषतायां निबानकाभावात् । तस्मात् गतिरिति चेत्, ‘अदतिक्रमलवन्’ इत्यादौ शब्दोच्चारणानन्तरमेव दोषप्रतिभासः । इह त्वर्थ-प्रत्ययान्तरमिति मेहः । एवं च शब्दपरिवृत्तिसहत्वासहत्वान्वां पूर्वरादुतोऽपि शब्दार्थदोषविभाग एव पूर्ववत्सति—यो दोषः शब्दपरिवृत्तिसहः स शब्ददोष एव । यद्यपि पदार्थान्वयप्रतीतिपूर्वबोध्यः सोऽपि शब्ददोषः । यस्यापेक्षयौलनन्तरं बोध्यः सोऽभास्य इति । एवं चानियमपरिवृत्त्यादेर्नैकपक्षत्वादेर्भेदो बोद्धव्यः । अतएव-राधेत्वे तु ‘राममन्मदशरेण—’ इत्यादौ नियमेन वाक्यव्यापित्वाभिप्रायादावप्यदो-पत्ता । अस्तीत्यदौ तु न नियमेन वाक्यव्यापित्वम् ।

‘आनन्दितस्त्वपक्षोऽसौ परपक्षान्निष्पद्यते ।’

अत्र परपक्षे इत्या सत्यसमानन्दविध्यतीति विधेयम् ।

‘चण्डीशचूडाभरणं चन्द्रलोकतपोपह ।’

विरहिप्राणहरणं कदर्पय न मां शृणु ॥’

अत्र विरहिणं तस्यै तृतीयपादस्यार्थो नानुवाकः ।

‘अयं रामाकृताहया सुहृदभिर्हं यमैवाभिरुह्यारिकण्ठे

मातृजानामपीहोपरि परपुरुषैर्षां च दृष्टा पतन्ती ।

तत्तत्सोऽयं न किञ्चिद्विषयति विहितं तेष्वस्तु वैनासि दत्ता

सुत्येभ्यः श्रील्लोगार्द्रवितुमिति गदेवान्मुनिं यत्नं कीर्तिः ॥’

अत्र विहितं तेष्वस्तिवत्त्वेन समापितमपि वचनं तैनेत्यादि पुनरुपात्तम् ।

अथ रसदोषान्ताह—

रसस्योक्तिः स्वशब्देन सहायिसञ्चारिणोरपि ॥ १२ ॥

परिपन्थिरसाङ्गस्य विभावादेः परिग्रहः ।

आज्ञेयः कश्चित्तः कृच्छ्रादनुभावविभावयोः ॥ १३ ॥

अकाण्डे प्रयत्नच्छेदी तथा दीप्तिः पुनः पुनः ।

अङ्गिनोऽनुसन्धानमनङ्गस्य च कीर्तनम् ॥ १४ ॥

अतिविरुत्तिरङ्गस्य प्रकृतीनां विपर्ययः ।

अर्थानौचित्यमन्यच्च दोषा रसगता मताः ।

रसस्य स्वशब्दो रसशब्दः सङ्गारादिशब्दश्च । क्रमेण यथा—

१ ‘आपातसुरसे’ ग. २ ‘अत्र नियमः’ ग. ३ ‘अत्र दि’ ख. ४ ‘नियमसंलग्नचनम्’ नि.

५ ‘परिवृत्तत्वादे’ ख. ६ ‘परिवृत्तत्वादे’ नि. ७ ‘सुहृदमयं’ ख. ८ ‘यद्विमुक्तिं गतेत्यर्थः’ ग.

९ काव्यवर्णने नानुवाक इत्यादिदम् १० ‘अनौचित्यम्’ ख.

‘तानुदीक्ष्य कुराणां रसो नः कोऽभ्यजायत ।

चन्द्रमण्डलमानीय गृहारे यत्नान्तरम् ॥’

स्वाभिभावस्य स्वशब्दवाच्यत्वं यथा—‘अनागत रतिस्तस्यास्त्वनि लोचनगो-
चरे ।’ स्वभिन्नारिणः स्वशब्दवाच्यत्वं यथा—‘माता लज्जावती मुग्धा प्रियस्य
परिजुम्बने ।’

अत्र प्रथमे पादे ‘आसीन्मुकुलिताक्षी सा’ इति लज्जाया अनुभावमुखेन कथने
युक्तः पाठः । ‘मानं ना कुतः तन्वहि तात्वा यौवनमस्मिन् ।’ अत्र यौवनालोप-
निवेदनं शृङ्गाररसस्य परिपन्थिनः कान्तरसस्याङ्गं शान्तत्वेन च विभाव इति शृङ्गारे
तत्परिग्रहो न युक्तः ।

‘धमलपति सिद्धिरोचिषि नुवनतलं लोकोचनानन्दे ।

ईशक्षिप्तकटाक्षा लेरमुनी सा निरीक्ष्यतां तन्वी’ ॥

अत्र रसस्योद्दीपनालम्बनविभागावनुभावपर्यवसायिनौ स्थितविति कटकल्पना ।

‘परिहरति रतिं मांति कुनीति स्खलतितरां परितरेते च भूयः ।

इति वत विषमां दशास्य देहं परिभवति प्रसप्तं किमत्र कुमेः ॥’

अत्र रतिपरिहारादीनां कृष्णादावपि सम्भवारकामिनोरूपो विभावः कृष्णदाक्षे-
प्यः । अकाण्डे प्रयत्नं यथा—‘वेणीसंहारे द्वितीयेऽङ्के प्रवर्तमानानेकवीरसंख्ये काले
दुर्गोपनस्य यानुमत्या सह शृङ्गारप्रवचनम् ।

छेदो यथा—वीरचरिते राघवभार्गवयोर्षांराषिरुदेऽन्धोन्मत्तरम्भे कङ्कणभोचनाय
गच्छामीति रागवस्योक्तिः । पुनः पुनर्दीप्तिर्यथा—कुमारसम्भवे रतिविलापे ।
अङ्घ्रिनोऽननुसन्धानं यथा—रत्नावल्यां चतुर्थेऽङ्के पात्रव्यागमने सागरिकाया
विस्मृतिः । अनङ्गस्य कीर्तनं यथा—कर्पूरमञ्जरीं राजनायिकयोः स्वयं कृतं
वसन्तस्य वर्णनमनादृत्य बन्दिशपितृस्य प्रशंसनम् । अङ्गस्वातिविस्मृतिर्यथा—छिराले
सुराहनाविलासादिः ।

प्रकृतयो दिव्या अदिव्या दिव्यादिव्याद्येति । तेषां वीरोदात्तादिता । तेषाम-
धुत्तमाश्रममन्थनत्वम् । तेषु च यो यथाभूतस्तस्यापवावर्णने प्रकृतिविपर्ययो दोषः ।
यथा—वीरोदात्तस्य रानस्य वीरोद्भूतवच्छ्रमना कालियस्य । यथा वा—कुमार-
सम्भवे उत्तमदेवैतयोः पार्वतीपरमेस्वरयोः सम्भोगशृङ्गारवर्णनम् । ‘इदं पिनोः
सम्भोगवर्णनमिवात्यन्तमनुचितम्’ इत्याहुः । अन्वदनौचित्यं देशकालादीनामन्यथा
यद्गर्जनम् । तथा सति हि काव्यस्यासंस्तताप्रतिभासेन विनेयानानुसुखीकारासम्भवः ।

एभ्यः पृथगलङ्कारदोषाणां नैव सम्भवः ॥ १५ ॥

एभ्य उक्तदोषेभ्यः । तथा हि—उपमायामसादृश्यासम्भवदोषाणामनस्य जातिप्र-

१ ‘अत्र शृङ्गारस्य’ ग-सू. २ काव्यरुकादे कतमोद्भावं उदाहृतमिदम्. ३ ‘उत्तमदेवयोः’ सू-ग.
४ स्वनिकारादयः ‘तस्यादिति’ यौनं च काव्ये यदुत्तमपङ्कते रागवैरुत्तमकुलपिर्मायिकाभिः
यद् याम्यसम्भोगवर्णनं कर्तव्योः सम्भोगवर्णनमिव सुदरागपमानम् । तथैवोत्तमदेवताविषयम्,
(ज्योत्सोदे ३.१४ इत्यत्र). ५ ‘असम्भवे’ सू.

माणगत्तन्मूलत्वाधिकत्वयोरभान्तरन्यासे उल्लेखितार्थसमर्थने चानुवितार्थत्वम् ।
कमेण यथा—

‘ममामि काण्वशक्तिने पितृतावैरदिमम् ।

‘मन्वत्कल्मषारावक्षिपन्ति शरास्तव ।’

‘चण्डाल इव राजासौ संधानेऽधिकसाहसः ।’

‘कर्मूरखण्ड इव राजति चन्द्रबिम्बम् ।’

‘हरकलीकण्ठोऽयं विराजति शिखावलयः ।’

‘स्तनावद्विस्तमानौ ते ।’

‘दिवाकराद्रक्षति यो सुहायु लीने दिवाभीतमिवान्धकारम् ।

सुद्रेऽपि नूनं शरणं प्रपन्ने ममत्वमुच्चैः किरसामतीव ॥’ (कुमार० १.११)

एवमादिपूर्वेल्लेखितार्थस्वाप्तभूततपैव प्रतिभासने स्वरूपमित्यनुचितमेव तत्समर्थ-
नम् । यमकस्य पादत्रयगतस्वाप्तप्रयुक्तत्वं दोषः । यथा—

‘सहस्रीमिज्जैः स्निग्धैः सह सा कुजमन्दिरम् ।

वरिते रजनीनामे सहसा याति सुन्दरी ॥’

जाप्रेक्षायां यथाशब्दस्योत्प्रेक्षाद्योतकत्वेऽजाचकत्वम् । यथा—

‘एव मूर्तो यथा यमैः क्लृप्तिपो रक्षति क्लृप्तिम् ।

एवमनुप्रासे वृत्तिविरुद्धस्य प्रतिकूलवर्णनम् । यथा—‘ओषट्हर बलट्टर—’ इत्यादौ ।

उपमायां च साधारणधर्मस्याधिकमूलत्वयोरधिकपदत्वं न्यूनपदत्वं च । कमेणो-
दाहरणम्—

‘नयनज्योतिषा भाति शम्भुर्भूतिधितपुतिः ।

विद्युतेव शरन्मेषो नीलवारिदस्यण्डभृक् ॥’

अत्र भगवतो नीलकण्ठत्वस्याप्रतिपादनाच्चतुर्थपादोऽधिकः ।

‘कमलालिङ्गितसारधारधारी सुरे द्विपम् ।

विद्युद्विभूषितो नीलवीनूत इव राजते ॥’

अत्रोपमानस्य सवलाकत्वं वाच्यम् । अस्मान्मेवोपमानोपमेययोश्चिह्नवचनभेदस्य
कालपुरुषतिथ्यादिभेदस्य च भग्नप्रकृतत्वम् । कमेणोदाहरणम्—

‘सुषेध विमलबन्धः ।’

‘ज्योत्स्ना इव सित्ता कीर्तिः ।’

‘काण्वमिस्रया तपोरासीं प्रजतोः शुद्धवेशयोः ।

हिमनिर्मुक्तयोयोगे विधाचन्द्रमसोरिव ॥’ (रघु. १.४९)

अत्र तवाभूतविधाचन्द्रमसोः शोभा न कल्पासीत् । अपि तु सर्वदापि भवति ।
‘लघेव रामसे तस्मि ।’ अत्र क्त्वा राजते, तं तु राजसे । ‘चिरं जीवतु ते चनुमा-
कण्ठेणो मुनिर्वया ।’ अत्र मार्कण्डेयो जीवत्येव । न क्त्वनेतदस्य जीवत्यित्यनेन विधेयम् ।

इह तु वन लिङ्गचननेदेऽपि न साधारणपरमेष्ठान्वधाभावस्तत्र न दोषः ।
कमेणोदाहरणम्—

‘मुखं चन्द्र इवामाति ।’

‘तद्वेशोऽसद्विशोऽन्वामिः क्रीभिर्मधुरतानृतः ।

दधते स परां शोभां तदीया विभ्रमा एव ॥’

पूर्वोदाहरणे रूपमानोपमेययोरेकस्यैव साधारणपरमेष्ठान्वयसिद्धेः प्रकान्तस्मात्तत्त्व
रुदोऽभिधीहः । एवमनुपासे वैकल्प्यत्वात्तत्त्वम् । यथा—

‘अननुरागमणिमेखलमविरलशिखानमञ्जुमञ्जीरम् ।

परितरुणमरुणचरणे रणरमकमकारणं कुर्वते ॥’ (महद. २.२३)

एवं समासोक्तौ साधारणविशेषणवशात्पराधैस्य प्रतीतावपि पुनस्तत्र शब्देनोपा-
दानस्मात्प्रस्तुतमर्थसायां न्यञ्जनयैव प्रस्तुतायावगतेः शब्देन तदभिधानञ्च न पुनर-
क्तत्वं । कमेणोदाहरणम्—

‘अनुरागवन्तमपि लोचनयोर्दधतं वयुः सुखमतापकरम् ।

निरासवद्विभवेतवसुं नियदालवादपरदिग्गणिका ॥’ (सिमु० १.१०)

अत्रापरदिगित्येतावतैव तस्या गणिकात्वं प्रतीयते ।

‘आहूतेषु विदग्धेषु मञ्जुको नापान्पुरो वार्यते

मन्थे वा धुरि वा वसंस्वृणमणिर्धत्ते मणीनां धूरम् ।

खशोतोऽपि न कम्पते प्रचलितुं मन्थेऽपि तेजस्विनां

विस्तारमान्यमचेतैर्लं प्रनुमिवानामृष्टतत्त्वान्तरम् ॥’ (महदशतके ३९)

अत्राचेतसः प्रभोरभिधानमनुचितम् । एवमनुपासे प्रसिद्धभावस्य कथाविरुद्ध-
त्वम् । यथा—

‘चक्राभिधिततां चक्री मोक्षं गोत्रनिदुच्छितम् ।

वृषं वृषमकैतुश्च प्रायच्छत्रस्य भूमुजः ॥’

उक्तदोषाणां च कचिददोषत्वं कचिद्वृणत्वमित्याह—

वक्तुरि क्रोधसंयुक्ते तथा वाच्ये समुदते ।

रौद्रादौ तु रसेऽत्यन्तं दुःश्रवत्वं गुणो भवेत् ॥ ३६ ॥

एव चात्वादस्यैकविशेषात्मकतया मुख्यगुणप्रकर्षोपकारित्वाद्गुण इति व्यवदेशो
भार्यः । कमेण यथा—

‘तद्विच्छेदकृशस्य कण्ठकुठितप्राणस्य मे निर्दयं

कूरः पञ्चशरः क्षुरिति क्षित्वैभिन्दन्मनो निर्मेरम् ।

शम्भोर्भूतकृपाविवेकमनसः प्रोदामनेवानल-

ज्वालाजालकरालितः पुनरसावासां समस्तात्मना ॥’

१ ‘धर्मवैकान्त्यसिद्धेः प्रकान्तस्य रुदोऽभिधीह’ ग-ख. २ ‘त्वस्यानुपार्थवत्’ ख.
३ ‘वचम्’ इति कुट्टितमहदशतके. ४ ‘चितने’ इति कुट्टितमहदशतके. ५ ‘लादस्य’ ग-ख.
६ ‘उक्त’ ग; ‘उण इति बाह्व्यपदेशो युक्त’ ख.

अत्र शङ्कारे कुपितो बला ।

‘सूक्ष्माचूषमानध्वनदगरधुनीलोत्कलोत्कवालो-

कृतान्मःक्षीदरन्मात्प्रसमभयिनभःक्षिप्तगङ्गावल्गुम् ।

कर्णन्यस्ताङ्घ्रिदण्डभ्रमिभरभसोमन्नमस्तरप्रवेग-

भ्रान्ततङ्काण्डखण्डं प्रवितरतु क्षिप्रं शस्त्रमयं तान्दवं वः ॥’

अथोद्गीताण्डवं वाच्यम् । इमे एव मम । तौद्रादिरसत्वे तद्वितमापेक्षापि दुःश्व-
रवमत्यन्तं गुणः । यथा—‘उत्कृत्योत्कृतं कृष्टिम्-’ इत्यादि (मालवी० ५.१६) ।

अत्र बीभर्त्सो रसः ।

सुरतारम्भगोड्वादावक्षीकृतं तथा पुनः ।

तथा पुनरिति गुण प्र । यथा—

‘करिहस्तेन सम्बाधे प्रविश्यान्तर्विलेडिते ।

उपसर्पेन्ध्वजः पुंसः सापनान्तर्विराजैवे ॥’

अत्र हि सुरतारम्भगोड्यां ‘अर्थः परैः विद्युनमेव रहस्यवस्तु’ इति कामशास्त्र-
सिद्धिः । आदिशब्दाच्छमकधामसृतिषु बोद्धव्यम् ।

स्रातामदोषो श्लेषादौ निहताभांमयुक्तं ॥ १७ ॥

यथा—

‘पर्वतभेदि पवित्रं जैत्रं नरकस्य बहुमार्गं गहनम् ।

हरिमिव हरिमिव हरिमिव सुरसरिदग्धः पतञ्जमतः ॥ (दमयन्तीकथा)

अत्रेन्द्रपक्षे पवित्रशब्दे निहतार्थः । सिद्धपक्षे मत्तज्ञशब्दो मातृज्ञार्थेऽयुक्तः ।

गुणः स्वाद्यपतीतत्वं ज्ञत्वं चेद्वक्तृवाच्ययोः ।

यथा—

‘त्वामामनन्ति प्रकृतिं पुनर्यार्थप्रवर्तिनीम् ।

त्वंदशनमुदासीनं त्वामेव पुनर्यं विदुः ॥ (कुमार० २.१३)

ज्ञत्वं चापि परामर्शं

अप्रतीतत्वं गुण इत्यनुपगम्यते । यथा—

‘युक्तः कलाभिरात्मसां विवृष्यै क्षीणश्च नाभिः क्षतये व एषाम् ।

शुद्धं निरालम्बपदावलम्बं तमात्मचर्चं परिशीलयामि ॥

कथितं च पदं पुनः ॥ १८ ॥

विहितस्यानुवाद्यत्वे विषादे विस्मये कुपि ।

दैन्येऽथ काटानुप्राप्तेऽनुकम्पयां प्रसादने ॥ १९ ॥

अर्थान्तरसंकमितवाच्ये द्वर्षेऽप्यधारणे ।

गुण इत्येव । यथा—‘उदेति सवित्रा ज्ञातः-’ इत्यादि । अत्र विहितानुवादः ।

१ ‘क्षीणं’ ग. २ ‘गोदतं वाच्यम्’ ग. ३ ‘अत्रोद्गीताण्डवं’ ख. ४ कान्तवर्तमाने प्रतयो-
ह्यते पञ्चमिदम्. ५ ‘उदयिनं’ ख.

‘इन्त इन्त गतः कान्तो वसन्ते सखि नरागतः’ । अत्र विषादः । ‘त्रिषं त्रिषमना-
काये कर्भं ह्यमुषि चन्द्रमाः’ । अत्र विस्मयः । ‘सुनषने नयने निषेदि-’ इति । अत्र
काटानुशासः । ‘नयने तस्यैव नयने च’ । इत्यादावर्थान्तरसंक्रमितवाच्यो ध्वनिः ।
एवमन्यत्र ।

सन्निग्धत्वं तथा व्याजस्तुतिपर्यवसायि चेत् ॥ २० ॥

गुण इत्येव । यथा—

‘पृथुकार्तस्वरपात्रं भूषितनिःशेषपरिवर्तनं देव ।

विलसत्कारेणुगहनं संप्रति सममावयोः सदनम्’ ॥

वैयाकरणमुख्ये तु प्रतिपाद्येऽथ वक्षरि ।

कष्टत्वं दुःश्रवत्वं वा

गुण इत्येव । यथा—

‘दीर्घीषेवीर्हसतः कश्चिद्रुणहृकोरभाजनम् ।

किष्पत्त्वनिमः कश्चिन्न सन्निहिते न ते’ ॥

अत्रार्थः कष्टः । वैयाकरणश्च वक्षः । एवमस्य प्रतिपाद्यत्वेऽपि ।

‘अवासापैर्गुपाध्याय इवमहं न कदाचन’ ।

अत्र दुःश्रवत्वं । वैयाकरणो वाच्यः । एवमस्य वक्तृत्वेऽपि ।

ग्राम्यत्वमथमोक्तिषु ॥ २१ ॥

गुण इत्येव । यथा नम—

‘एतो ससहरविम्बो योसह देवज्ञवीणविण्णो ज्ञ ।

देहे अस्तसमोहा पञ्चति आसासु दुग्धपारा ज्ञ’ ॥

(एष शशपरविम्बो वृद्धयते देवज्ञवीणविण्ण इव ।

एते अंशुसमूहाः पतन्ति आसासु दुग्धपारा इव ॥)

इदं विदूषकोक्तिः ।

निर्हेतुता तु क्वातेऽर्थे दोषतां नैव गच्छति ।

यथा—

‘सम्प्रति संव्यासमयश्चक्रद्वन्द्वानि विषट्पति ।’

कवीनां समये क्वाते गुणः क्वातविरुद्धता ॥ २२ ॥

कविसमयकृपातानि च—

मालिन्यं व्योम्नि पापे, यशसि धवलता वर्ण्यते हासकीर्त्यौ

रक्तौ च कोधरागौ, सरिदुद्भिगतं पङ्कतेर्न्दीवरादि ।

तोषाधारेऽखिलेऽपि प्रसरति च मराकादिकः पङ्किसङ्घो

ज्योत्स्ना पेया शकौरैर्जलधरसमये मानसं बान्ति हंसाः ॥ २३ ॥

१ काव्यप्रकाशे सप्तमे नयने श्रीहारा उदाहृतमिदम्. २ ‘दीर्घीषेवीणविण्णो’ ख. ‘वेदीवम’
ख. ३ काव्यप्रकाशे अतोपेक्षा उदाहृतमिदम्. ४ ‘आसासु’ ख-ग-घ; ‘अवासापै’ इति तु
रामचन्द्रवर्मनम्. ५ ‘एष ममस्य गोहा’ ख-ग.

पादाघाताद्भोको विकसति बहुलं योपितामास्यमयै-

यूनामत्रेषु हाराः, स्फुटति च हृदयं विप्रयोगस्त तापैः ।

मौर्वी रोळम्बमाळा धनुरथ विशिखाः कौसुमाः पुष्पकेतो-

भिन्नं स्वादस्त भागैर्युवजनहृदयं स्त्रीकटाक्षेण तद्रत् ॥ २४ ॥

अह्वयम्भोजं, निशायां विकसति कुमुदं, चन्द्रिका शुक्लपक्षे

मेवध्वानेषु नृत्यं भवति च क्षिणिनां नाप्यशोके फलं स्यात् ।

न स्वाज्जानी वसन्ते, न च कुसुमफले गन्धसारद्रुमाणा-

मिताद्युज्ज्वलमन्यारकचित्तमयगतं सत्कवीनां प्रबन्धे ॥ २५ ॥

एवामुवाहरणान्याकरेषु स्पष्टानि ।

धनुर्ग्यावेषु शब्देषु शब्दास्तु धनुरादयः ।

आकृष्टत्वादिबोधाय

यथा—‘पूरिते रोदती ध्वानैर्येननुन्वास्काजनोद्भवैः’ । अत्र ज्याशब्देनापि गतायैत्ये
धनुःशब्देन ज्याया धनुश्चातैतीकरणं बोध्यते । आदिशब्दात् ‘माति कर्णावर्तसंस्थे’ ।
अत्र कर्णमित्यवबोधनाय कर्णशब्दः । एवं सवणकुण्डलशिरःशेखरप्रभृतिः । एवं निरुप-
पदो मालाशब्दः पुष्पलज्जमेवामिषत् इति स्मितावपि ‘पुष्पमाळा विभाति ते’ । अत्र
पुष्पशब्द उत्कृष्टपुष्पशब्दस्यैव । एवं मुक्ताहार इत्यत्र मुक्ताशब्देनान्यरत्नाभिहितत्वम् ।

प्रयोक्तव्याः स्थिता अभी ॥ २६ ॥

अगुण्योदयः सत्काव्यस्थिता एव निबद्धव्याः, न त्वस्थिता जपनकाशीकरजह-
णादयः ।

उक्तावानन्दमग्नादेः स्थाव्यूनपदता गुणः ।

यथा—

‘वादाब्जिज्ञनवामनीकृतकुचश्रीद्विजरोमोद्गमा

सान्द्रजेहरसाशिरैकविगलच्छ्रीमजितन्वाभरा ।

मा मा मानन्द माति मानलमिति क्षामाक्षरोहणिनी

सुधा किं नु रृता नु किं मनसि मे लीना विलीना नु किम् ॥

(नमव० ४०)

अथ पीडयेति न्यूनम् ।

कचिन्न दोषो न गुणः

न्यूनपदत्वमित्येव । यथा—

‘तिष्ठेन्नकोपवशात्प्रभाविदिता दीर्घं न सा कुप्यति

स्वर्गाधोत्पत्तिता मनेन्मवि पुनर्नीवार्द्रमत्ता मनः ।

तां हतुं विवृणुद्विषोऽपि न च मे शक्ताः पुरोवर्तिनी

सा चालन्तमगोचरं नयनयोर्कावेति कोऽयं विधिः’ ॥ (विक्रमो० ४.२)

१ ‘पूरिता’ स्त्र. २ ‘यदुपपादवीकरणे’ निः ‘ध्वानोकरणे’ स्त्र. ३ ‘पुष्पहृदये’ निः ‘उत्कृष्टपुष्पे’
रा-स्त्र. ४ ‘अत्र...न्यूनम्’ इति नास्ति रा-पुनरुक्तम्.

अत्र प्रभावविहितेति भवेदिति चेन्ननन्तरं नैतद्यत इति पदानि न्यूनानि । यथा
 प्रधानां न्यूनतायामप्येतदावयवसङ्गमस्य विसर्गाद्यप्यभिचारिभावस्योत्कर्षाकरणात्
 गुणः । दीर्घं न सेत्वादिवान्यवयवस्य च प्रतिपत्त्या तिष्ठेदित्यादिवान्यप्रतिपत्तेर्भावः
 स्फुटमेवावभासत इति न दोषः ।

गुणः कल्पधिकं पदम् ॥ २७ ॥

यथा—

‘आचरति दुर्वेनो बत्सहसा मनसोऽप्यगोचरानघान् ।

तत्र न जाने जाने रपृच्छति मनः किं तु नैव निष्ठुरतान्’ ॥

अर्थं न न जाने इत्यन्यस्योपपन्नच्छेदाद्विच्छित्तिविशेषः ।

समाप्तपुनरास्तत्वं न दोषो न गुणः कश्चित् ।

यथा—‘अन्यास्ता गुणरत्न-’ इत्यादि । अत्र प्रथमार्थेन वाक्यसमाप्तावपि द्विती-
 यार्थवाक्यं पुनरुपासम् । एवं च विशेषणमात्रस्य पुनरुपासने समाप्तपुनरास्तत्वं न
 वाक्यान्तरत्वेति विवेकम् ।

गर्भितत्वं गुणः क्वापि

यथा—

‘दिञ्चातहवयविनक्तचतुरापाश मही साध्यते

सिद्धा सापि वदन्त एव दि इयं रोमाञ्चिताः पश्यत ।

मिमांश प्रतिपाद्यते किमपरं रानाय तस्मै नमो

यस्मात्प्रादुरभूत्कथाकृतमिदं वनेन चालं गतम्’ ॥

अत्र वदन्त एवेत्यादि वाक्यं वाक्यान्तरप्रवेशात् चमत्कारातिशयं पुष्पाति ।

पतत्पर्यकर्षता तथा ॥ २८ ॥

तत्रेति कश्चित् गुणः । यथा—‘चञ्चद्भुज-’ इत्यादि । अत्र चतुर्थपदे सुकुमारा-
 र्पेतया शब्दादम्बरख्यायो गुणः ।

कश्चिदुक्तौ स्वशब्देन न दोषो व्यभिचारिणः ।

अनुभावविभाषाभ्यां रचना यत्र नोचिता ॥ २९ ॥

यवानुभावविभावमुद्येन प्रतिपादने विशदप्रतीतिर्नास्ति, यत्र च विभावानुभाव-
 कृतपुष्टिराहित्यमेवानुगुणं तत्र व्यभिचारिणः स्वशब्देनोक्तौ न दोषः । यथा—

‘औत्सुक्येन कृतत्वेन सहनुवा व्यावर्तमाना हिषा

वेत्तेर्धनुववृजनस्य वचनेर्नीताभिमुख्यं पुनः ।

इहामे वरमात्तत्ताप्यसरता गौरी नवे सङ्गमे

सरोइत्पुष्का हरेण हसता किष्टा शिवावास्तु वः’ ॥ (रत्ना. १.२)

१ ‘पक्षेर्भाव’ नि. २ ‘जान इत्यन्यस्योपपन्नच्छेदे द्वितीयवान् इत्यनेनाहमेव जान इत्यन्यस्यो-
 पपन्न’ इति; ‘जान इत्यनेनाहमेव’ च-इति (चिह्नं न-दुष्प्रकारः). ३ ‘विशेषप्रतीतिः’ स्व-
 गुणके पाठागतरं निर्दिष्टम्.

अर्थात्सुखस्य त्वरारूपासुभावमुत्प्रेन प्रतिपादने न इदमेति प्रतीयते । त्वराया
मेवादिनापि सम्भवति । द्विषोऽनुभावस्य च व्यावर्तनस्य कोपादिनापि सम्भवः ।
साध्यसहासयोस्तु विभावादिपरिपोषस्य अकृतरसप्रतिकूलप्राप्त्यादिर्येषां स्वशब्दा-
भिधानमेव न्याय्यम् ।

सञ्चार्यादेर्विद्वदस्य वाच्यत्वेन वचो गुणः ।

यथा—‘काकार्यं शशकदमणः क्व च कुलं—’ इत्यादि ।

अत्र प्रथमाज्ञानां पितृकर्ममतिशब्दाधुनीनामभिलाषाशौच्यपरसृतिदैन्यचिन्ताभि-
क्तिरस्कारः पर्यन्ते चिन्तामधाममास्वादप्रकर्षमादिर्भावयति ।

विरोधिनाऽपि स्वरणे साम्येन वचनेऽपि वा ॥ ३० ॥

अवेहिरोधो तान्योन्यमङ्गिन्यङ्गत्वमाप्तयोः ।

क्रमेण यथा—‘अयं स रसनोत्कर्षी—’ इत्यादि । अत्रालम्बनविच्छेदेन रतेरसा-
त्मतया कार्यमाणाणां तदज्ञानां शोकोदीपकतया कथनानुकूलता ।

‘सरागया ह्युत्पन्नवर्षेतोयवा करादतिध्वनितपूरणीठया ।

सुदुर्लभदुर्दशनविलेहितोऽयं क्वा नृपाः शिवतमनेत्र मेत्रिरे’ ॥ (शिशु-१७.२)

अत्र सम्भोगशङ्कारो वर्षनीयस्य वीरभ्यभिचारिणः क्रोधस्यानुभावसाम्येन विवक्षितः ।

‘एकं ध्याननिमीलनान्मुकुलितप्रायं द्वितीयं पुनः

पार्वत्या वदनाम्बुमधुनभरे सम्भोगनावालसम् ।

अन्यद्भूविद्वेषापमदनकोधानलोदीपितं

शम्भोमिन्नरत्नं समाधिसमरे नैकवर्षं पातु नैः’ ॥

अत्र शान्तशृङ्गाररौद्ररसपरिपुष्टा भगवद्विषया रतिः । यथा वा—

‘क्षितो हस्तावलङ्घः प्रसन्नमभिहतोऽम्बादरानोऽशुकान्तं

गृह्णन्नेतीश्वपासाश्वरणनिपतितो नेक्षितः संभ्रमेण ।

आतिङ्गन्योऽवपूतभिषुत्तुवतिभिः साङ्गनेत्रोत्पलाभिः

कामोवाद्वापराचः स दधतु दुरितं शाम्भवो वः शराभिः’ ॥ (अमर-० २)

अत्र कविगता भगवद्विषया रतिः प्रधानम् । तस्याः परिपोषकतया भगवत्स्त्रिपु-
रध्वंसं प्रत्युत्साहस्यापरिपुष्टतया रसपदवीमप्राप्ततया भावभावस्य करणोऽङ्गम् ।
तस्य च कामीवेति साम्यबलादायातः शृङ्गारः ।

एवं चाविभागिधामतया करणस्याप्यङ्गत्वैवेति द्वयोरपि करणशृङ्गारयोर्मैगवदुत्सा-
हपरिपुष्टद्विषयरतिभावात्सादमकनैकतया यौगपद्यसङ्गावादङ्गत्वेन न विरोधः ।

ननु समूहालम्बनात्मकपूर्णधनानन्दरूपस्य रसस्य तादृशेनेतररसेन कवं विरोधः
सम्भावनीयः । एकवाक्ये निवेशश्राद्धर्मावयौगपद्यविरहेण परस्परोपमर्दकत्वानुपपत्तेः ।
गोप्यज्ञातिभावः । द्वयोरपि पूर्णतया स्वातन्त्र्येण विमान्तेः । सत्यमुक्तम् । अत एवात्र

१ ‘पादने कर्मणे न’ नि. २ ‘व्यावर्तनामस्य’ नि. ३ ‘दुत’ नि. ४ ‘चित्तविश्लेषायां’ ग. ५ ‘इत्यङ्गस्य उदाहृतमिदं’ (४.१४ इत्यत्र)

प्रधानेतेषु रक्षेयुः स्वातन्त्र्यविभक्त्यात्पूर्वगतनाममात्राच्च विकल्पगतत्वात् सञ्चारि-
तनाम्ना न्यपदेशः प्राच्यानाम् । अस्मरिपतामहानुजकविपणितमुत्तम-ओत्तम्यौघस-
पादानां तु सख्यरसनाम्ना । यदाहुः—

‘अङ्गे वाधैषोऽथ सुसुतौ ययज्ञी’ स्माद्रसान्तरे ।

नास्त्रापदे समग्रं वृत्ततः सख्यरसः स्मृतः ॥’ इति ।

ननु ‘भाषः करुणवीरभक्त्यरौद्रवीरमयानकैः’ (तृतीये परिच्छेदे) इत्युक्तनयेन
विरोधिनोर्वीरशृङ्गारयोः कथमेकव

‘कपोते जानक्याः करिणकमन्दतपुतिमुनि सारमेररकारोद्भुतरपुष्पकं वक्तुकमकम् ।

सुदुः पद्मशृङ्गारजनिचरसेनाकलकलं जगज्जुह्वन्धि द्रवयति रघुणां परिपूर्वैः ॥’

(इत्युत्तरपदे २.१२ इत्यथ महाभाटके १.१९ इत्यथ च)

इत्यादौ समीवेशः । अत्रोच्यते—इह सख्य रसानां विरोधिताया अविरोधितायाश्च
विधा च्यवसा । कपोक्षिप्रालम्बनैक्येन, कपोक्षिप्रमयैक्येन, कपोक्षिप्रैरन्तर्वेणेति । तत्र
वीरशृङ्गारयोरालम्बनैक्येन विरोधः । तथा हास्यरौद्रवीरभक्तेः सम्मोगस्य वीरकवगरोद्भा-
दिभिविप्रकल्मषा । आलम्बनैक्येन आभयैक्येन च वीरमयानकयोः । नैरन्तर्वेवि-
भावैक्याभ्यां शान्तशृङ्गारयोः । विद्याप्यविरोधो गौरसाङ्गतरोद्धान्वा शृङ्गारसाङ्गुतेन
भयानकस्य वीरभक्त्येनेति । तेनात्र वीरशृङ्गारयोर्मिश्रालम्बनावान्न विरोधः ।

एवं च वीरस्य नायकनिष्ठत्वेन मयानकस्य प्रतिभायकनिष्ठत्वेन निरन्तरे मिश्राम-
यत्वेनैव न विरोधः । यथा नागानन्दे यशमाश्रयस्त्राणि श्रीमूतवाहनस्य मलयकलमु-
रागो दक्षितः, तत्र ‘अहो गीतगहो वादित्रम्’ इत्युद्भुतस्मान्तरा निवेशनापैरन्तर्धा-
भावाच्च शान्तशृङ्गारयोर्विरोधः । यत्रमन्यदपि वेद्यम् । ‘पाण्डु क्षामं नदनं—’ इत्यादौ
च पाण्डुसारीनामज्ञभावः कर्णवद्विप्रकल्मषेऽपीति न विरोधः ।

अनुकारे च सर्वेषां दोषाणां नैव दोषेता ॥ ३१ ॥

सर्वेषां दुःश्रवणमवृत्तीनाम् । यथा—

‘एष दुःश्रवणं नौमीत्यादि जल्पति कथनम् ।’

अत्र दुःश्रवणशब्दोऽप्रयुक्तः ।

अप्येषामपि दोषाणामित्यौचित्यान्मनीषिभिः ।

अदोषता च गुणता श्रेया चानुभवात्मता ॥ ३२ ॥

अनुभवात्मता अदोषगुणात्मता ॥

इति श्रीमद्विषयानुजकविराजविरचिते साहित्यदर्पणे दोषनिरूपणे

नाम सप्तमः परिच्छेदः ।

- १ ‘रक्षेयुः’ इति नास्ति ग-पुच्छे. २ ‘वाधैष’ ग- ३ ‘ययज्ञे’ ग-सु. ४ शाङ्गधरपदी
(११११) महाभाटककर्मतत्, ५ ‘सविशेषः’ ग-सु. ६ ‘मयानक...निष्ठत्वेन’ इति नास्ति ग-
पुच्छे. ७ ‘अपत्येन विरोधः’ नि-घ-ग. ८ ‘कल्याणिकल्मषे’ नि-घ. ९ ‘सम्पद’ ग.

अष्टमः परिच्छेदः ।

गुणानाह—

रसस्वाङ्गित्वमाप्तस्य धर्माः सौम्योदयो यथा ।

गुणाः

यथा सत्त्वङ्गित्वमाप्तत्वात्मन उत्कर्षहेतुत्वाच्छौम्योदयो गुणशब्दवाच्याः, तथा कान्ध्वेऽङ्गित्वमाप्तस्य रसस्य धर्माः स्वरूपविशेषा माधुर्योदयोऽपि ससमर्पकपरसन्दर्भस्य कान्ध्वमपदेशसौपयिकानुगुणतया इत्यर्थः । यथा तेषां रसमात्रस्य धर्मैस्ते तथा दक्षितमेव ।

माधुर्यमोजोऽथ प्रसाद इति ते त्रिधा ॥ १ ॥

ते गुणाः । उच—

चित्तद्रवीभावमयो ह्यादो माधुर्यमुच्यते ।

यत् केनैविकृतम्—‘माधुर्यं द्रुतिकारणम्’ इति, तत्र । द्रवीभावस्यास्वादरूपा-
ह्लादाभिसत्त्वेन तैत्कार्यत्वाभावात् । द्रवीभावश्च स्वाभाविकानाविष्टत्वात्मककाठिन्य-
मन्युक्रोधादिकृतदीप्तत्वविम्वपहासाशुपहितविक्षेपपरित्यागेन रसाभाकारानुविज्ञानन्दो-
क्षोपेन सहृदयचित्तैसाद्रंभावत्वम् । तथा—

सम्भोगे कुरुते विप्रलम्भे शान्तेऽधिकं कमात् ॥ २ ॥

सम्भोगादिशब्दा उपलक्ष्यानि । तेन सम्भोगाभागादिशब्दयेतस्य स्थितिर्यथा ।

मूर्ध्नि वर्गान्त्यवर्णेन युक्ताष्टलङ्घान्विना ।

रणौ लङ् च तद्वक्तौ वर्णाः कारणतां गताः ॥ ३ ॥

अवृत्तिरव्यवृत्तिर्वा मधुरा रचना तथा ।

यथा—‘अनङ्गमङ्गलमुक्तादपाङ्गस्य मङ्गयः ।

वज्रयन्ति मुहुर्लामन्तःसन्तापसन्ततिम्’ ॥

यथा वा मम—

‘कटाकुलं युक्तमन्दकरलिपुञ्जे उपलब्ध-

न्समालिङ्गप्रक्षेपे द्रुततरमवर्गे प्रवलयैम् ।

मरुन्मन्दं मन्दं इलितमरविन्दं तरलव-

ज्जोषुन्दं विन्दन्किरति मकरन्दं दिशि दिशि’ ॥

ओजश्चित्तस्य विस्ताररूपं दीप्तत्वनुच्यते ॥ ४ ॥

वीरवीमत्सरौद्वेगु क्रमेणाधिक्यमस्य तु ।

असौजन्यः । यथापि वीरादिशब्दा उपलक्ष्यानि । तेन वीरभासदाव्यवस्था-
वसितिः ।

वर्गस्वाग्रतृतीयाभ्यां युक्तौ वर्णौ तदन्तिमौ ॥ ५ ॥

उपसंभो द्वयोर्वा सरेफौ टटवैः सह ।

१ मरुन्मन्देन वाक्यमनायेऽवगोह्यते ‘माधुर्यद्वयं माधुर्यं द्रुतिकारणम्’ । २ ‘माखादल-
रुपा’ नि-घ. ३ ‘नित्यतेन कार्य’ नि. ४ ‘चित्तद्रवी’ नि-घ. ५ ‘प्रवलयैम्’ ग.

शकारश्च वकारश्च तत्र व्यञ्जकतां गताः ॥ ६ ॥

तथा समासो बहुलो घटनौदत्यशाटिनी ।

यथा—‘चञ्चलुञ्ज’ इत्यादि ।

चित्तं व्याप्नोति यः क्षिप्रं क्षुप्केन्द्वनमिवानलः ॥ ७ ॥

स प्रसादः समस्तेषु रसेषु रचनासु च ।

व्याप्नोति व्यापिष्करोति ।

नाम्नाल्लब्धलका अर्थबोधकाः श्रुतिमात्रतः ॥ ८ ॥

यथा—

‘मूर्च्छामुषेन सहर्षेण कृतमणस्तत् सुक्ताकलापं कुडसि स्तनयोः प्रियायाः ।

वापैः स्तरस्य शूलको विमिकृतमग्नौ स्तमेऽपि दां कमगहं न विलोकयामि ॥’

(सहृदयानन्द ३.५२.)

एषां शब्दगुणत्वं च गुणवृत्त्योच्यते ध्रुवैः ।

‘शरीरस्य शीर्षादिगुणयोग इव’ इति शेषः ।

श्लेषः समाधिरौदार्यं प्रसाद इति ये पुनः ॥ ९ ॥

गुणाधिरन्तनैरुक्ता भोजस्तन्तर्भवन्ति ते ।

भोजसि प्रसूया भोजः शुब्धनाम्नैः शुब्धार्थभर्तृविशेषे । तत्र शेषो बहुनामसि यदा-
नामैकपदपद्व्याप्तनाम्ना । यथा—

‘उन्मत्तञ्जलकुतरेन्द्रमसारपाकानुगन्धोदतः

सर्वैः पर्वतकन्दरोदरमुनः कुर्वन्प्रतिध्वानिनीः ।

उच्चैरुच्चरति ध्वनिः श्रुतिपयोन्मायी यथार्थं तथा

श्रीदः प्रेक्ष्यसंख्यशङ्कयवका जेजेनमुद्रच्छति ॥’

अयं बन्धवैकल्यात्मकत्वादौच एव । समाधिरौदार्योदकमरूपः । आरोह
उत्कर्षः, अवरोहोऽपकर्षः, तयोः क्रमो वैरस्यतानावहो विन्मासः । यथा—‘चञ्च-
लुञ्ज’ इत्यादि । अत्र पादनये क्रमेण बन्धस्य गाढता । चतुर्थपादे त्वपकर्षश्च ।
तस्मात्ति च तीव्रप्रयोजनार्थतया भोजसिन्ता । उशरता विकटत्वलक्षणा । विकटत्वं
यदानां गूळप्रप्रायत्वम् । यथा—

‘सुचरमविमिश्रितैर्नृपैरेतैर्कीर्त्तां शण्डिति रणितमार्गैस्तत्र भिषं कलं च ।’

(नामनीयकान्माकङ्कारसप्तवृत्तौ ३.१.२२ इत्यत्र)

अत्र च तन्मतानुसारेण रसानुसन्धानमन्तरोपैक शब्दयोर्भेदकिनावेगौजः । प्रसाद
लोचोमिश्रितशैविस्वात्मा । यथा—

‘यो यः शक्तं विभाति स्वनुजगुणमदः पाण्डवीनां चभूनाम्’ इति । (वेणी० ३.३२)

माधुर्यं च जलकणं पदसमासस्य वर्णितम् ॥ १० ॥

पृथक्पदत्वं माधुर्यं तेनैवाङ्गीकृतं पुनः ।

यथा—‘वासान्मुञ्चति—’ इत्यादि ।

अर्थव्यक्तेः प्रसादात्त्वगुणेनैव परिग्रहः ॥ ११ ॥

अर्थव्यक्तिः पदानां हि श्रुतित्वसमर्पणम् ।

स्पष्टमुदाहरणम् ।

ग्राम्यदुःखवतात्यागात्कान्तिश्च सुकुमारता ॥ १२ ॥

अहोहृतेति सम्बन्धः । कान्तिरौज्ज्वल्यम् । तच्च हालिकादिपदविन्यासवैपरीत्येन लौकिकशोभाशक्तित्वम् । सुकुमारता अपारम्भम् । अनयोऽदाहरणे स्पष्टे ।

कविदोषस्तु समता मार्गामेदस्वरूपिणी ।

अन्यथोक्तगुणेष्वस्या अन्तःपातो यथायथम् ॥ १३ ॥

मनुष्येन विकटेन वा मार्गेनोपक्रान्तस्य सन्दर्भस्य तेनैव परिमिताने मार्गामेदः ।
य न कविदोषः । तथाहि—

‘अन्यूदाहृतमरुदवाणिजठराभोगं च विभ्रदपुः

पासीन्द्रः शिशुरेव पाणिपुङ्के संमातु किं वायता ।

उपरुपेरनन्धसिन्धुरश्चतुर्भोगामदानार्थम्-

श्रीतःकोपणरोपणास्तुनरितः कल्याभिरस्वावरी ॥’

अन्योऽत्रैवैवाच्ये सुकुमारवन्ध्यागो गुण एव । अनेवंविधे स्थाने माधुर्योदाह-
रान्तःपातः । यथा—‘लताकुञ्जं गुञ्जत्—’ इत्यादि ।

ओजः प्रसादो माधुर्यं सौकुमार्यमुदारता ।

तदभाषस्य दोषावात्स्वीकृता अर्थेना गुणाः ॥ १४ ॥

ओजः साभिप्रायत्वरूपम् । प्रसादोऽप्येवमप्यम् । माधुर्यमुक्तिवैचित्र्यम् । सौकु-
मार्यमपारम्भम् । उदारता अग्राम्यत्वम् । यथा पञ्चानामप्यर्थगुणानां यथाक्रममुदा-
हर्षिकपदानवीकृतानामहंकरुपाकीलधाम्यतानां निराकारेणैवाहोकारः । स्पष्टान्मुदा-
हरणानि ।

अर्थव्यक्तिः स्वभावोक्तपाकद्वारेण तथा पुनः ।

रसध्वनिगुणीभूतज्ज्वालाभ्यां कान्तिनामकः ॥ १५ ॥

अहोहृत इति सम्बन्धः । अर्थव्यक्तिर्वस्तुस्वभावस्फुटत्वम् । कान्तिदीप्तरसत्वम् ।
स्पष्टे उदाहरणे ।

श्लेषो विचित्रतामाश्रमदोषः समता परम् ।

श्लेषः कमकौटिल्यानुत्पत्त्योपपत्तिवोगरूपवदन्तत्वात् । तत्र कमः क्रियासन्ततिः,
विदग्धबोधितं कौटिल्यम्, अप्रसिद्धवर्णनाविरहोऽनुत्पत्त्यन्तम्, उपपादकयुक्तिविन्यास
उपपत्तिः, यथा वोगः संनेज्यं स एव रूपं वस्या वदन्तायास्तदूषः श्लेषो वैचित्र्यमा-
त्रम् । अनन्वयाधारणरसोपकान्त्यातिशयविरहादिति भावः । यथा—‘वृद्धेकासन-
संस्थिते प्रियतमे—’ इत्यादि । अत्र दर्शनादयः क्रियाः, उभयसमर्पणरूपं कौटिल्यम्,
लोकसंस्पर्धवाररूपमनुत्पत्त्यन्तम्, ‘एकासनसंस्थिते’ ‘पश्चादुपैत्’ ‘भयने निमील्य’

‘ईश्वरकृतकनवरः’ इति चोपपादकानि, एषां योगः । अनेन च चार्त्तयोपपत्तिग्रहणव्यय-
तया रसास्वादो स्ववदितप्राय इत्यस्यागुणता । समता च प्रकान्तप्रकृतिमत्त्वानिर्गुण-
सेनावत्स्य विसंवादिताविरहः । स च प्रकममन्नरूपैर्दोषविरह एव । स्वहृमुखाहरणम् ।

न गुणत्वं समाधेयं

समाधिव्यायोऽन्यन्यच्छायायोऽनिरूपदिविधाभेदरूपः । तन्वायोऽनिरुदी नभा—

‘सद्योमुच्छित्तमत्तदृणचित्तुक्कमत्तवि नारद्वकम् ।’ (वागमीयकाव्यालङ्कारसूत्रसूची

४.२.२ इत्यम्)

अन्यच्छायायोऽनिरुदी—

‘निजमयनप्रतिविम्बैरम्बुनि बहुशः प्रसारिता कापि ।

नीलोत्पलेऽपि विगृह्यति करमपेक्षितुं कुक्षमल्लोरी ॥’

अथ नीलोत्पलनयनयोरेतिप्रसिद्धं सादृश्यं किञ्चित्तिविशेषेण निबद्धम् । अथ
चासाधारणशोभानाभायकत्वाच्च गुणत्वम्, किं तु कान्धशरीरमात्रमित्येकत्वम् ।

कचिद् ‘चन्द्रम्’ इत्येकस्मिन्पदार्थे वक्तव्ये ‘अनेनैव न समुत्थं कथेतिः’ इति रत्न-
पात्रवचनम् । कचिद् ‘निदापशीतलक्ष्मिकालोष्णमुकुमारशैरीहा वरपोषित’ इति
वाक्यार्थे वक्तव्ये ‘वरपोषिणी’ इति पदभिधानम् । कचिदेकस्य वाक्यार्थस्य किञ्चिद्वि-
शेषनिर्देशादपेक्षानयैरभिधानमित्येवंरूपो व्यासः । कचिद्द्विवाक्यप्रतिपाद्यसंज्ञावये-
नाभिधानमित्येवंरूपः समासश्च । इत्येकनादीनामन्यैकानां न गुणत्वमुचितम्, अपि
तु वैविध्यमात्रावहतम् ।

तेन नार्थगुणाः पृथक् ॥ १६ ॥

त्रैनोक्तप्रकारेण । अर्थगुणा जीवः प्रभृतयः परोक्षः ॥

इति साहित्यदर्पणे गुणविवेचनो नामाष्टमः परिच्छेदः ।

नवमः परिच्छेदः ।

अयोदेयकमप्राप्तमम्बलङ्कारनिरूपणं बहुवक्तव्यत्वेनोक्तं रीतिमाह—

पदसङ्घटना रीतिरङ्गसंस्थाविशेषवत् ।

उपकर्त्री रसादीनां

रसादीनामर्थाच्छब्दार्थशरीरस्य कान्धस्यात्मभूतानाम् ।

सा पुनः स्वाकतुर्विधा ॥ १ ॥

वैदर्भी चाथ गौडी च पाञ्चाली लाटिका तथा ।

ना रीतिः । तत्र—

माधुर्येच्छल्लक्षैर्वर्णै रचना ललिततात्मिका ॥ २ ॥

१ ‘वाग्मीय’ नि-च. २ ‘विच्छेद’ नि. ३ ‘स्पष्टिरह’ नि. ४ इव ‘योगीश्वरः’
(JASB 1906 part II. p. 21) ५ ‘शरीरवचनं पोषित’ नि-च. ६ ‘कचि-
द्वगृह्यति’ ग. ७ ‘भोक्ता’ नि-च.

अवृत्तिरूपवृत्तिर्वा वैदर्भी रीतिरिष्यते ।

यथा—‘अनङ्गमङ्गलमुवः—’ इत्यादि । नद्वत्त्वाद्—

‘असमस्तैकसमस्ता युक्ता दशभिर्गुणैश्च वैदर्भी ।

वर्गद्वितीयतद्गुला स्वल्पमाणाक्षरा च सुविधेया ॥’

अथ दशगुणांशमतीक्षाः केषादयः ।

ओजःप्रकाशकैर्वर्णैर्वन्ध आढम्बरः पुनः ॥ ३ ॥

समासबहुला गौडी

यथा—‘अङ्गद्वय—’ इत्यादि । पुनरोक्तमन्वाद्—

‘बहुतरसमासयुक्ता सुनद्यामाणाक्षरा च गौडीया ।

रीतिरनुप्रासमहिमदरतया श्लोकैवानया च ॥’

वर्णैः शेषैः पुनर्द्वयोः ।

समस्तपञ्चपदो बन्धः पाञ्चालिका मता ॥ ४ ॥

इषोर्वैदर्भीगौडयोः ।

यथा—

‘मधुरया मञ्जुकोषितनाभवीमधुससृद्धिसमेधितनेषया ।

मञ्जुकराज्जनया मुद्रुग्मदध्वनिभृता निशुतालरमुज्जगै ॥’ (हिमु० ६.२०)

मोक्षत्वाद्—

‘समस्तपञ्चपदामोहः कान्तिसमन्विताम् ।

मधुरां मुकुमारां च पाञ्चालीं कवयो विदुः ॥’ (सरस्वती० २)

लाटी तु रीतिर्वैदर्भीपाञ्चालयोः रन्तरे स्थिता ।

यथा—

‘अवमुदयति मुद्रागञ्जनः पद्मिनीनामुदयगिरिवनालीवालमन्दारपुष्पम् ।

विरहविभुरकोद्वन्द्वन्धुविमिन्द्वन्कुम्भितकपिकपोल्लोडतामलमैति ॥’

कश्चिदाह—

‘शृङ्गदसमाससुभगा युक्तैर्वर्णैर्वातिभूविष्टा ।

उन्मिषविशेषणसूचितवस्तुन्यासा भवेहादी ॥’

अन्ये त्वाहुः—

‘गौडी हन्वर्वन्धा लाटैर्दर्भी ललितक्रमा ।

पाञ्चाली निश्चमावेन लाटी तु शृङ्गभिः पदैः ॥’

कचित्तु पञ्चाशौचित्यादन्वया रचनादयः ॥ ५ ॥

वक्रादीत्यादिशब्दाद्वाच्यमवन्धो । रचनादीत्यादिशब्दाङ्गुलिकर्णौ । तत्र वक्त्रो-
चितायथा—

‘मन्थावस्थापिमान्मः’ इति कुहरचक्रमन्दरध्वानवीरैः

कोपाघातेषु गर्वस्थलवधनवदान्योन्यसङ्घट्टनपटः ।

कुष्माकोपाग्रदूतः कुरुकुलमिधनोत्पातनिर्घातवातः

केनासात्सिंहनादप्रतिरसितसन्धो दुन्दुभिस्तादितोऽयम् ॥ (विष्णो ० १, २२)

अत्र वाच्यस्य कोपाग्रदूतकृतेऽपि मीमसेनवक्तृत्वेनोक्तत्वा रचनादयः । वैकुण्ठी-
नित्याग्रभोदाहृते ‘मूर्धन्यावृत्तमान-’ इत्यादौ । प्रवन्तीनित्याग्रभा नादकादौ रीदेऽ-
प्यनित्यप्रतिकूलत्वेन न दीर्घसमासादयः । प्रवमाग्रवाधिकायां शृङ्गारेऽपि न मनु-
ष्यवर्णादयः । कयायां रीदेऽपि नात्यन्तमुद्धताः । प्रवमन्वदपि वेद्यम् ॥

इति साहित्यदर्पणे रीतिलिखेचनो नाम नवमः परिच्छेदः ।

दशमः परिच्छेदः ।

अपावसरप्राप्तानलङ्कारानाह—

शब्दार्थयोरस्मिरा ये धर्मोः शोभातिर्शाविनः ।

रसादीनुपकुर्वन्तोऽलङ्कारास्तेऽलङ्कारादिवत् ॥ १ ॥

यथा अलङ्कारद्वयः शरीरशोभातिशाविनः शरीरेणमुपैकुर्वन्ति, तथा नुप्रासोपमा-
द्वयः शब्दार्थशोभातिशाविनौ रसादेरुपकारका अलङ्काराः । अस्मिरा इति तेषां
गुणवदावस्थानी स्थितिः । शब्दार्थयोः प्रथमं शब्दस्य बुद्धिपिपयत्वाच्छब्दालङ्कारेषु
वक्तव्येषु शब्दार्थालङ्कारस्यापि पुनरुक्तवदामासन्न निरन्तरेः शब्दालङ्कारमग्रे
लक्षितत्वात्प्रथमे तमेवाह—

आपाततो यदर्थस्य पौनरुक्त्यावभासनम् ।

पुनरुक्त्यवभासः स भिन्नाकारशब्दगः ॥ २ ॥

उदाहरणम्—

‘भुजङ्गकुण्डली व्यक्तशशिशुभ्रांशुरीतिगुः ।

वगन्सपि सदापावारव्याचेतोहरः शिवः’ ॥ (श्रीकण्ठस्तव)

अत्र भुजङ्गकुण्डलादिशब्दानामापातमात्रेण सपांशमेतया पौनरुक्त्यप्रविभासनम् ।
पर्यवसाने तु भुजङ्गकणं कुण्डलं विवर्ते यत्वेत्याद्यन्वार्थस्त्वम् । ‘पाशादव्याह’ इत्यत्र
किवागतोऽयमलङ्कारः, ‘पाशाह’ इत्यस्य ‘अपावाह’ इत्यत्र पर्यवसानमाह । ‘भुजङ्ग-
कुण्डली’ इति शब्दयोः प्रथमस्यैव परिचितिरित्यम् । ‘हरः शिवः’ इति द्वितीय-
स्यैव । ‘शशिशुभ्रांशु’ इति द्वयोरपि । ‘भाति सदान्तवानः’ इति न द्वयोरपि । इति
शब्दपरिचितिरित्यासदत्ताभ्यामसोमयालङ्कारत्वम् ।

अनुप्रासः शब्दसाम्यं वैयर्थ्येऽपि स्वरस्य यत् ।

स्वरमावसाहृत्य तु नैनिध्याभावात्त गणितम् । रसाद्यनुगतत्वेन प्रकर्षेण
न्यासोऽनुप्रासः ।

१ ‘वृत्ति’ स. २ ‘दीर्घः’ ख-ग. ३ ‘पाप्मकोपाग्रनिध्व’ लिः ‘कोपाग्रदूत’ ख.
४ ‘विवायिनः’ ख-ग. ५ ‘मण्डकुर्वन्ति’ ख-ग. ६ ‘पौनरुक्त्येन भासनम्’ लि.

डेको व्यञ्जनसङ्ख्यं सकृत्साम्यमनेकधा ॥ ३ ॥

डेकडेकानुभासः । अनेकपैति स्वरूपतः कमतश्च । रसः सर इत्यादेः कममे-
देन सादृश्यं नात्यालङ्कारस्य विषयः । उदाहरणं मम तातपापानाम्—

‘वादाय वकुलगन्धानम्भीकुर्वन्मदे धदे अमरान् ।

अवमेति मन्दमन्दं कावेरीवारिपावनः पवनः ॥’

अत्र गन्धानम्भीति संयुक्तयोः, कावेरीवारीत्यसंयुक्तयोः, पावनः पवन इति व्यञ्ज-
नानां वहुनां सङ्ख्यावृत्तिः । डेको विदग्धस्वात्वबोध्यत्वादेरनुभासः ।

अनेकसैकधा साम्यमसङ्ख्यापनेकधा ।

एकस्य सङ्ख्येयस्य वृत्त्यनुभास उच्यते ॥ ४ ॥

एकधा स्वरूपतः ध्वं, न तु कमतोऽपि । अनेकधा स्वरूपतः कमतश्च । सङ्ख्येय-
ताविश्वदादसङ्ख्येयः । उदाहरणम्—

‘दन्मीलनमुगन्धं हृन्मधुपण्याभूतचूतानुर-

काङ्कारकोकिलकाकलीकलकलैकद्वीपैकपेज्वराः ।

नीचन्ते प्रमिक्तैः कर्णकथमपि ध्यानावधानज्ञान-

प्राप्तप्राणसमाप्तमागमरसोच्छासैरनी वासरोः ॥’

अत्र ‘रसोच्छासैरनी’ इति रसयोरैकपैत्र साम्यम्, न तु तैर्नैत्र क्रमेणापि, द्वितीये
पादे कलयोरसङ्ख्येयैव क्रमेण, प्रथमे एकस्य त्रैकारस्य सङ्ख्येय, त्रैकारस्य चासङ्ख्येयः ।
रसविषयस्यापारवती वर्णरचना वृत्तिः, तदनुगतत्वेन प्रकरणेन न्यसनाद्वृत्त्यनुभासः ।

उच्चार्यत्वोच्यदैकत्र स्थाने तालुरदादिके ।

सादृश्यं व्यञ्जनसैर्वै श्रुत्यनुभास उच्यते ॥ ५ ॥

उदाहरणम्—

‘दृष्ट्वा दग्धं मनसिजं जीवयन्ति दृष्टौ यः ।

विस्माद्वत् जपिनीत्याः स्तुते वानलोचनाः ॥’ (विदुषाक्ष० १)

अत्र ‘जीवयन्ति’ इति, ‘याः’ इति, ‘जपिनीः’ इत्यत्र लकारयकारयोरैकस्थाने
तालुवृत्त्यवस्थात्सादृश्यम् । एवं दन्तकण्ठानामप्युदाहार्यम् । ५५ सङ्ख्येयानामतीव
श्रुतिस्वावस्थाच्छ्रुत्यनुभासः ।

व्यञ्जनं चेदभावस्य सहायेन स्वरेण तु ।

आवैत्येतेऽन्वयोज्यात्कादन्त्यानुभास एव तत् ॥ ६ ॥

यथावत्समिति यथासम्भवमनुस्मरविसर्गस्वरसंयुक्ताक्षरविशिष्टम् । एष च प्रायेण
पादस्य पदस्य चान्ते प्रयोक्तव्यः । पादान्तगो यथा मम—

१ अकारपूर्वं ‘मलुगन्धं मधु नेदानाह’ इत्यधिकं स्त-पुस्तके. २ ‘कथयतः कमतश्च’
एतत्तद्वि स्त-ग-पुस्तकयोः. ३ ‘तन्मधोपकत्वाद्’ स्त. ४ शाङ्क्यवरपद्धौ (१८२०) अकदे-
वनान्ता पञ्चमिदमुद्धृतम्. ५ ‘रनी वसरा इति’ स्त-ग. ६ ‘नकारस्य’ नि. ७ ‘जपयन्ति’
वदेवच ग. ८ ‘व्यञ्जनसैर्वै श्रुत्य’ स्त-ग. ९ ‘स्तुत’ नि-व. १० ‘जीवयन्ति जपिनीरिज-
स्त-ग. ११ ‘सङ्ख्येयानामतीव’ ग. १२ ‘आवैत्येते’ स्त-ग.

‘केशः काशश्चक्रविकासः कायः प्रकटितकरनविकासः ।
चक्षुर्दृश्यवराटककणं त्यजति न चेतः काममनस्त्वम् ॥’

पदान्तगो यथा—

‘मन्दं हसन्तः पुलकं बध्न्तः’ इत्यादि ।

शब्दार्थयोः पौनरुक्त्यं भेदे तात्पर्यमाश्रयतः ।

लाटानुप्रास इत्युक्तौ

उदाहरणम्—

‘मेरराजीवमयने नयने किं निमीलिते ।

पश्य निर्मितकन्दर्पं कन्दर्पवशमं प्रियम् ॥’

अत्र विभक्त्यर्थसापौनरुक्त्येऽपि मुख्यतरस्य प्रातिपदिकादेशबोध्यार्थस्यस्य मित्रा-
न्तराहोलाटानुप्रासत्वमेव । ‘नयने तस्यैव नयने च ।’ अत्र द्वितीयनयनशब्दो भाग्य-
वच्छादिगुणविशिष्टत्वरूपतात्पर्यमात्रेण निश्चयः ।

‘यस्य न सविधे दग्धिता दग्धदहनस्तुद्धिनदीधितिस्रस्य ।

यस्य च सविधे दग्धिता दग्धदहनस्तुद्धिनदीधितिस्रस्य ॥’

अत्रानेकपदानां पौनरुक्त्यम् । एष च प्रायेण लाटजनप्रियत्वाहोलाटानुप्रासः ।

ऽनुप्रासः पञ्चधा ततः ॥ ७ ॥

एतद् ॥

सत्यर्थे पृथगार्थाः स्वस्थजनसंहतेः ।

क्रमेण तेनैवावृत्तिर्यमकं विनिगद्यते ॥ ८ ॥

अत्र द्वयोरपि पदयोः कश्चित्तार्थकत्वं विनिश्चित्यकत्वम् । कश्चिदैकस्य सार्थ-
कत्वमपरस्य निरर्थकत्वम् । अत्र उक्तम्—‘सत्यर्थे’ इति । तेनैव क्रमेण दमो इत्या-
देर्विधेर्विषयवत्त्वं सूचितम् । एतच्च पदपादार्थकोकौमुदित्वेन पादामावृत्तेरनेकविध-
तया प्रभूततममेतद् । दिव्यात्रं तूदाह्रियते—

‘नवपलाञ्च-पलाञ्चनं पुरः स्फुटरागपरागत-यङ्गवम् ।

शृङ्खल-शङ्खलान्तमशोकवत्स सुरभिः सुरभिः सुमनोभरैः ॥’ (शिशु० ६.२)

अत्र पदावृत्तिः ‘पलाञ्चपलाञ्च’ इति ‘सुरभिः सुरभिः’ इत्यत्र च द्वयोः सार्थक-
त्वम् । ‘लान्तलान्त’ इत्यत्र प्रथमस्य निरर्थकत्वम् । ‘परागपराग’ इत्यत्र द्विती-
यस्य । एवमन्यदप्युदाहार्यम् ।

‘यमकादौ भवेदैकं ङलोर्बोर्लोरेस्तथा ।’

इत्युक्तगतात् ‘भुवल्ता जडतामबलाजनः’ (रघु. १. ४६) इत्यत्र न यमकत्वहानिः ।

अन्यस्यान्यार्थकं वाक्यमन्यथा योजयेद्यदि ।

अन्यः श्लेषेण काका वा सा वक्रोक्तिस्ततो द्विधा ॥ ९ ॥

१. ‘वदिकलोकात्मि’ सूत्र-सं. १. काव्यमकादौ नवमोहाय उदाहरणमिदम्. २. निरर्थकत्वं
कौक्यं द्वयोर्निरर्थकत्वमिष्यत कर्त्तुं श. ३. ‘विमलः’ श. ४. ‘पादपादार्थः’ नि. ५. पारम्यल-
स्येऽपि (१. २०) ‘यमकं कश्चित्पु वयमोर्लभ्योर्न निदु. ननुस्वार्थित्वेन च चित्रमहाय संमिती १’

द्विषेति श्लेषकोक्तिः काकुनकोक्तिश्च । कमेनोदाहरणम्—

‘के सूर्य स्वत एव संप्रति वन प्रभो विशेषाख्यः’

किं नूते विहगः स वा कलिपतिर्गवास्ति सुतो इति ।

वामा धूममहो मिहम्बरत्तिकः कीदृक्सरो वर्तते

येनामासु विवेकशून्यमनसः पुंस्तेव बोधिह्रनः ॥’

अत्र विशेषपदस्य ‘विः पक्षी’ ‘शेषो नागः’ इत्यर्थादयोर्गौतमश्लेषः । अन्यत्र
त्वमङ्गः ।

‘काले कोकिलवाचाले सहकारनबोहरे ।

हृतागस्तः परित्यागात्तस्माश्चेतो न दूषते ॥’

अथैषा सख्या निषेधार्थे निबुद्धो नन्व अन्यथा काका दूषत इवेति विध्यर्थे पठितः ।

शब्दैरेकविधैरेव भाषासु विविधास्त्वपि ।

वाक्यं यत्र भवेत्सोऽयं भाषासम इतीष्यते ॥ १० ॥

यथा सम—

‘मङ्गलमनिमज्जरे कलगम्भीरे विहारसरसीतिरे ।

विरसाति कैलिकीरे किमाति वीरे च गन्धसारसमीरे ॥’

एष श्लोकः संस्कृतप्राकृतसीरसेनीप्राञ्चावन्तीनागरपञ्चशेषैकविध एव । ‘सरसं
करण कथं’ इत्यादौ तु ‘सरसं’ इत्यत्र संस्कृतप्राकृतयोः साम्येऽपि वाक्यगतत्वाभावे
वैविध्याभावाच्चायमलङ्कारः ।

श्लिष्टैः पदैरनेकाभांभिधाने श्लेष इष्यते ।

वर्णप्रत्ययलिङ्गानां प्रकृत्योः पदयोरपि ॥ ११ ॥

श्लेषाद्भिन्नवचनभाषाणामष्टधा च सः ।

कमेनोदाहरणम्—

‘प्रतिशुक्लतामुपगते हि विषो विकलत्वमेति बहुसाधनता ।

अवलम्बनाय दिनभर्तुर्गृह्य पतिष्यतः करसहस्रमणि ॥’ (शिशु० १.६)

अत्र ‘विषो’ इति विबु-विधि-शब्दयोस्कारेकारवोर्वर्णयोरौकाररूपत्वाश्लेषः ।

‘किरणा हरिणाङ्गुल दक्षिणश्च समीरणः ।

कान्तोत्सन्नतुषां नूनं सर्व एव सुधाकिरः ॥’

अत्र ‘सुधाकिरः’ इति किपू-प्रत्यय-क-प्रत्यययोः । किं नात्र बहुवचनैकवचनयो-
र्वैकल्याद्वचनश्लेषोऽपि ।

‘विकसजेवनीलाञ्छे तथा रत्नैः स्तनदयी ।

तव इत्तां सदा मोदं लसत्तरलहारिणी ॥’

अत्र नपुंसकलीलिङ्गयोः श्लेषो वचनश्लेषोऽपि ।

१ ‘यामाग्रमा’ ख-ग. २ ‘योगत्वाद्’ ख-ग. ३ ‘अत्र कवाचित् लक्षणा’ नि-व. ४ ‘स्तनयो’
नि-व. ५ ‘अत्र वचनश्लेषोपि’ ख-ग.

‘सर्वं सर्वानि सास्त्राणि इति तेषु च वक्ष्यति ।

सामर्थ्यकृदभिधानां सिद्धानां च नृपात्मजैः ॥’

अत्र ‘वक्ष्यति’ इति बहि-बन्धोः, ‘सामर्थ्यकृद्’ इति कृत्यति-करोत्योः प्रकृत्योः ।
‘प्रमुक्तार्थस्वरपात्रं-’ इत्यादि । अत्र पदमते विभक्तिसमासयोरपि तैलवृण्पात्पदकेषः,
न तु प्रकृतिकेषः । एवं च—

‘भीतानामाकुलीनां तुभ्यैर्भूतिशिलीमुखैः ।

सदृशे वनवृक्षानां कमलानां तदीक्षणे ॥’

अत्र तुभ्यशिलीमुखादिशब्दानां निष्ठत्वेऽपि विभक्तेरभेदात्प्रकृतिकेषः । अन्यथा
सर्वेषु पदकेषूपसक्तः ।

‘सर्वेषु हर सर्वेषु त्वं भवच्छेदतत्परः ।

नवोपकारतामुत्स्वमावाप्ति तनुवर्धनम् ॥’

अत्र ‘हर’ इति पक्षे शिवसन्बोधनमिति सुप्र. । पक्षे वृषातोस्तिकिति विभक्त्योः ।
एव ‘भव’ इत्यादौ । अत्र च भेदस्य प्रत्ययभेदेनापि गतापत्वे अस्तदान्तरासाध्य-
सुच्यन्तविकृतगतत्वेन विच्छित्तिविशेषाश्रयणात्प्रयुक्तिः ।

‘महदे सुरसर्वं मे तमव समासज्ञानमाहरणे ।

हर बहुसरणं तं चित्तमोहमवसर तमे सहसा ॥’ (देवीशतक. ७३)

अत्र संस्कृतनारायणोः ।

पुनश्चिधा समज्ञोऽधामज्ञस्तदुभयात्मकः ॥ १२ ॥

एतद्वेदवर्गं चोत्तमेदादके जगत्सम्भवं वेदम् । यथा वा—

‘येन ध्वस्तमनोभवेन बलिबिस्वातः पुरालीकृतो

यथोद्धृतमुज्जहारवरकयोगतां च योऽवारयत् ।

यस्याहुः क्षशिमच्छिरो हर इति स्तुत्यं च नामामराः

पापात्स स्वयमभक्तभयकरत्वा सर्वदोमाधर्षैः ॥’

अत्र ‘येन-’ इत्यादौ मनज्ञशेषः । ‘अन्धक-’ इत्यादावभज्ञः । मनयोर्भक्त्य-
सम्भवात्समज्ञानज्ञात्मको अन्धगीरवमन्वाध्वक्षोकादृतः ।

इह केतिर्द्वाहुः—‘समज्ञशेष एव शब्दशेषविषयः । यथोदात्तादित्वरभेदाद्भिन्न-

१ काव्यप्रकाशे वचनोद्देशः उदाहरणमिदं पठ्यत, २ ‘तुभ्यैर्भूति’ रा. ३ ‘पदकेषु’ स्यात्
सु-रा. ४ काव्यप्रकाशे वचनोद्देशः उदाहरणोऽर्थ-श्लोकः. ५ ‘विभक्त्यो’ नि-घ. ६ भङ्गकृते
वचनान्धो यथा-महदे (उत्तमदे)-मे (गौरि) आगमाहरणे (विष्णुसहस्रे) मे (मम) तं
सम्भवं समासज्ञं अत्र (एव) अवसरे तं बहुसरणं (इत्येतच्च अवरत्नं) चित्तमोहं सहसा हर
(दूरीकृत्य) प्राकृत्ये-मह देव एते धर्मे तनुवर्धनं आर्जं यमागमा हर मे । हरवद् सरणं तं चित्तमोहं
अवसरमे मे सहसा (मम देहि रत्नं धर्मे ततोयथामायां यमागमात् हर कः । हरवद् सरणं त्वं
चित्तमोहः अवसरस्तु मे सहसा). ७ काव्यप्रकाशे वचनोद्देशः ध्वन्शक्त्येव शिवाभोद्धृते उदाहृतं
सुमित्तुपावर्त्तौ कादकनान्ना समुद्धृतम्. ८ वज्रपादकः, ‘यकमवालोकार्थानां’ (वज्रट ४.२४-२५)
इत्यादि कारिकाद्वयं दृश्यते परिच्छेदे श्रवणमन्त्रासुद्धृतं द्रष्टव्यम्.

प्रयत्नोच्चार्यत्वेन सिद्धयोः शब्दबोर्वंतुकाङ्गव्यायेन शेषः । अगङ्गस्यवर्षेण एव यथा
स्वराभेदादभिन्नप्रयत्नोच्चार्यतया शब्दानेदादर्थपेरेकान्तगतकालद्वयव्यायेन शेषः । यो
हि वदाकितः स तदकङ्कार एव । अलङ्कार्योऽङ्कारनामस्य लोकावदामयामिनावे-
नोपपत्तिः' इति । तदन्वे न क्षमन्ते ।

तथाहि—अत्र ध्वनिशुनीभूतव्यङ्ग्यदोषगुणालङ्काराणां शब्दाभंगतत्वेन व्यवसि-
तेरन्वयव्यतिरेकागुणिव्यावित्वेन निदर्शय इति । न च 'अभ्यकल्पन—'इत्यादी शब्दानेदः,
'अर्थभेदेन शब्दभेदेः' इति दर्शनात् । किं याव शब्दस्यैव मुख्यतया वैचित्र्यरोधो-
पायत्वेन कविप्रतिभयोद्भूताच्छब्दालङ्कारत्वमेव । विसृष्टशब्दद्वयस्य वन्धे वैचित्र्य-
पक्षे वैचित्र्यैवयामावाद् वैचित्र्यस्यैव चालङ्कारत्वात् । अर्थमुख्यभक्षितया चार्थालङ्कार-
त्वेऽनुपासादीनामपि रसादिपरत्वेनार्थमुख्यभक्षितयार्थालङ्कारत्वप्रसङ्गः । शब्दस्या-
भिन्नप्रयत्नोच्चार्यत्वेनार्थालङ्कारत्वे 'प्रतिकूलतामुपगते हि विधी' इत्यादी शब्दभेदेऽप्य-
र्थालङ्कारत्वं तथापि प्रसञ्ज्यतीत्युभयप्राप्ति शब्दालङ्कारत्वमेव । यथा तु शब्दपरिवर्त-
नेऽपि न शेषत्वसम्भवात्, तत्र—

‘शोकेनोत्तरीमायाति शोकेनावात्तभोगसिम् ।

अहो सुसदृशी इक्षिस्तुलाकोटेः सतस्त न ॥’

इत्यादावर्षेणः ॥ अस्य चालङ्कारान्तरविविक्तविषयताया असम्भवाद्विषयानेव-
कङ्कारान्तरेष्वपवादत्वेन तद्वापकतया तत्प्रतिभोत्वसिद्धेतुल्यमिति केचित् । इत्यमव
विचार्यते—समासीतवप्रस्तुतप्रशंसादौ द्वितीमार्थस्याननिषेधतया नास्य गन्धोऽपि ।
'विद्वन्मानसहंस—'इत्यादी शेषगर्भे रूपकेऽपि मानसशब्दस्य चित्तसरोरूपोन्नाव-
त्वेऽपि रूपकेण शेषो बाध्यते । सरोरूपत्वैवार्थस्य विमानिधामतया प्राधान्याच्छेषे
वर्षद्वयस्यापि समकञ्जत्वम् । 'सनिहितवैतान्धकारा नास्वन्मूर्तिश्च' इत्यादी विरोधा-
भासेऽपि विरुद्धार्थस्य प्रतिभातमात्रस्य प्ररोदाभावाच्च शेषः । एवं पुनरुक्तवदामा-
सेऽपि । तेन 'वेन ध्वस्त—' इत्यादी प्राकरणिकयोः 'गीतानाम्—' इत्यादावप्राकर-
णिकयोरेकवर्माभिसम्बन्धाच्चुल्लेखोक्तिवयान्,

‘लेच्छोपजातविषयोऽपि न दाति वक्तुं देहीति मार्गणश्रुतेश्च ददाति दुःखम् ।

मोहात्समुत्थिषति जीवन्मम्यकाण्डे कष्टं प्रयुतविशिष्टः प्रभुरल्पबुद्धिः ॥’

इत्यादी च प्राकरणिकाप्राकरणिकयोरेकवर्माभिसम्बन्धादीपके,

‘सकलकलं पुरमेतज्जातं संप्रति सुधांशुविन्ममिह ।’

इत्यादी चोपमार्था विषयमानावामपि शेषकैतद्विषयपरिहारेणासम्भवाद् एषां च
शेषविषयपरिहारेणापि स्मिन्तेरेतद्विषये शेषस्य प्रीधान्येन चमत्कारित्वप्रतीतिश्च शेषे-

१ 'निबन्धात्' ग. २ 'अर्थभेदेन साव्यव्यादा' निघन्ते इति अष्टोद्धत्यस्य सिद्धान्तः' मनीहारे-
शुभासक्त लघुश्रुती (सङ्घट ४.१४-२५). ३ 'वैचित्र्यवान्वावाद्' नि. ४ वाच्यवकाशे नमनोद्भास
कदाप्यनिवृत्त. ५ अङ्गलङ्कार. दत्तमे परिच्छेदे शेषत्वोपरि दत्ताश्चमत्कारादिपदो दृश्यन्ते.
६ 'पदज्ञान' ग. ७ 'मात्रभेदे' ग.

नैव न्यपदेशो भवितुं युक्तः । अन्यथा तत्राप्येकस्य सर्वानामवप्रसङ्गाच्चेति ।

अथोच्यते—न तावत्परमार्गतः शेषस्यालङ्कारान्तराविविक्तविषयता 'येन ध्वस्त—' इत्यादिना विविक्तविषयत्वात् । न चात्र तुल्ययोगिता, तस्माच्च द्वयोरप्यवयवयोर्नाम्ब-
(नियममाभावात्) । अत्र च माधवोनाधवयोरैकस्य सामान्यनियमेऽपरस्य व्यङ्ग्यात् स्यात् ।

किं च तुल्ययोगितावामप्येकस्यैव धर्मस्यानेकधर्मिसम्बद्धतया प्रतीतिः । इह त्वने-
केषां धर्मिणां पृथक्पृथग्धर्मसम्बद्धतया । 'सकलकलम्—' इत्यादौ च नोपमाप्रतीतो-
त्पत्तिहेतुः शेषः । पूर्णोपमाया निर्विषयत्वापत्तेः । 'कमलमिव सुखं मनोदमेतत्'
इत्यादिना पूर्णोपमाविषय इति चेत्, न । यदि 'सकल—' इत्यादौ शब्दशेषकया
नोपमा, तत्किमपराद्धं 'मनोदम्' इत्यादावयवैकेपेण ।

'सुकुम्भार्थलङ्कारानेतादुपमासमुच्चयी, किं तु ।

साधित शब्दमात्रं सामान्यनिर्वाणि सम्भवतः ॥'

इति रुद्रटोकरिशा (४.३२) गुणकियासाम्बन्धशब्दसाम्यस्याप्युपमाप्रयोजक-
त्वात् । ननु गुणकियासाम्यस्यैवोपमाप्रयोजकता युक्ता, तत्र सामर्थ्यस्य वास्तवत्वात् ।
शब्दसाम्यस्य तु न तथा, तत्र साधर्म्यत्वावास्तवत्वात् । ततश्च पूर्णोपमाया अन्य-
भासुपपत्त्या गुणकियासाम्यस्यैवार्थशेषविषयतापरित्यागे पूर्णोपमाविषयता युक्ता, न तु
'सकल—' इत्यादौ शब्दसाम्यस्यैवेति चेत्, न । 'साधर्म्यमुपमा' इत्येवापि हि हलो-
पनाच्छ्रुणस्य शब्दसाम्याभावावृत्तेरभावात् । यदि च शब्दसाम्ये साधर्म्यमवास्तव-
त्वाज्जोपमाप्रयोजकम्, तदा कथं 'विदग्धानस—' इत्यादावाधारभूते चित्तादौ सरो-
वराधारोपो राजादेर्हस्ताधारोपधर्मयोजकः ।

किं च यदि वास्तवसाम्यं प्रजोपमाङ्गीकार्यं, कथं त्वयापि 'सकलकलम्—' इत्यादौ
वाच्यमूतोपमाङ्गीक्रियते । किं चात्र शेषस्यैव साम्यनिर्वाहकता, न तु साम्यस्य
शेषनिर्वाहकता । शेषबन्धतः प्रथमं साम्यस्यैव सम्भवात् । इत्युपमाया एवाहित्वेन
व्यपदेशो न्यायान् 'प्रधानेन न्यपदेशा भवन्ति' इत्युक्तन्यायात् ।

ननु शब्दालङ्कारविषयेऽङ्गाङ्गिभाषसङ्करो नाङ्गीक्रियते तत्कमत्रैव शेषोपमापौरुषा-
ङ्गिभावः सङ्कर इति चेत्, न । कर्मानुसन्धानविरहिण्यप्रासादादेव तथानङ्गीकारात् ।
एवं शेषकादावपि वैयम् ।

'सत्यज्ञा मधुरनिरः प्रसाधिताया मदीदृशारम्भाः ।

निपतन्ति पार्तराष्ट्राः कालवशान्मेदिनीपृष्ठे ॥' (वेणी० १.३)

अत्र शरद्वर्णनया प्रकरणेन पार्तराष्ट्रादिशब्दानां ईसावधार्मिभाने नियमनानुसौ-
चनादिरूपोऽर्थः शब्दशक्तिमूलो वस्तुत्वनिः । इह च प्रकृतप्रवन्तार्मिभेदस्य द्वितीया-
र्थस्य सूच्यतयैव विवक्षितत्वादुपमानोपमेयभावो न विवक्षित इति नोपमाध्वनिने च
शेष इति सर्वमवदातम् ।

१ 'तस्मा इ'—म. २ '०' शेषविषयता परित्यागे' नि. ३ '०' ईसाधारोपत्यकप्रयोजक' म.
'०' ईसाधारोपत्यकप्रयोजक' अ. ४ 'साम्यस्य सम्भवात्' नि.

पद्याद्याकारहेतुत्वे वर्णानां चित्रमुच्यते ।

आदिशब्दात्पञ्च-मुरव-चक्र-गोमृषिकादयः । अस्या च तथाविधलिङ्गसंनिवेशविशेष-
पक्षेन चमत्कारविधायिनामपि वर्णानां तथाविधश्रीवाकाशसमवायविशेषवद्देन चम-
त्कारविधायिभिर्नैवैरेतेनोपचाराच्छब्दालङ्कारत्वम् । तत्र पञ्चवन्धो वना मम—

‘मारनाद्युपमा चारुत्वा मारवभूतमा ।

मार्चयूर्ततमावासा सा वामा मेऽस्तु मा रमा ॥’

एषोऽष्टदलपञ्चवन्धो दिग्दलेषु निर्गमप्रवेशान्धा स्थितवर्णैः, किं तु विदिग्दलेष्वन्वधा,
कार्मिकाक्षरं तु स्थितमेव । एवं सङ्गवन्धादिकमभूद्यम् । काव्यान्तर्गदुक्ततया तु नैव
प्रपञ्चते ।

रसस्य परिपन्थित्वाकालङ्कारः ग्रहेष्टिका ॥ १३ ॥

उक्तिवैचित्र्यमात्रं सा च्युतदत्ताक्षरादिका ।

च्युताक्षरा-दत्ताक्षरा-च्युतदत्ताक्षरा च । उदाहरणम्—

‘कृजन्ति कोकिलाः संति यौवने फुलमन्दुवम् ।

किं करोतु कुरजाङ्गी वदनेन निपीडिता ॥’

तत्र ‘रसाले इति वचन्ये ‘साले’ इति ‘रः’ च्युतः । ‘वने’ इत्यत्र ‘यौवने’ इति
‘यौः’ दत्तः । ‘वदनेन’ इत्यत्र ‘मदनेन’ इति ‘मः’ च्युतः ‘वः’ दत्तः । आदिशब्दा-
त्किवाकारकयुतादयः । तत्र किवागुत्तिर्धमा—

‘पाण्डवानां सन्ध्यामधौ दुर्योधन उपागतः ।

तस्मै मां च सुवर्णं च सर्वाण्यामरधानि च ॥’

अत्र ‘दुर्योधनः’ इत्यत्र ‘अदुर्योधनः’ इति । ‘मदुः’ इति किवागुत्तिः । पञ्चमन्वधापि ।
अथावतरप्राप्तेष्वलङ्कारेषु सादृश्यमूलेषु लक्षितव्येषु तेषामभ्युपगम्यत्वेन प्राधा-
न्यात्प्रथममुपमासाह—



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